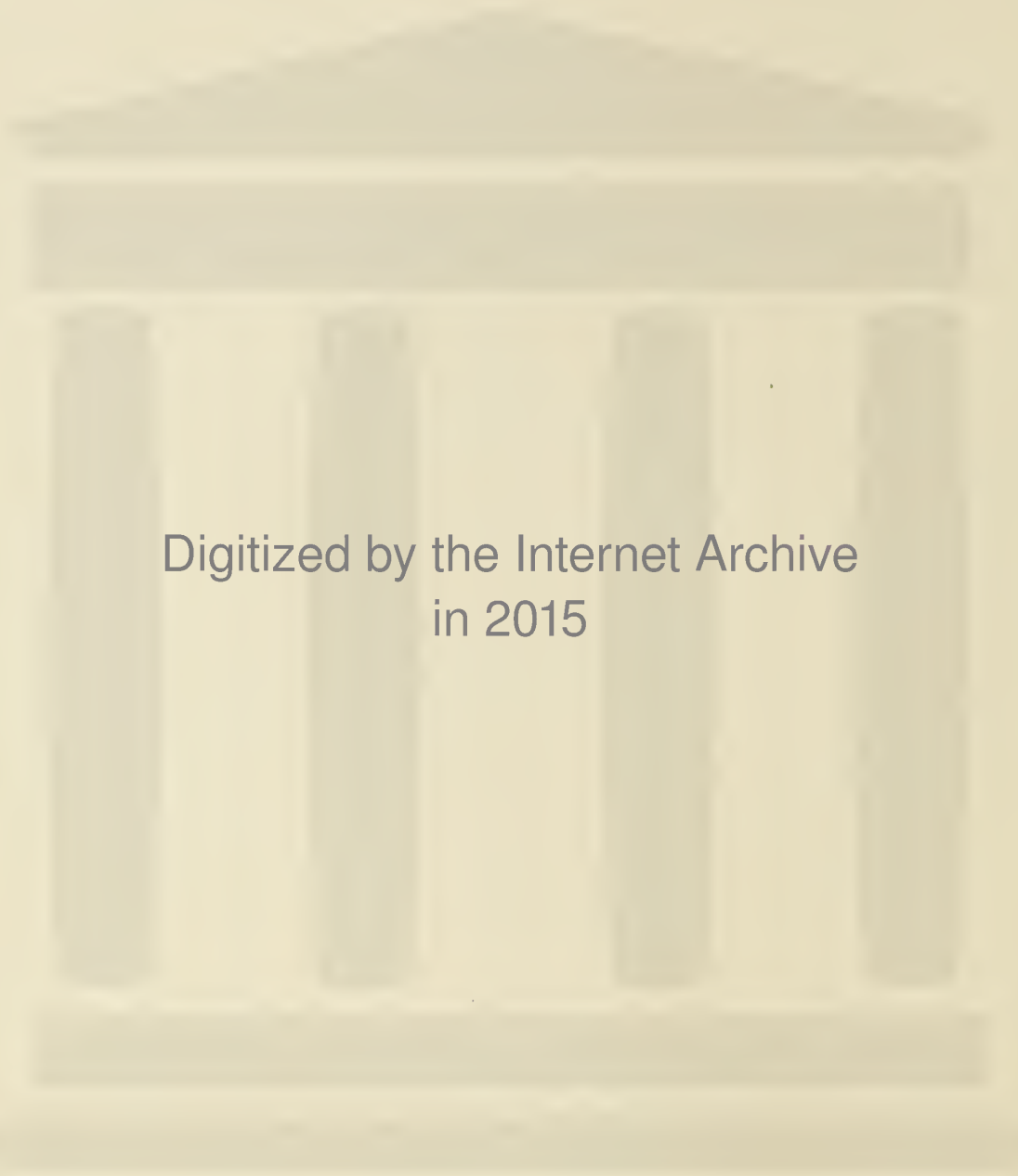

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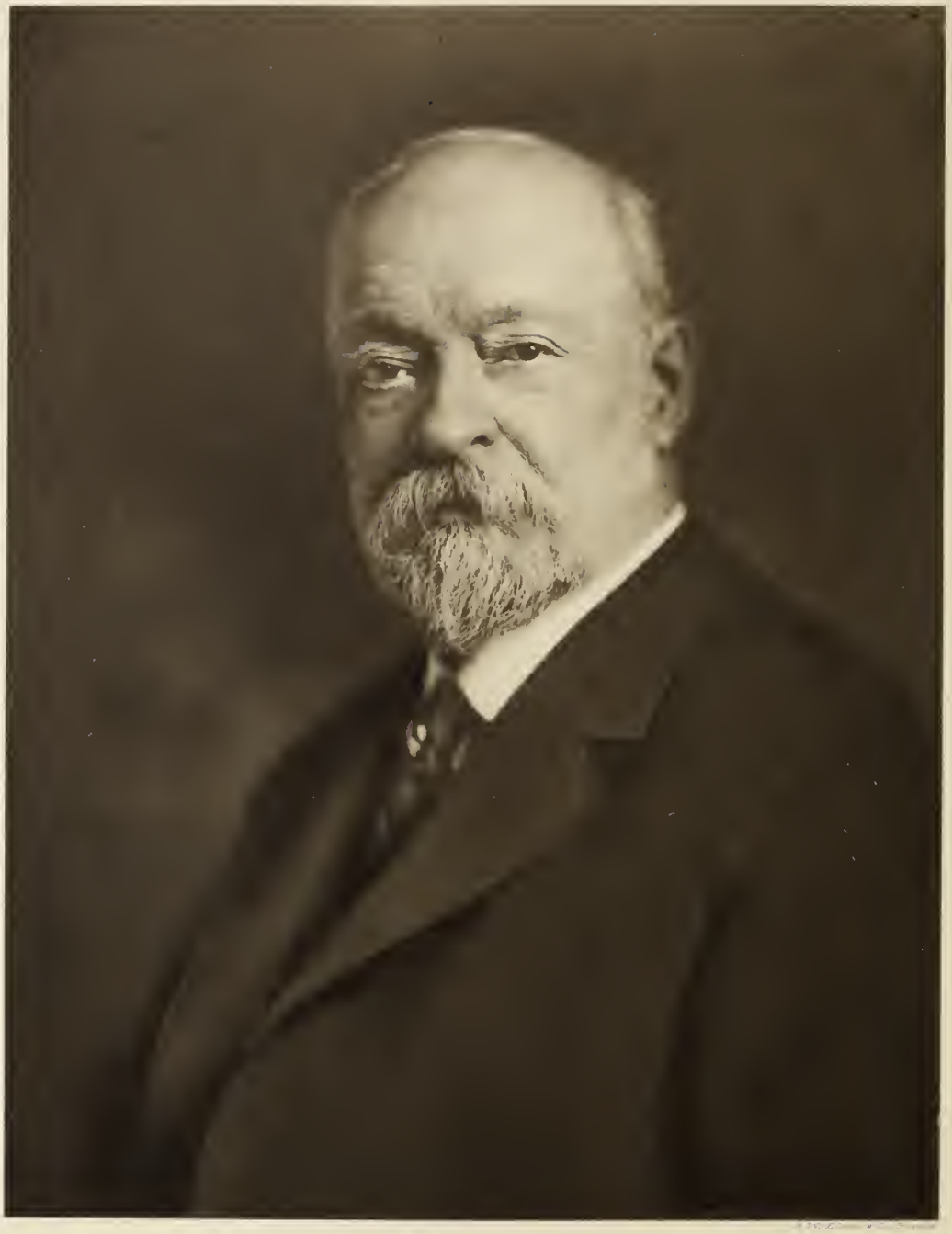
THE ALLEN A. BROWN COLLECTION.



Allen A. Brown

CATALOGUE

OF THE

Allen A. Brown Collection of Music

IN THE

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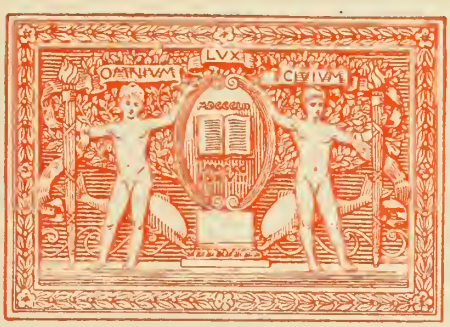
VOL. I
A—HEZEKIAH



BOSTON
PUBLISHED BY THE TRUSTEES
1910

There are, too, many bound volumes of programmes which represent performances in different parts of the world — memoranda that might seem of the slightest and briefest significance. Yet once preserved, they are not negligible as records of when and how certain musical works were produced; they form a real part of the material from which history is written.

In 1894 this collection comprised 6,990 volumes, including musical scores and the literature of music. Mr. Brown has made continuous additions to his library, and it contains today about 11,000 volumes. This figure, however, gives no adequate idea of the actual number of works here gathered, since it has been Mr. Brown's practice to bind in one volume several compositions by the same writer, or productions of the same character by several composers. If these had been separately bound, the total number of volumes would exceed 50,000.

No phase of music has been neglected in these accessions, although the number of orchestral scores has been more largely augmented than any other side of the collection. The literary section including periodicals, is practically of the same extent as in 1894. Most of the important musical literature published since 1895, not found in this catalogue, may be obtained from the general musical collection of the Public Library. This general collection, at the time of Mr. Brown's gift, numbered about 4,000 volumes; of the 7,000 volumes which have since been added, some 5,000 are single pieces of piano music, mostly acquired by gift, and separately bound.

An Appendix will contain new material received too late to be entered in the main body of the catalogue, and any titles found to have been omitted through oversight.

FORM.

The catalogue has been arranged in dictionary form — author, title and subject entries together forming a single main alphabet, with sub-alphabets under the subjects and titles — mainly in accordance with the design of the late Edward Browne Hunt, sometime Chief Cataloguer of the Library. The use of certain arbitrary methods, both in arrangement and in type display, made necessary by the nature of the material and the exigencies of linotype composition, needs some brief explanation which here follows. Some inconsistencies of treatment will doubtless be observed, but they are almost inevitable in a publication that has been long preparing for the press, and the copy for which has been the work of many hands.

TYPES.

The main body of the work is in ordinary roman type, from which certain departures have been made in accordance with the following general plan. The catch-words in the main alphabet and the shelf-numbers, by which the works cited may be called for, have been put in a heavier and blacker face. The catch-words in the sub-alphabets are printed in small capitals: a sub-alphabet under each title entry being assumed, for the sake of uniformity, even though this collection may contain but a single work bearing that title. Italic type has been used for such words or phrases, extraneous to the title, as characterize or describe persons, places, or compositions. A few minor and self-explanatory variations will be found, but the classes named above give the key to the general method of display adopted.

AUTHOR ENTRIES.

It has been the intention to make under the author's name, a full entry, including place of publication, publisher and date, for each of his separate works, and full contents have been given for any collection, great or small, of which he is the author or the editor. A separate entry, however, under the author, has not been made for works which appear only in these collections.

If, for example, one is looking for Abt's "Abends am Rhein," he will not find it in its alphabetical place among Abt's separate works, but in the contents under Abt's "Leichte Männerchöre." The necessity for a double entry under the author is believed to have been obviated by the fulness of the title entries.

A large proportion of the songs catalogued have been published (so far as the Brown Library is concerned) only in miscellaneous collections, and the more popular songs have appeared in a great

many of these compilations. In such cases, the main entry under the author's name gives the title and shelf-number of the first collection only (alphabetically regarded) in which a song is to be found, while the other collections are indicated in a note immediately below.

TITLE ENTRIES.

Every work in the Brown Collection which has a distinct title, should appear under that title in the main alphabet. When such a work has been published only in the collected works of the author that fact is stated; if, however, the work has also been published separately, or in some incomplete collection of the author's works, the copy in the complete collection is ignored except in the shelf-number, to which the letters "etc." are attached. In other words, "etc." added to a shelf-number indicates that the Brown Collection includes at least one other copy of the work indexed, and that it may be found under the author's name, either in its alphabetical place or in the table of contents following some collection which the author has composed or edited. For example:

Abschied, Der. *Song.* BEETHOVEN. Werke. Serie 23. **M.413.1.23**
Annie Lee. *Part-song.* BARNBY. No. 1 in **M.158.23.; etc.**

In the first case the title will be found under Beethoven only in the contents of his works; in the second case the title will be found under Barnby as a separate entry, with this and an additional shelf-number, and it will also be found among the contents of the author's "Eight four-part songs."

A troublesome factor in the preparation of this catalogue has been that of dealing with a title which has been used for several distinct compositions by the same author. Robert Franz wrote at least six different songs entitled "Auf dem Meere," and the only practicable method of distinguishing one from the other has seemed to be the use of a dash to denote a repetition of the author's name, followed by the first words of each song and the opus number, if there is one. For example:

Abendlied. *Part-song.* HAUPTMANN, M. Ich stand auf Berges Halde. Sechs vierstimmige Lieder. No. 2 in **M.157.22**
— Die Nacht ist gekommen. Sechs geistliche Gesänge. No. 3 in **M.157.22**
Auf dem Meere. *Song.* FRANZ, R. An die blaue Himmelsdecke. Sechs Gesänge. Op. 6. No. 46 in **M.244.5.7**
— An die bretterne Schiffswand. [Op. 25.] No. 66 in **M.244.5.2**

Under the author, the first of these will be found in the collection entitled "Sechs vierstimmige Lieder"; the second, in that entitled "Sechs geistliche Gesänge."

The word "same" has been used in cases where two or more entries are necessary for different words accompanying the same music, either as title or text. Many editions of the same work published in different languages, or translated into English under different titles, are thus grouped together under the title of the original work. For example:

Barnett, John Francis.
The ancient mariner. Cantata, written by S. T. Coleridge. Composed . . . by J. F. Barnett. [Accomp. for pianoforte.] London. Hutchings & Romer. [1867?] **M.154.33**
Same. (Der alte Matrose.) A cantata for solo voices, chorus, and orchestra. The words by S. T. Coleridge. The German translation by Ferdinand Freiligrath. Composed by John Francis Barnett. Full score [and ad lib. part for organ]. London. Novello, Ewer & Co. [187–?] **M.227.1**

The same words set to music by different composers are so indicated under the name of the librettist.

The treatment of operas under their titles has given rise to great differences of opinion. Many of the operas in the Brown Collection appear in such a variety of forms, from full scores to ordinary librettos, that a full entry in more than one place seemed out of the question; at the same time it was often impossible to discriminate regarding the relative importance of these various forms. There are two editions of "Lucia di Lammermoor," one without words and with orchestral score; the other with Italian words, and with piano accompaniment; for either of these there might well be an equal enquiry.

It is obvious that the bulk of the catalogue would have been unwarrantably increased by detailed entries in two places, and the user of the catalogue has therefore been referred, in each case, to the name of the composer for all information regarding music of this character, — cantatas, oratorios and some incidental music as well as operas.

It has been by no means uncommon for several authors to use the same title for an opera or oratorio. Only one entry has been made under the title, and the composers are grouped alphabetically under this one entry, as in the case of "Don Quixote."

The word Partition indicates the full score. Under such headings as Chamber music this arrangement is to be understood, unless some other form is specified.

SHELF-NUMBERS.

It will be noticed that shelf-numbers do not always show the place of a particular work in the volume of which it forms a part. Volumes so treated contain indexes to which reference may easily be made.

The books in the Brown Collection may not be taken from the Library, but the majority of those in the general collection are for home circulation.

September 1, 1910.

THE
ALLEN A. BROWN COLLECTION
OF MUSIC

A

A ***, A.
L'incendio di Babilonia, opera seria. Musique de A. de Feltre. M.262.39

A . . . . t.
Ständchen an Luise. [Männerchor.] (*In* Orpheus. Band 6, pp. 58, 59.) No. 211 in M.129a.43.6
Still! Still! [Männerchor.] (*In* Orpheus. Band 6, pp. 54, 55.) No. 208 in M.129a.43.6
Wer seinen Wein in einer Ecke trinkt allein. Trinklied [T. T. B. B.]. (*In* Orpheus. Band 6, pp. 44–47.) No. 204 in M.129a.43.6

A B C. *Part-song.* Hopp, J. No. 94 in M.204.39
Sattler. No. 93 in M.204.39

A B C Dario musico. Bath. 1780. No. 1 in M.107.19
A satire on the musicians of that time.

A B C Quadrille. *Part-song.* Neumann, E. No. 24 in M.392.19

A basso porto. *Opera.* For the Music see **Spinelli.** For the Libretto see **Checchi.**

A Berenice e Vologeso. *Aria.* Mozart. Werke. Serie 6. Band 1. No. 4 in M.315.1.6.1

À bientôt. *Song.* Schubert, F. P. Mélodies. Vol. 7. M.327.4.7

À bon chat, bon rat. Clément, J. P. M.129a.5

À ce matin. *Part-song.* Lassus. Sämmtliche Werke. Band 12. M.8040a.67.12

A che tenderm', Amor. *Part-song.* Lassus. Sämmtliche Werke. Band 8. M.8040a.67.8

A chi more per dio. [Madrigal, A. T. T. B.] (*In* Hawes. Collection of madrigals. Pp. 133–135.) No. 24 in M.235.12

À Clichy. *Opera.* For the Music see **Adam,** Adolphe C. For the Libretto see **Philippe,** A.

À demain les peines. *Song.* Schubert, F. P. Mélodies. Vol. 5. M.327.4.5

À deux de jeu. *Opera.* For the Music see **Vandenesse.** For the Libretto see **Sonnois.**

À deux pas du bonheur. *Opera.* For the Music see **Godefroid,** D. J. G. F. For the Libretto see **Bully.**

À Dieu ma voix j'ay haussée. *Psalm.* Sweelinck. Werken. Deel 3. M.413.2.3

À G. Donizetti. *Cantata.* For the Music see **Ponchielli.** For the Libretto see **Ghislanzoni.**

À huitaine. *Opera.* For the Music see **Japy.**

À Jenny. *Song.* Schubert, F. P. Mélodies. Vol. 4. M.327.4.4

À l'Être infini. *Song.* Schubert, F. P. Mélodies. Vol. 6. M.327.4.6

À l'océan. *Song.* Schubert, F. P. Mélodies. Vol. 6. M.327.4.6

À la brise. *Song.* Gounod. Vingt mélodies. 5e recueil. No. 11 in M.157.36.5

À la Madone. *Song.* Gounod. Vingt mélodies. 4e recueil. No. 8 in M.157.36.4

À la mémoire d'un héros. *For orchestra.* Glazunov. No. 1 in M.412.4

À la mer! *Song.* Vaucorbeil. Mélodies. M.213.25

À la paix. *Part-song.* Jaeger. No. 7 in M.130.7

À la plus belle. *Song.* Blum, C. L. Lyre für Damen. No. 32 in M.221.30

À la source. *Song.* Vaucorbeil. Mélodies. M.213.25

À la Villa Médicis. *Suite.* Büsser. M.404.74

À ma lyre. *Song.* Schubert, F. P. Mélodies. Vol. 3. M.327.4.3

À ma voix naissez, animaux. *Song.* Haydn, F. J. No. 1 in M.193.21.2

A miei prieghi arrise il cielo. *Song.* Donizetti. No. 2 in M.364.10

À Mignonne. *Song.* Massenet. No. 3 in M.391.28.2

À minuit. *Song.* Schubert, F. P. Mélodies. Vol. 3. M.327.4.3

A mirarvi io son intento. *Duet.* Handel. Werke. Lieferung 32. M.313.1.32

À mon cœur. *Song.* Schubert, F. P. Mélodies. Vol. 6. M.327.4.6

À mon fils. *Song.* Schubert, F. P. Mélodies. Vol. 7. M.327.4.7

A morire. *Cantata.* Carissimi. Six cantatas. No. 2 in M.391.35

À peine un instant ta jeunesse. *Cavatina.* Glinka. Romances. No. 3 in M.244.8

A Pio IX. *Part-song.* Morini. No. 2 in M.202.29

À propos d'opéra comique! Lardin. No. 6 in M.372.20

A questo seno. *Aria.* Mozart. Werke. Serie 6, Band 1. No. 22 in M.315.1.6.1

À qui le bébé? *Opera.* For the Music see **Péricaud.**

À quinze ans. *Tyrolienne.* Weckerlin. Chants des Alpes. No. 1 in M.158.44

À sa fontaine. *Song.* Schubert, F. P. Mélodies. Vol. 5. M.327.4.5

A Santa Lucia. *Opera.* For the Music see **Tasca.** For the Libretto see **Golisciani.**

A se tu dormi. *Duet.* Vaccaj. No. 51 in M.157.39

A solis ortus cardine. *Hymn.* Palestrina. Werke. Band 8. M.8040a.66.8

À son rosier. *Song.* Schubert, F. P. Mélodies. Vol. 8. M.327.4.8

À table. *Song.* Schubert, F. P. Mélodies. Vol. 8. M.327.4.8

A' the syghes that come fro my hart. *Song.* (*In* Smith. Musica antiqua. P. 27.) M.236.10
Ancient song of the 15th century, with a bass part added.

À toi. *Song.* Schubert, F. P. Mélodies. Vol. 3. M.327.4.3

À Toi je crie, o Jésus Christ. *Anthem.* Lassus. Sämmtliche Werke. Band 16. M.8040a.67.16

À toi mon cœur. *Song.* Gounod. Vingt mélodies. 3e recueil. No. 3 in M.157.36.3

À toi, mon seul bonheur. *Trio.* Panseron. Collection de 40 morceaux. No. 17 in M.260.13

À Toy, mon Dieu, mon coeur monte. *Psalm.* Sweelinck. Werken. Deel 3. M.413.2.3

À Toy, ô Dieu, qui es là haut aux cieux. *Psalm.* Sweelinck. Werken. Deel 2. M.413.2.2

À travers chants. *Criticism.* BERLIOZ, L. H. M.129.15
À travers l'Amérique. *Travels.* KOWALSKI. M.113.7
À une bourse. *Song.* GOUNOD. Vingt mélodies. 2e recueil. No. 13 in M.157.36.2
À une étoile. *Song.* CHOUDENS, A. 20 mélodies. No. 2 in M.285.14
À une jeune fille. *Song.* GOUNOD. Vingt mélodies. 2e recueil. No. 1 in M.153.36.2
MEYERBEER. 40 mélodies. No. 1 in M.157.38
À une rêveuse. *Song.* PÉNAVAIRE. Vingt mélodies. No. 3 in M.287.6

Aarons, Alfred E.
A China doll. A musical comedy. Book & lyrics by Harry B. and Robt. B. Smith. Music by Alfred E. Aarons. Vocal score [with pianoforte accomp.]. New York. Witmark. 1904. M.397.1
His Honor the Mayor. Book & lyrics by Chas. J. Campbell and Ralph M. Skinner. Music by Julian Edwards and Alfred E. Aarons. Vocal score. No. 1 in M.389.31

Ab Oriente venerunt magi. *Anthem.* SWEELINCK. Werken. Deel 6. M.413.2.6

Abbandono, L'. *Song.* MARIANI, A. XXII melodie. No. 1 in M.158.28

Abbé Stadler. *Canon.* BEETHOVEN. Werke. Serie 23. M.413.1.23

Abbia da te quel misero. *Song.* MERCADANTE. No. 2 in M.364.10

Abbiate, Louis.
Quatuor en fa majeur pour 2 violons, alto et violoncelle. Partition. Paris. Enoch & cie. [189–?] No. 1 in M.405.69

Abbott, Emma.
MARTIN, S. E. The life and professional career of Emma Abbott. Minneapolis. 1891. Portraits. M.143.25

Abbott, Ernest Hamlin.
Hamlet, or the sport, the spook, and the spinster. Musical score of the '93 Hasty Pudding play. Music by Percy Lee Atherton and Ernest Hamlin Abbott. Words by Samuel Francis Batchelder. [Accomp. for pianoforte.] Boston. Miles & Thompson. 1893. No. 2 in M.245.14

Abdallah, the last Moorish king. *Cantata.* For the MUSIC see Gilbert, A.

Abdul und Erinieh. *Opera.* For the Music see Curschmann. For the LIBRETTO see Hardt.

À Beckett, *Mrs.* G. A. See À Beckett, Mary Anne.

À Beckett, Gilbert Abbott.
Agnes Sorel. The music by Mrs. G. A. à Beckett. M.251.1
Captain Thérèse. Opéra comique, lyrics by F. C. Burnand and Gilbert à Beckett. Music by Robert Planquette. M.287.29

À Beckett, Gilbert Arthur.
The Canterbury pilgrims. Opera. Composed by C. Villiers Stanford. M.323.6
Signa. Opera. The libretto by Gilbert à Beckett, H. Rudall and F. E. Weatherly. The music by Frederic H. Cowen. M.246.5

À Beckett, Gilbert Arthur, *translator.*
JONAS, É. The two Harlequins. M.253.6

À Beckett, Mary Anne.
Agnes Sorel. [A collection of songs, duets, choruses, etc., in the opera. The words by G. A. à Beckett. Accomp. for pianoforte.] London. Mori & Lavenu. [1836?] M.251.1

Abeilard à Héloïse. *Song.* PONIATOWSKI. No. 11 in M.391.28.2

Abeille, Johann Christian Ludwig.
Amor und Psyche. Ein Singspiel in 4 Aufzügen, von F. K. Hiemer, in Musik gesetzt, und für das Klavier eingerichtet von L. Abeille. Augsburg. Gumbart. [1801.] M.230.1
Komm, stiller Abend. [Männerchor.] (*In* Orpheus. Band 1, pp. 8, 9.) No. 7 in M.129a.43.1
Peter und Ännchen. Singspiel in 1 Aufzuge. Klavierauszug. Leipzig. Breitkopf & Härtel. [1809?] M.230.2
The libretto was written by F. C. Hiemer after Marmontel and Favart.

Abeilles et Bourbons. *Opera.* For the Music see Laurent de Rillé. For the LIBRETTO see Rocheblave, E. R.

Abelard. *Glee.* CALLCOTT, J. W. Collection of glees. No. 13 in M.234.1.1
See also Webbe, S. Delusive, sightless god.

Abenceragen, Die. *Opera.* For the Music see Cherubini. For the LIBRETTO see Étienne, V. J.

Abencerraghi, Gli, ed i Zegrindi. *Opera.* For the LIBRETTO see Galzerani.

Abend, Der. *Part-song.* ABT, F. 4 Gesänge für vier Männerstimmen. No. 19 in M.392.1
— [S. T. B. B.] No. 18 in M.392.2
JOURET. No. 32 in M.392.12
KRETZSCHMAR. No. 26 in M.392.36
KRUG, A. No. 5 in M.333.9
LACHNER, F. Morgen . . . No. 18 in M.194.16
SCHULZ, J. P. C. No. 55 in M.213.9
STRAUSS, R. Zwei Gesänge. No. 7 in M.380.25
ZERLETT. No. 33 in M.203.20

Abend, Der. *Song.*
CURSCHMANN. Curschmann-Album. No. 1 in M.157.37
HILLER, F. Zwölf Lieder. No. 20 in M.192.3
RIGHINI. Zwölf deutsche Lieder. No. 27 in M.221.33
SCHUBERT, F. P. Der Abend blüht, Tem.ra glüht. Werke. Serie 20, Band 2. M.317.1.20.2
— Purpur malt die Tannenhügel. Werke. Serie 20, Band 1. M.317.1.20.1

Abend am Meer. *Part-song.*
BLUMNER. Drei Lieder. No. 2 in M.392.5
LEU, F. No. 4 in M.392.16
WOLFF, C. No. 3 in M.370.30

Abend am Meere. *Part-song.* SCHULTZ, E. No. 11 in M.203.16

Abend am Toro-See. *Part-song.* RHEINBERGER, J. G. Seebilder. No. 30 in M.392.37

Abend im Hochgebirge. *For string orchestra.* GRIEG. Zwei lyrische Stücke. No. 3 in M.410.32

Abend im Walde, Der. *Opera.* For the Music see Wolf, E. W. For the LIBRETTO see Heermann, G. E.

Abend sinkt, Der. *Part-song.* BERGT. No. 33 in M.129a.43.1

Abendandacht. *Part-song.* GERNSHEIM. No. 19 in M.392.10

Abendandacht der Schöpfung. *Part-song.* SCHULTZ, E. No. 5 in M.212.16

Abendbild. *Part-song.* DEBOIS. No. 32 in M.392.6
RAFF. Sanges-Frühling. Heft 1. No. 1 in M.192.4

Abendbilder. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 6. M.317.1.20.6

Abenddaemmerung. *Song.* BRAHMS. Fünf Lieder. Op. 49. No. 12 in M.380.40.1

Abendempfindung. *Song.* MOZART. Werke. Serie 7, Band 1. No. 30 in M.315.1.7.1; etc.

Abendfantasie eines Liebenden. *Song.* GRUBER, G. W. Gottfried August Bürgers Gedichte. Vol. 1. No. 25 in M.130.9.1

Abendfeier. *Part-song.* BAUMGARTNER, W. No. 3 in M.130.7
HEIM, M. C. Drei Lieder. No. 52 in M.392.8
KREUTZER, C. No. 207 in M.147.4
NARET-KONING. Vier Lieder für Männerchor. No. 10 in M.392.19

Abendfriede. *Part-song.* LACHNER, F. No. 7 in M.392.46; etc.

Abendfrieden. *Part-song.*
ABT, F. Op. 146, No. 4. No. 10 in M.392.1
— Op. 408. Vier Lieder für S. A. T. B. No. 10 in M.158.22
BECKER, R. No. 20 in M.392.3
FUCHS, O. No. 27 in M.392.19
MENAGER. 2 Lieder. No. 24 in M.392.17

Abendgebet. *Part-song.* HAESER, J. Vier Lieder. No. 14 in M.392.10

Abendgebet. *Song.*
RITTER, F. L. Zehn Kinder-Lieder. No. 7 in M.192.4
TAUBERT, C. G. W. Fünf Lieder. No. 3 in M.192.7

Abendgefuehl. *Song.* CORNELIUS. Werke. Band 1. M.414.20.1

Abendgelaeute. *Part-song.* STORCH. No. 23 in M.392.39

Abendgesang. *Part-song.* BURKHARDT, S. No. 234 in M.129a.43.7

Abendglocke, Die. *Part-song.* KALLIWODA, J. W. No. 43 in M.392.11

Abendglocke, Die, auf dem Berge. *Part-song.* BELCKE. No. 197 in M.129a.43.6

Abendglocken, Die. *Part-song.* ABT, F. No. 8 in M.130.7
— Vier vierstimmige Männergesänge. No. 5 in M.392.2
BECKER, R. No. 18 in M.392.3

Abendglocken, Die. *(Continued.)*
JAHN, A. No. 2 in M.370.30
MUELLER, W. No. 9 in M.130.7
OTTO, E. J. No. 59 in M.129a.43.10
Abendgloeckchen. *Part-song.* ERK. Volksklänge. No. 1 in M.130.8
Abendgloecklein. *Song.* TAUBERT, C. G. W. Klänge aus der Kinderwelt. Heft 3. No. 12 in M.192.6
Abendgruss. *Part-song.* MUEHLING, A. No. 44 in M.129a.43.10
TAUWITZ. No. 27 in M.203.7
Abendhimmel. *Part-song.* BEATE. Fünf Lieder. No. 38 in M.392.2
Abendlaeuten. *Part-song.* ABT, F. Vier Gesänge für vier Männerstimmen. No. 26 in M.392.1
BESCHNITT. Sieben Lieder für Männerchor. No. 32 in M.392.18
KLAUSS. Fünf Lieder. No. 8 in M.392.18
RHEINBERGER, J. G. Vom Rhein. No. 17 in M.392.22
Abendlied. *Duet.* MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 18. M.413.3.18
Abendlied. *Part-song.*
ABT, F. Der Abend sinkt. No. 120 in M.147.4; etc.
— Im Himmel und auf Erden. Sechs Lieder. No. 6 in M.158.22
BECKER, V. E. No. 142 in M.246.22
BESEKE. No. 36 in M.392.4
BOEDECKER. Drei Lieder. No. 3 in M.392.5
BOEHME, A. VON. Zwei Gesänge. No. 6 in M.392.5
DEBOIS. Zwei Gesänge. No. 36 in M.392.6
DREGERT. No. 4 in M.392.7
FILKE. No. 17 in M.392.8
GRUETTNER. Drei Lieder. No. 43 in M.392.8
HAUPTMANN, M. Ich stand auf Berges Halde. Sechs vierstimmige Lieder. No. 2 in M.157.22
— Die Nacht ist gekommen. Sechs geistliche Gesänge. No. 3 in M.157.22
HENSCHEL, G. Drei Gedichte. No. 11 in M.392.36
HILLER, F. Acht Gesänge. No. 63 in M.392.8
KERN. No. 47 in M.392.12
KOELLNER. Zwei Lieder. No. 16 in M.392.13
LACHNER, I. Sechs Gesänge. No. 2 in M.392.34
LANGERT. Ich stand auf Berges Halde. Drei Lieder. No. 6 in M.392.37
— Die Sonne geht hinunter. Drei Lieder. No. 6 in M.392.37
LIEBE, E. L. No. 87 in M.246.22
MANGOLD. No. 32 in M.392.42.4
MENDELSSOHN-BARTHOLDY, J. L. F. No. 10 in M.392.38
MUEHLING, A. No. 206 in M.129a.43.6
MUELLER, B. Zwei Gesänge. No. 23 in M.194.16
NAATER. No. 13 in M.246.22
NAUMANN, J. G. No. 138 in M.129a.43.4
NESSLER. No. 25 in M.194.16
OAKELEY. Six part-songs. No. 4 in M.130.8
PODBERTSKI. Fünf Lieder. No. 26 in M.392.37
RINCK. No. 125 in M.147.4
ROECKEL, A. No. 21 in M.392.42.2
SCHICHT. Sechs Gesänge. No. 2 in M.152.29
SCHNEIDER, J. C. F. No. 31 in M.129a.43.1
SCHUPPERT. No. 9 in M.392.42.4
SPEIDEL. Fünf Chöre. No. 33 in M.392.25
TAUWITZ. No. 27 in M.392.42.4
ÜBERLÉE. Chorlieder. No. 18 in M.158.21
ZOELLNER, C. F. No. 29 in M.246.22
ZOELLNER, C. H. Vier Lieder für Männerchor. No. 79 in M.392.24
Abendlied. *Song.*
CURSCHMANN. Curschmann-Album. No. 1 in M.157.37
KUECKEN. Leichte Lieder. No. 3 in M.244.6.2
LOEWE, J. C. G. Rückert's Gedichte. No. 2 in M.221.30
MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 19. M.413.3.19
SCHUBERT, F. P. Gross und rothentflammet schwebet. Werke. Serie 20, Band 3. M.317.1.20.3
— Der Mond ist aufgegangen. Werke. Serie 20, Band 4. M.317.1.20.4

Abendlied. *(Continued.)*
— Sanft glänzt die Abendsonne. Werke. Serie 20, Band 4. M.317.1.20.4
SCHUMANN, R. A. Sechs Gesänge. No. 3 in M.244.15.4; etc.
TAUBERT, C. G. W. 6 geistliche Lieder. No. 30 in M.192.7
— 12 Lieder. No. 4 in M.221.26
Abendlied der Fürstin. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 4. M.317.1.20.4
Abendlied für die Entfernte. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 8. M.317.1.20.8
Abendlied unter'm gestirnten Himmel. *Song.* BEETHOVEN. Werke. Serie 23. M.413.1.23
Abendlied zu Gott. *Part-song.* HAYDN, F. J. No. 7 in M.203.8; etc.
Abendmahl, Das. *Song.* WEISSHEIMER. Fünf geistliche Sonnette. No. 1 in M.404.35
Abendmusik. *Serenade.* BEER, M. J. No. 1 in M.403.6
Abendregen. *Song.* BRAHMS. Vier Gesänge. Op. 70. No. 6 in M.380.40.2
Abendreigen. *Part-song.* ABT, F. Fünf Lieder. No. 3 in M.392.1
Abendroethe. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 6. M.317.1.20.6
Abendroth, August.
Kriegslied. [Männerchor.] (*In* Orpheus. Band 2, pp. 54, 55.) No. 76 in M.129a.43.2
Abendroth, Das. *Part-song.* SCHUBERT, F. P. Werke. Serie 19. M.317.1.19
Abendroth, Das. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 5. M.317.1.20.5
Abendruhe. *For orchestra.* KRETSCHMER. Musikalische Dorfgeschichten. No. 11 in M.342.10
Abendruhe. *Part-song.* HAMMA, B. No. 41 in M.392.24; etc.
HEIM, I. No. 9 in M.130.7
MAIR. Drei Männerchöre. No. 14 in M.392.17
MOZART. No. 10 in M.392.38.2
RHEINBERGER, J. G. Auf der Wanderung. No. 37 in M.392.21
SANTNER. No. 26 in M.147.4
Abendruhe. *Song.* ALBERT, *Prince Consort.* Collected compositions. M.290.23
Abends. *Part-song.* HELDT, J. Drei Lieder. No. 40 in M.392.10
HOFFMAN. No. 10 in M.392.11; etc.
MÚSIOL. Lieder für vier Männerstimmen. No. 9 in M.392.19
Abends. *Song.* FRANZ, R. Abendlich schon rauscht der Wald. Sechs Gesänge. Op. 16. No. 22 in M.244.5.2
— O lächle, Freund der Liebe. Sechs Gesänge. Op. 11, Heft 2. No. 79 in M.244.5.1
— Der Tag beginnt zu dunkeln. Sechs Gesänge. Op. 20. No. 40 in M.244.5.2
HILLER, F. Vier Gesänge. No. 15 in M.192.8
Abends. *Symphonic poem.* RAFF. No. 1 in M.347.26
Abends am Rhein. *Part-song.* ABT, F. No. 120 in M.246.22
Abends am Strand. *Song.* SCHUMANN, R. A. Romanzen und Balladen. No. 3 in M.244.15.2; etc.
Abends unter der Linde. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 2. M.317.1.20.2
Abendscene beim Bivouak. *Part-song.* APPEL. No. 2 in M.212.3
Abendsegen. *Part-song.* MUEHLDORFER. No. 4 in M.392.19
OTTO, F. No. 217 in M.129a.43.7
Abendsegen. *Song.* WEBER, C. M. F. E. VON. Sämmtliche Lieder. No. 67 in M.244.7
Abendstaendchen. *Part-song.* AHLSTROM. No. 3 in M.392.9; etc.
GADE. 6 Gesänge. No. 7 in M.392.9; etc.
GRAMM. No. 25 in M.392.10
HAERTEL. No. 7 in M.392.10
MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 17. M.413.3.17; etc.
SCHUBERT, F. P. Werke. Serie 20, Band 3. M.317.1.20.3
SCHULTZ, E. Zwei Gesänge. No. 5 in M.392.25
Abendstern, Der. *Part-song.*
SCHMIDT, Gustav. Fünf Lieder. No. 22 in M.392.23
SCHUBERT, F. P. 12 Gesänge. No. 11 in M.158.21
Same. Neun Gesänge. No. 14 in M.158.21
SCHUMANN, R. A. No. 202 in M.147.4
Abendstern. *Song.* SCHUBERT, F. P. Serie 20, Band 8. M.317.1.20.8

Abendstern. *(Continued.)*
SCHUMANN, R. A. Lieder für die Jugend. Abtheilung 1. No. 2 in M.244.15.3; etc.
Abendstille am Meer. *Cantata.* For the MUSIC see **Schwalm.** For the LIBRETTO see **Berent.**
Abendstimmung. *Song.* RAFF. Sanges-Frühling. No. 3 in M.192.4
Abend-Wehmuth. *Song.* MOEHRING. Drei Lieder. No. 8 in M.236.8
Abendwind, Der. *Part-song.* REINECKE, C. H. C. No. 25 in M.392.42.1
Aben-Hamet. *Opera.* For the MUSIC see **Dubois,** F. C. T. For the LIBRETTO see **Détroyat.**
Abenteuer Carl des Zweiten, Ein. *Opera.* For the MUSIC see **Vesque von Puettlingen.** For the LIBRETTO see **Mosenthal,** S. H.
Abenteuer einer Neujahrsnacht, Die. *Opera.* For the MUSIC see **Heuberger.** For the LIBRETTO see **Schaumann.**
Abenteuer Händels, Ein. *Opera.* For the MUSIC see **Reinecke,** C. H. C. For the LIBRETTO see **Grove,** W. te.
Abenteurer, Der. *Opera.* For the MUSIC see **Stix.** For the LIBRETTO see **Philipp.**
Abentheuer, Das, in der polnischen Schenke. *Opera.* For the MUSIC see **Angely.**
Abercrombie, Beatrice.
Hezekiah, a sacred drama, composed by J. L. Hatton. M.153.33
Abert, Johann Joseph.
Astorga. Romantische Oper in 3 Akten. Text von E. Pasqué. Musik von J. J. Abert. Vollständiger Klavierauszug. Leipzig. Breitkopf & Härtel. [1866.] M.251.2
Choral. (*In* Bach, J. S. Präludium und Fuge . . . P. 14.) No. 1 in M.346.45
Columbus. Musikalisches Seegemälde in Form einer Sinfonie für grosses Orchester. Op. 31. Partitur. Mainz. Schott. [1864.] M.345.20
Ekkehard. Oper in 5 Acten. Nach J. V. v. Scheffels Roman frei bearbeitet. Musik von J. J. Abert. Vollständiger Klavierauszug bearbeitet von W. Abert. Leipzig. Breitkopf & Härtel. [1878.] M.255.1
Frühlings-Sinfonie für Orchester. Partitur. Leipzig. Breitkopf & Härtel. [188–?] M.331.1
Die Zufriedenen. [Männerchor.] (*In* Stuttgarter Liederkranz. Männerchor-Album. Pp. 1–4.) No. 5 in M.203.22
Abert, Johann Joseph, *editor.*
BACH, J. S. Andante sostenuto; Scherzo allegretto. Für Orchester eingerichtet. Partitur. No. 4 in M.332.3
Abgebluehte Linde, Die. *Song.* SCHUBERT, F. P. Sämmtliche Compositionen. M.244.12; etc.
Abgeschiednen, Die. *Song.* CURSCHMANN. Curschmann-Album. No. 1 in M.157.37
Abide with me. *Anthem.* HANSCOM. No. 25 in M.203.27
MILLARD, H. No. 24 in M.158.18
Abos, Girolamo.
[Padre, con quest' amplesso. Aria, T., coll' orchestra.] Manuscript. [182–?] No. 1 in M.120.16
Stabat Mater. Terzetto [S. S. A. Accomp. for piano]. (*In* Latrobe. Selection of sacred music. Vol. 5, pp. 110–112.)
The first movement only. No. 18 in M.290.29.5
About the Maypole. *Ballet.* MORLEY. First set of ballets. No. 2 in M.234.20
Above all praise and all majesty. *Anthem.* MENDELSSOHN-BARTHOLDY, J. L. F. Six cathedral anthems. No. 3 in M.243.2
Abraham, Émile.
Les croqueuses de pommes. Opérette. Paroles de Grangé & Abraham. Musique de L. Deffès. M.395.23
La cruche cassée. Opéra comique. Poëme de Lucas et Abraham. Musique de Émile Pessard. No. 1 in M.277.28; etc.
L'homme entre deux âges. Opérette. Musique de Henri Cartier. No. 3 in M.275.27
Jeanne, Jeannette & Jeanneton. Opérette. Paroles de Constantin & Abraham. Musique de J. Nargeot. No. 1 in M.393.47
Le train des maris. Opérette. Musique de Henri Cartier. No. 3 in M.302.15
Tu l'as voulu. Opérette. Paroles de Abraham et Prevel. Musique de Samuel David. No. 3 in M.295.6
Abraham. *Oratorio.* For the MUSIC see **Blumner;** also **Mangold;** also **Molique.**
Abraham auf Moria. *Oratorio.* For the MUSIC see **Rolle,** J. H. For the LIBRETTO see **Niemeyer.**
Abraham's sacrifice. *Cantata.* For the MUSIC see **Haite.**
Abram, John.
The widow of Nain, an oratorio. The words from the Holy Scriptures. [Accomp. for pianoforte.] London. Weekes & Co. [1874.] M.241.1
Abrams, Harriet.
And must we part? Duet [A. T. Accomp. for pianoforte]. (*In* Bland. The Ladies' collection. Vol. 2, pp. 220, 221.)
Also to be found in The Harmonist. No. 243 in M.235.17.2
A smile & a tear, a favorite song [S. with pianoforte accomp.]. London. Lavenu. [180–?] No. 39 in M.384.48
Àbrányi, Emil.
Toldi szerelme. Toldi's Liebe. Musik Drama von Csiky u. Àbrányi. Musik von Edmund von Mihalovich. M.395.44
Abrede. *Song.* TAUBERT, C. G. W. 12 Lieder. Sang der Liebe. No. 4 in M.221.26
Abreise, Die. *Opera.* For the MUSIC see **Albert,** E. F. C. d'. For the LIBRETTO see **Steigentesch.**
Abreise. *Part-song.* OTTO, F. [Sechs Lieder.] No. 40 in M.392.19
Abroad and at home. *Opera.* For the MUSIC see **Shield.** For the LIBRETTO see **Holman.**
Absalon. *Opera.* For the MUSIC see **Campisiano.** For the LIBRETTO see **Roucoux.**
Absalon. *Oratorio.* For the MUSIC see **Schneider,** J. C. F. For the LIBRETTO see **Brueggemann.**
Abschied. *Duet.* WEBER, C. M. F. E. VON. Sämmtliche Lieder. No. 59 in M.244.7
Abschied. *Part-song.*
ABT, F. Frühlings-Wanderung. No. 27 in M.392.1
BAADER. No. 8 in M.130.7
BECKER, V. E. No. 24 in M.392.4
— Vier leichte Gesänge. No. 11 in M.392.4
DRUMM. Drei Leider. No. 12 in M.392.7
ESSER. No. 53 in M.392.7; etc.
GADE. Reiter-Leben. No. 8 in M.392.9; etc.
GOLDMARK. Im Fuscherthale. No. 20 in M.158.22
GREGER. Drei heitere Lieder. No. 28 in M.392.10
GROTE. Vier Männerquartette. No. 40 in M.392.8
JANSEN, F. G. No. 16 in M.392.42.4
KISTLER. Drei Lieder. No. 20 in M.392.36
KLEIN, B. O. Sechs Lieder und Gesänge. No. 5 in M.203.16
MARSCHNER, H. A. No. 246 in M.129a.43.8
MUELLER, R. Drei Gesänge. No. 11 in M.212.11
OTTO, E. J. Der Philister. No. 4 in M.392.20
OTTO, F. Sechs Lieder. No. 40 in M.392.19
RHEINBERGER, J. G. Vom Rhein. No. 17 in M.392.22
SCHUMACHER, P. P. H. Musikanten-Lieder. No. 7 in M.212.16
SCHUPPERT. No. 26 in M.392.24.3
SILCHER. Silcher-Album. No. 4 in M.370.30
STAPF. No. 5 in M.203.22
TSCHIRCH. No. 40 in M.392.26; etc.
WITT, J. No. 24 in M.392.42.3
Abschied, Der. *Song.* BEETHOVEN. Werke. Serie 23. M.413.1.23
BRAHMS. Fünf Gesänge. Op. 69, Heft 1. No. 4 in M.380.40.2
FRANZ, R. Das gelbe Laub erzittert. Sechs Gesänge. Op. 31. No. 5 in M.244.5.3
— Wie schienen die Sternlein. Sechs Gesänge. Op. 11. No. 74 in M.244.5.1
GRIEG. Grieg-Album. No. 2 in M.155.16
KUECKEN. Fünf Lieder. No. 2 in M.244.6.2
SCHUBERT, F. P. Ade! du muntre . . . Werke. Serie 20, Band 9. M.317.1.20.9
— Lebe wohl, lebe wohl! Werke. Serie 20, Band 10. M.317.1.20.10

Abschied, Der. *(Continued.)*
— Über die Berge. Werke. Serie 20, Band 4. M.317.1.20.4
STERN, J. Compositionen. No. 8 in M.236.8
Same. Fünf Gesänge. No. 11 in M.221.30
TAUBERT, C. G. W. Sechs Lieder. Op. 137. No. 17 in M.192.7
— Sechs Lieder. Op. 169. No. 24 in M.192.8
TIEHSEN. Fünf Gesänge. No. 9 in M.221.25
WOEHLER, G. Sechs Lieder. No. 15 in M.236.8

Abschied an S. *Part-song.* GEORGE V., *of Hanover.* Sechs Gedichte. No. 2 in M.155.17

Abschied, Kampf, Sieg. *Overture.* LARGO. No. 3 in M.342.12

Abschied vom Heim. *Part-song.* RHEINBERGER, J. G. Fahrende Schüler. No. 18 in M.392.22

Abschied vom Leben. *Song.* WEBER, C. M. F. E. VON. Sämmtliche Lieder. No. 36 in M.244.7.1

Abschied vom Lenz. *Part-song.* KUNTZE. Drei Gesänge. No. 38 in M.392.14

Abschied vom Steckenpferd. *Song.* TAUBERT, C. G. W. Klänge aus der Kinderwelt. No. 5 in M.192.8

Abschied vom Vaterland. *Part-song.* HEIM, I. No. 9 in M.130.7
MOEHRING. No. 139 in M.246.22

Abschied vom Wald. *Part-song.* MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 16. M.413.3.16

Abschied vom Walde. *Part-song.* ABT, F. Fünf Lieder. Op. 215. No. 28 in M.392.1
— (Zweite Composition.) No. 57 in M.246.22
BEHRENS. No. 9 in M.130.7
BUECHLER. Sechs Gesänge. No. 35 in M.392.5; etc.
ESSER. No. 113 in M.147.4
HUMMEL, F. Waldwanderung. No. 5 in M.203.2
KLAUER. No. 5 in M.129a.44
SPIEDEL. Fünf Männerchöre. No. 40 in M.392.25
ZIMMERMANN, Anton. No. 219 in M.147.4

Abschied vom Walde. *Song.* SCHUMANN, R. A. Sechs Gesänge. No. 7 in M.244.15.3; etc.

Abschied von den Bergen. *Part-song.* WEINZIERL. Wanderlied aus den Alpen. No. 51 in M.392.24

Abschied von der Erde. *Melodrama.* SCHUBERT, F. P. Werke. Serie 20, Band 10. M.317.1.20.10

Abschied von der Geliebten. *Song.* HILLER, F. Sechs leichte Gesänge. No. 26 in M.192.3

Abschied von der Harfe. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 4. M.317.1.20.4

Abschied von der Heimath. Volksweise. [Männerchor.] (*In* Steinhausen. Conferenz-Gesänge. Band 2, Heft 1, p. 14.) No. 10 in M.392.38

Abschied von der Heimath. *Part-song.* KERN. No. 49 in M.392.12

Abschied von der Welt. *Song.* SCHUMANN, R. A. Werke. Serie 13, Band 4. M.316.1.13.4

Abschied von Frankreich. *Song.* SCHUMANN, R. A. Werke. Serie 13, Band 4. M.316.1.13.4

Abschiedsgesang. *Part-song.* BEETHOVEN. Werke. Serie 25. M.413.1.25

Abschiedsgesang. *Song.* BEETHOVEN. Werke. Serie 23. M.413.1.23

Abschiedsgesang der Auswanderer. Volksweise. [Männerchor.] (*In* Das Rütli. Pp. 505–507.) No. 212 in M.147.4

Abschiedsgruss an's Vaterland. *Cantata.* For the MUSIC *see* Tschirch, F. W. For the LIBRETTO see **Sturm**, J. C. R.

Abschiedslied. Volkslied [T. T. B. B.]. (*In* Orpheus. Band 10, p. 25.) No. 50 in M.129a.43.10

Abschiedslied. *Part-song.*
BRAHMS. Deutsche Volkslieder. No. 3 in M.204.7
OTTO, F. No. 168 in M.129a.43.5

Abschiedslied der Zugvögel. *Duet.* MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 18. M.413.3.18

Abschieds-Lied eines Frankfurter Handwerksburschen. *Song.* STERN, J. Compositionen. No. 8 in M.236.8

Abschieds-Sinfonie. HAYDN, F. J. No. 6 in M.344.29

Abschiedsstaendchen. *Part-song.* BOHL. No. 3 in M.370.30
ORTH. No. 49 in M.392.16; etc.

Abschiedstafel. *Part-song.* MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 17. M.413.3.17; etc.

Abschiedsversprechen. [Volkslied, T. T. B. B.] (*In* Fink. Die deutsche Liedertafel. Pp. 10, 11.) No. 10 in M.213.9

Absence. *Part-song.* HATTON. No. 2 in M.195.1.6; etc.
SCHNEIDER, J. C. F. No. 22 in M.205.10.3; etc.
SCHUBERT, F. P. No. 10 in M.204.38

Absence. *Song.* BERLIOZ, L. H. No. 1 in M.341.24; etc.
BIZET. Vingt mélodies. No. 2 in M.265.24
GOUNOD. Vingt mélodies. 3e recueil. No. 18 in M.157.36.3

Absents, Les. *Opera.* For the MUSIC see **Poise.** For the LIBRETTO see **Daudet.**

Absolve Domine. *Part-song.* CORNELIUS. Werke. M.414.20.2

Abt, Albert.
Herr, Du bist gross! Gedicht von J. G. Seidl, für Männerchor, Baritonsolo u. Orchester componirt von Albert Abt. Clavier Auszug. Op. 1. Braunschweig. Bauer. [188–?] No. 1 in M.212.3

Abt, Franz.
Abend [S. T. B. B.]. Op. 480, No. 3. Wien. Buchholz & Diebel. [1878?] No. 18 in M.392.2
Abendfrieden [T. T. B. B.]. Op. 146, No. 4. Offenbach a. M. André. [1856?] No. 10 in M.392.1
Die Abendglocken. [Männerchor.] (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 12. . . . Sängerfeste. P. 15.) No. 8 in M.130.7
Abendlied [T. T. B. B.]. (*In* Regensburger Liederkranz. Pp. 110, 111.) No. 47 in M.129a.44
Also to be found in Das Rütli.
Ach, wäre mein Liebster tod. Lied [S. oder T.]. Mit Begleitung des Pianoforte. Op. 60, No. 4. Offenbach a. M. André. [185–?] No. 3 in M.192.1
Acht patriotische Lieder für vierstimmigen Männerchor. Op. 398. Offenbach a. M. André, [187–?] No. 12 in M.392.2
Contents. — Gott segne dich, mein Vaterland. — Mahnruf an's Vaterland. — Dich halt ich treu im Herzen. — Deutsche Zuversicht. — Heil dir, O Vaterland. — Vom Fels zum Meer. — Letzte Bitte des Dichters der „Wacht am Rhein." — Ade und Wiedersehn.
8 vierstimmige Männergesänge. Op. 336, Heft 1. Mainz. Schott. [1868?] No. 4 in M.392.2
Contents. — Gondelfahrt. — Scheidegruss an die Heimath. — Waldesgruss. — Wenn die Lerchen wiederkommen.
Am Neckar, am Rhein. Gedicht von Otto Roquette, mit englischer Übersetzung, für eine Singstimme (hohen Bar.) mit Pianofortebegleitung, componirt von Franz Abt. Op. 89. Offenbach a. M. André. [185–?] No. 27 in M.192.1
Am Sonntag. [Männerchor.] (*In* Regensburger Liederkranz. Pp. 57–59.) No. 20 in M.129a.44
An das Vaterland. [Männerchor.] (*In* Eidgenössischer Sängerverein. Männerchöre für das 12. . . . Sängerfest. Pp. 30–32.) No. 1 in M.130.7
At Andernach. Part song [T. T. B. B.]. (*In* The Orpheus. New series. Vol. 6, pp. 143–147.) No. 22 in M.205.10.6
At early morning [T. T. B. B.]. Brooklyn. Molineux. [188–?] No. 25 in M.392.2
Also to be found in Chickering collection.
Auf den Bergen. [Männerchor.] (*In* Regensburger Liederkranz. Pp. 54–56.) No. 25 in M.129a.44
Auf der Reise zur Liebsten. Lied [S. oder T.]. Mit Begleitung des Pianoforte. Op. 61, No. 10. Offenbach a. M. André. [185–?] No. 8 in M.192.1
Auf die Schwingen deiner Töne [T. T. B. B.]. Op. 413, No. 1. Leipzig. Forberg. [187–?] No. 13 in M.392.2
Auf ewig dein! Lied [S. oder T.]. Mit Begleitung des Pianoforte. Op. 66, No. 2. Offenbach a. M. André. [185–?] No. 11 in M.192.1
„Ave Maria." Der Abendglocke . . . Für eine Altstimme mit Begleitung des Pianoforte. Op. 128, No. 2. Wien. Spina. [185–?] No. 22 in M.192.2
Ave Maria (Hedwig am Gnadenbilde), . . . für eine Sopranstimme mit Pianofortebegleitung. Op. 96. München. Aibl. [186–?] No. 1 in M.192.2
Ave Maria. Nun ist der laute Tag verhallt [T. T. B. B.]. Op. 533, No. 3. Cöln. Tonger. [188–?] No. 20 in M.392.2
Ave Maria. The twilight fast is falling. [T. solo, T. T. B. B.] (*In* Chickering collection. Vol. 1, pp. 40, 41.) No. 17 in M.392.48.1
Also to be found [for S. S. A.] in Novello's Collection of trios, etc.
Ave Maria in the Alps. [Part song, T. T. T. B. B.] (*In* Mosenthal. Songs of the Mendelssohn Glee Club. Pp. 30–36.) No. 8 in M.204.38

Abt, Franz. *(Continued.)*

Awake, the day is breaking [T. T. B. B.]. Boston. Schmidt. [1890.] No. 1 in M.392.3

The bird's question. [Part song, s. solo, T. T. B. B.] (*In* Mosenthal. Songs of the Mendelssohn Glee Club. Pp. 85–87.) No. 22 in M.204.38

The birds are coming hither. (Wanderlust.) Part song for 4 voices [A. T. T. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 1, no. 49, pp. 193–196.) No. 49 in M.157.6.1

The boat song [S. S. A.]. (*In* Hills. Vocal trios. Vol. 3, pp. 5–28.) No. 29 in M.157.17.3

Breaking thro' the silence. [Trio, S. S. A.] (*In* Hills. Vocal trios. Vol. 3, pp. 13–16.) No. 26 in M.157.17.3

Bright little birds. [Part-song, T. T. B. B.] (*In* Chickering collection. Vol. 2, pp. 64, 65.) No. 32 in M.392.48.2

Calm is the lake. Solo [T.] and chorus [T. T. B. B.]. (*In* The Orpheus. New series. Vol. 7, pp. 126–132.) No. 25 in M.205.10.7

The cheerful drum. (Wandermarsch.) Part-song for 4 voices [A. T. T. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 1, no. 50, pp. 197–200.) No. 50 in M.157.6.1

La cloche du soir [T. T. B. B.]. Paroles françaises. Bruxelles. Schott. 1857. No. 14 in M.392.39

Dear angel! sleep thee well. Schlaf wohl du süsser Engel du. Serenade [S. or T. Accomp. for pianoforte. Op. 213, no. 3]. Boston. Ditson & Co. 1864. No. 24 in M.192.2

Dear home of my childhood. [Song, S. or T. Accomp. for pianoforte.] Philadelphia. Ditson & Co. [186–?] No. 25 in M.192.2

Departure. Part-song [T. T. B. B.]. (*In* The Orpheus. New series. Vol. 7, pp. 133–136.) No. 26 in M.205.10.7

Der Polenmutter Wiegenlied. Soldatentod. Zwei Lieder für eine tiefe Stimme mit Begleitung des Pianoforte. Op. 65. Offenbach a. M. André. [185–?] No. 9, 10 in M.192.1

Der Sänger Fahnenlied [T. T. B. B]. (*In* Tauwitz. Deutsches Liederbuch. Pp. 179–181.) No. 84 in M.204.39

Des Liedes Verklärung. Gedicht von Fr. Oser, für Männerchor mit Begleitung des Orchesters componirt von Franz Abt. Op. 422. Partitur mit unterlegtem Clavier-Auszug. Leipzig. Forberg. [1870?] No. 3 in M.352.21

Des Schiffers Traum [T. T. B. B.]. Mit Baritonsolo. Op. 224, No. 1. Leipzig. Siegel. [187–?] No. 30 in M.392.1

Der deutsche Knabe. Lied für eine Singstimme mit Pianofortebegleitung. Op. 61, No. 6. Für T. oder S. Offenbach a. M. André. [185–?] No. 5 in M.192.1

Deutsche Volkslieder für eine Singstimme [S. oder T.], mit Pianoforte. Op. 90. No. 1–4. Offenbach a. M. André. [185–?] No. 28–31 in M.192.1
Contents. — Die Auserwählte. — Liebesscherz. — Vogelsang. — Herzelied.

Deutschland hoch! [T. T. B. B.] (*In his* Leichte Männerchöre. Heft 4, pp. 8–10.) No. 20 in M.246.22

Dim and grey appear the mountains. Part song [T. T. B. B]. (*In* The Orpheus. New series. Vol. 6, pp. 137–142.) No. 21 in M.205.10.6

Drei Gedichte von W. Floto . . . für eine Singstimme [A.], mit Begleitung des Pianoforte. Op. 118. Offenbach a. M. André. [185–?] No. 12–14 in M.192.2
Contents. — Nie kann ich dich vergessen. — Sie flüstert leise: Gute Nacht. — Die Thräne sagt es dir.

Drei Gesänge für Männerstimmen. Op. 73. Offenbach a. M. Andre. [185–?] No. 1 in M.392.1
Contents. — Ruhe. — Gute Nacht. — Nächtliche Wanderung.

Drei Gesänge für vier Männerstimmen. Op. 218. Offenbach a. M. André. [186–?] No. 29 in M.392.1
Contents. — O Vaterland, wie bist du schön! — Nachtgebet. — Am Rheine.

Drei komische Lieder für Bass, mit Begleitung des Pianoforte. Op. 87. Offenbach a. M. André. [185–?] No. 24 in M.192.1
Contents. — Beim Weine. — Rund. — Schönbart.

3 Lieder für eine Sopranstimme und Männer-Quartett. Op. 568. Mainz. Schott. [1882?] No. 21 in M.392.2
Contents. — Bedrohtes Glück. — Dämmerung. — Vögelein in blauer Luft.

Abt, Franz. *(Continued.)*

Drei Lieder für S. A. T. B., mit Begleitung des Pianoforte oder der Orgel ad lib., zum Gebrauch bei Trauungsfeierlichkeiten. Offenbach a. M. André. [187–?] No. 9 in M.158.22
Contents. — Senke dich in heil'ger Stille. — Ist's Gottes Will! — Liebt den Herrn!

Same. Für 4 Männerstimmen bearbeitet. No. 10 in M.392.2

Drei Lieder für Sopran und Männer-Quartett. Op. 363. Offenbach a. M. André. [1870?] No. 5 in M.392.35; No. 8 in M.392.39
Contents. — Muntrer Bach. — Lerchenjubel. — Dort sind wir her.

Drei Lieder für T. oder S., mit Pianoforte. Op. 106. Leipzig. Senff. [185–?] No. 7 in M.192.2
Contents. — Dein Bild. — Der liebe Gott hat's treu gemeint. — Dort sind wir her.

Drei Lieder für vier Männerstimmen. Op. 293. No. 1, 2. Leipzig. Forberg. [186–?] No. 41, 42 in M.392.1
Contents. — 1. Der Tod für's Vaterland. 2. Am frühen Morgen.

Drei vierstimmige Männergesänge . . . Op. 236. Offenbach a. M. André. [186–?] No. 32–34 in M.302.1
Contents. — Waldabendschein. — Des Sängers Harfe. — Wann, Rose Deutschland, blühst du auf.

The earth it loves rain. Part-song for 4 voices [A. T. T. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 1, pp. 81–84.) No. 21 in M.157.6.1

8 four-part songs. For men's voices. No. 1–3, 5–8. Boston. Ditson. [185–?] No. 1–7 in M.270.4
Contents. — 1. Good night. 2. The soldier's adieu. 3. The huntsman's song. 5. The earth it loves rain. 6. Fondest, dearest, now good night. 7. Love's greeting. 8. My fatherland.

Es ist nun einmal so. Gedicht. Für eine Singstimme [S. oder T.] mit Pianoforte. Op. 127, No. 1. Wien. Spina. [185–?] No. 21 in M.192.2

Evening. B. solo and chorus [T. T. B. B.]. (*In* The Orpheus. New series. Vol. 5, pp. 144–148.) No. 29 in M.205.10.5

Evening glow on the woods. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 50–56.) No. 12 in M.195.1.12

Eventide. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 33–36.) No. 8 in M.195.1.12

Father of mercies. Quartet and solo [S. Accomp. for organ. Arranged by M. F. H. Smith]. Boston. Ditson & Co. 1875. No. 21 in M.190.7

The Father's watchful eye. Solo [T.] and chorus [T. T. B. B.]. (*In* The Orpheus. New series. Vol. 7, pp. 137–145.) No. 27 in M.205.10.7

Fly forth, my song. Trio [S. S. A. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 3, pp. 78–82.) No. 13 in M.204.36.3

Fondest, dearest, now good night. Part-song for 4 voices [A. T. T. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 1, pp. 85–88.) No. 22 in M.157.6.1

A forest ramble. (*In* Hills. Vocal trios. Vol. 2, pp. 17–24.) No. 3 in M.157.17.2

A fresh song in the forest. (Ein frisches Lied im Walde.) Quartette for male voices (with accomp. of horns ad libitum). Op. 312. Philadelphia. André & Co. 1872.
With German and English words. No. 2 in M.392.2

Frühlingsahnung [T. T. B. B.]. Op. 224, No. 2. Leipzig. Siegel. [186–?] No. 31 in M.392.1

Frühlingsklingen. [Männerchor.] Op. 329, No. 2. Leipzig. Senff. [186–?] No. 2 in M.392.35

Frühlingsmorgen. Noch vom Schlummer [T. T. B. B.]. (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 11. . . . Sängerfeste. P. 27.) No. 9 in M.130.7

Frühlingsmorgen: „Die Wachtel ruft." [T. T. B. B.] Op. 329, No. 1. Leipzig. Senff. [1872?] No. 3 in M.392.2

Frühlings-Wanderung. Fünf Gedichte von Hermann Francke, für vierstimmigen Männergesang componirt . . . von Franz Abt. Op. 208. Leipzig. Siegel. [186–?] No. 27 in M.392.1
Contents. — O wundersel'ge Frühlingszeit. — Abschied. — Wanderlust. — Gruss der Heimath. — Heimkehr.

Fünf Gesänge für Männerchor. Op. 145. Offenbach a. M. André. [185–?] No. 8 in M.392.1
Contents. — Die Heimath. — Wanderlied, von Floto. — Ein Stundenweiser, Trinklied. — Der Sonntag. — Strudelfahrt.

Abt, Franz. *(Continued.)*

Fünf Gesänge für S. A. T. B. Op. 369. Offenbach a. M. André. [187–?] No. 8 in M.158.22
Contents. — Bleibe nur still. — Waldeinsamkeit. — Frühlingswanderung. — Es blühen die Blumen und Bäume. — Gute Nacht.

Fünf Gesänge für S. A. T. B. Op. 453. Offenbach a. M. André. [1875?] No. 17 in M.392.2
Contents. — Still ruht der See. — Bedrohtes Glück. — Gott und mein Lied. — Berglust. — Durch die Nacht zum Licht.

Fünf Gesänge für vier Männerstimmen. Op. 203. Heft 1. Leipzig. Siegel. [186–?] No. 5 in M.392.39
Contents. — Deutsches Lied. — Waldeszauber. — In der Frühlingsnacht [mit T. Solo].

Fünf Gesänge für vier Männerstimmen. Op. 232. Heft 1. Leipzig. Siegel. [186–?] No. 6 in M.392.39
Contents. — Die Höh'n und Wälder. — Fahrwohl mein Vaterland!

5 Gesänge für 4 Männerstimmen. Op. 448. Offenbach a. M. André. [187–?] No. 16 in M.392.2
Contents. — Morgengesang. — Hoffnung. — Lied der Nacht. — Ich bleibe hier. — Im Herbst.

Fünf Gesänge für vierstimmigen Männerchor. Op. 185. Offenbach a. M. André. [185–?] No. 3, 4 in M.392.39
Contents. — 1. Sonntag Morgen im Walde. — Frühlingslust. — Begrabet mich im Walde. 2. Der brave Grenadier. — Ständchen [mit T. Solo].

Fünf Lieder für Alt oder Bass mit Pianoforte. Op. 94. Offenbach a. M. André. [185–?] No. 35 in M.192.1
Contents. — Der drei Burschen Lied. — Lass still mich träumen. — Strudelfahrt. — Heimath. — Das Schlagen meines Herzens.

Fünf Lieder für eine Singstimme [s. oder T.], mit Pianofortebegleitung. Op. 92. Offenbach a. M. André. [185–?] No. 33 in M.102.1
Contents. — So muss mein Liebchen sein. — Vom Frühjahr. — Wär' ich ein Vöglein klein. — Schöner als Alles. — Ständerl.

Fünf Lieder für eine Singstimme [s. oder T.], mit Pianofortebegleitung. Op. 93. Offenbach a. M. André. [185–?] No. 34 in M.192.1
Contents. — Hast du nicht einen Gruss für mich. — Die Thräne. — Nachtruhe. — Den fernen Lieben. — Tausend Grüsse.

Fünf Lieder für S. A. T. B. Op. 81. Offenbach a. M. André. [185–?] No. 3 in M.392.1
Contents. — Waldesfeier. — Kunst und Liebe. — Bild der Liebe. — Nach den Bergen. — Abendreigen.

Fünf Lieder für S. A. T. B. Op. 538. Offenbach a. M. André. [187–?] No. 4, 5 in M.158.22
Contents. — Wogender, grüner Rhein. — Waldabendschein. — Guten Morgen. — Sie wissen es nicht. — Ruhe.

Fünf Lieder für S. oder T., mit Begleitung des Pianoforte. Op. 103. Offenbach a. M. André. [186–?] No. 2 in M.192.2
Contents. — Wer ein Herz treueigen hält. — In den Augen. — Weist du noch? — Ständchen. — Schneeglöckchen.

Fünf Lieder für vierstimmigen Männergesang. Op. 215. Leipzig. Siegel. [186–?] No. 28 in M.392.1
Contents. — Der Heimath Bild. — Abschied vom Walde. — Wanderlied. — Kein Herz ist so enge. — Auf die Berge steigt.

Fünf Schweizerlieder für Sopran mit Begleitung des Pianoforte. No. 1–4. Op. 80. Offenbach a. M. André. [185–?] No. 19–22 in M.192.1
Contents. — Der Sennerin Morgenlied. — Heimweh. — Auf dem Berge im Frühling. — Der Aelpler.

Fünf vierstimmige Männergesänge. Op. 261. Heft 2, No. 4, 5. Leipzig. Siegel. [186–?] No. 37 in M.392.1
Contents. — Ein Wiegenlied: Die Blümelein schaukelt. — Ade!

Gaily o'er the ocean. Part-song for 4 voices. (*In* Warren. Cocks's Hand-book of glees. Vol. 2, no. 91, pp. 161–164.) No. 91 in M.157.6.2

Geleit. [Männerchor.] (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 11. . . . Sängerfeste. P. 33.) No. 9 in M.130.7
Also to be found in Das Rütli.

Good night. Part-song for 4 voices [A. T. T. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 1, pp. 117–120.) No. 30 in M.157.6.1
Also to be found in Willard's Arion.

The grave of a singer. Part-song [T. T. B. B.]. (*In* The Orpheus. New series. Vol. 6, pp. 148–153.) No. 23 in M.205.10.6

Gruss. Lied [s. oder T.]. Mit Begleitung des Pianoforte. Op. 61, No. 9. Offenbach a. M. André. [185–?] No. 7 in M.192.1

Abt, Franz. *(Continued.)*

Gruss an Deutschland [T. T. B. B.]. Op. 156, No. 1. [Offenbach a. M.? André? 186–?] No. 13 in M.392.1

Gute Nacht, du mein herziges Kind . . . Für eine Singstimme [s. oder T.] mit Begleitung des Pianoforte. Op. 137, No. 2. Offenbach a. M. André. [186–?] No. 23 in M.192.1

Gute Stellvertreter [T. T. B. B.]. Op. 353, No. 2. Leipzig. Kistner. [1870?] No. 7 in M.392.2

Haidevöglein. Lied [s. oder T.]. Mit Begleitung des Pianoforte. Op. 60, No. 2. Offenbach a. M. André. [185–?] No. 2 in M.192.1

Happiness in wait [S. A. T. B., with s. solo]. Boston. Schmidt. [1882.] No. 45 in M.392.1

Hark! Hark! it is the evening breeze. Part-song for 4 voices [A. T. T. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 1, no. 25, pp. 97–100.) No. 25 in M.157.6.1

Das Heimatland. [Männerchor.] (*In* Das Rütli. Pp. 226, 227.) No. 94 in M.147.4

The herdsman's mountain home. [Song, s. or T. Accomp. for pianoforte.] Boston. Ditson & Co. [186–?] No. 29 in M.192.2

The hermit's harp, cantata for female voices. The words by Edward Oxenford, the music by Franz Abt. [Accomp. for pianoforte.] London. Augener & Co. [1881?] No. 1 in M.154.12

The hills and woods. [Part-song, T. T. B. B.] (*In* The Osgood collection of part-songs. Vol. 1, pp. 56–58.) M.193.23.1

Home so blest. For A. or B. [Accomp. for pianoforte.] Boston. Perry & Co. [186–?] No. 27 in M.192.2

Home that I love. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 27–32.) No. 7 in M.195.1.12

Hornist und Musketier. Gedicht von Georg Scheurlin für Bariton oder Bass, mit Begleitung des Pianoforte und Horn ad libit. Op. 86. Offenbach a. M. André. [185–?] No. 23 in M.192.1

The huntsman's song. (Jägerlied.) Part-song for 4 voices [A. T. T. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 1, pp. 189–191.) No. 48 in M.157.6.1

I heard the bells. (*In* Hills. Vocal trios. Vol. 3, pp. 1–4.) No. 23 in M.157.17.3

I see thee, Love, in every flower. (Ich sehe dich in jeder Blume.) Song, s. [Accomp. for pianoforte.] Boston. Ditson & Co. [186–?] No. 28 in M.192.2

Im Frühling. [Männerchor.] (*In* Das Rütli. Pp. 258–260.) No. 109 in M.147.4

Im Wald ist's so schön. [Männerchor.] Op. 367, No. 2. Offenbach a. M. André. [1872?] No. 11 in M.392.39

Immer bei dir. Lied [s. oder T.]. Mit Begleitung des Pianoforte. Op. 60, No. 1. Offenbach a. M. André. [185–?] No. 1 in M.192.1

Kaiserblumen-Lied. Ausgabe für Männerquartett. Berlin. Erler. [187–?] No. 44 in M.392.1

Die Kirmes. Cyclus von zwölf Gesängen mit verbindender Declamation von Hermann Rollett, für vier Männerstimmen gesetzt . . . von Franz Abt. Op. 101. Schleusingen. Glaser. [185–?] No. 4 in M.392.1
Contents. — Morgens. — Maienlied. — Unterm Fenster. — Gebet. — Rundgesang. — Bauern-Trinklied. — Festzug. — Ankunft der Gäste. — Tanzlied. — Rauferei. — Das Räuschchen. — Gute Nacht.

Krieger's Abschied, für eine Singstimme [BAR.] mit Begleitung des Pianoforte. Op. 77. Offenbach a. M. André. [186–?] No. 17 in M.192.1

Kriegs- und Sieges-Lieder für vierstimmigen Männerchor. Op. 392. Braunschweig. Litolff. [1873?] No. 12 in M.392.39
Contents. — Deutschland über Alles. — Hurrah, Germania! — In Frankreich hinein. — Vorwärts! soll die Losung sein. — Kriegers Abschied. — Heldentod. — Den Gefallenen. — Hoch Deutschland! herrliche Siegesbraut.

Laughing [T. T. B. B.]. New York. Molineux. [188–?] No. 24 in M.392.2
Also to be found in The Orpheus. New series.

Lebe wohl mein Vaterland . . . Für 4stimmigen Männergesang. Op. 120. Braunschweig. Meyer. [185–?] No. 5 in M.392.1

Abt, Franz. *(Continued.)*

Lebensfrühling. Gedichte für die Jugend, von Karl Enslin, für eine Singstimme [s. oder T.], mit Begleitung des Pianoforte, von Franz Abt. Op. 88. Offenbach a. M. André. [185–?] No. 25, 26 in M.192.1
Contents. — Heft 1. Wünsche. — Schneeballenlied. — Der Schmied. — Der Postillon. — Hahnenruf. Heft 2. Frühlingsmorgen. — Schifferlied. — Beim Spaziergang. — Zum Tanz. — Bienenlied.

Lebt wohl, ihr blauen Augen. Lied [T.] mit Begleitung des Pianoforte. Op. 66, No. 3. Offenbach a. M. André. [185–?] No. 12 in M.192.1

Lieb' ist ein Blümelein. [Männerchor.] (*In* Das Rütli. Pp. 342, 343.) No. 143 in M.147.4

Love's greeting. Part-song for 4 voices [A. T. T. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 1, pp. 89–92.) No. 23 in M.157.6.1

Eine Maiennacht. [Part-song, T. T. B. B.]. (*In* Regensburger Liederkranz. Pp. 42–44.) No. 20 in M.129a.44

Same. A May night. (*In* Chickering collection. Vol. 2, p. 31.) No. 52 in M.392.48

The merry dancing streamlets. (*In* Hills. Vocal trios. Vol. 3, pp. 5–8.) No. 24 in M.157.17.3

Merry May. T. solo and chorus [T. T. B. B.]. (*In* The Orpheus. New series. Vol. 5, pp. 131–136.) No. 26 in M.205.10.5

Minster bells, a cantata for female voices. The words by Edward Oxenford. The music by Franz Abt. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [188–?] No. 4 in M.154.12

The minstrel's good night. (Sänger's Abendlied.) Part-song for 4 voices [A. T. T. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 2, no. 52, pp. 205, 206.) No. 52 in M.157.6.2

The minstrels. (*In* Hills. Vocal trios. Vol. 2, pp. 71, 72.) No. 14 in M.157.17.2

Möchte wohl ein Vöglein sein! [s. solo, T. T. B. B.]. Op. 571, No. 3. Leipzig. Forberg. [1880?] No. 23 in M.392.2

Der Morgen im Walde [T. T. B. B.]. Op. 146, No. 1. Offenbach a. M. André. [185–?] No. 9 in M.392.1

Morgenlied. Am frischen Morgen. [T. T. B. B.]. Op. 176, No. 1. Leipzig. Leuckart. [187–?] No. 20 in M.392.1

Morgenlied. Was heimlich tief. [Part-song, T. T. B. B.] (*In* Regensburger Liederkranz. Pp. 163–167.) No. 66 in M.129a.44

Morning greeting. (Morgengruss.) [Song. s. or T. Accomp. for pianoforte.] Boston. Tolman & Co. [1863.] No. 26 in M.192.2

The mountain shadows are falling. [Part-song, T. T. B. B.] (*In* Chickering collection. Vol. 2, p. 3.) No. 1 in M.392.48.2

My Fatherland. Part-song for 4 voices. (*In* Warren. Cocks's Hand-book of glees. Vol. 1, pp. 173–176.) No. 44 in M.157.6.1

Nach der Heimat zieht's das Herz [T. T. B. B.]. (*In his* Leichte Männerchöre. Heft 20, pp. 12, 13.) No. 128 in M.246.22

Die Nacht [T. T. B. B.]. (*In his* Leichte Männerchöre. Heft 2, pp. 14–16.) No. 10 in M.246.22

Night in slumber. [Song, A. or BAR. Accomp. for pianoforte.] Boston. Reed & Co. [186–?] No. 31 in M.192.2

Night song. [S. A. T. B.] (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 47–49.) No. 11 in M.195.1.12
Also to be found in Willard's Arion [for T. T. B. B.].

The night watchman's call. Solo [B.] and chorus [T. T. B. B.]. (*In* The Orpheus. New series. Vol. 7, pp. 146–152.) No. 28 in M.205.10.7

Nur nicht im Winter sterben [T. T. B. B.]. Op. 413, No. 2. Leipzig. Forberg. [187–?] No. 14 in M.392.2; No.13 in M.392.39

O du mein heiss Verlangen . . . für 4stimmigen Männergesang. Op. 120. Braunschweig. Meyer. [185–?] No. 7 in M.392.1

O fatherland! A four-part song [T. T. B. B.]. (*In* The Orpheus. New series. Vol. 5, pp. 127–130.) No. 25 in M.205.10.5

O pray you, warblers. [Song. A. or B. Accomp. for pianoforte.] Boston. Ditson & Co. [1859.] No. 32 in M.192.2

O rosy morn. [Song, S. or T. Accomp. for pianoforte. Op. 213, no. 3.] Boston. Ditson & Co. [186–?] No. 33 in M.192.2

Abt, Franz. *(Continued.)*

O thou world so fair. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 37–42.) No. 9 in M.195.1.12

O Vaterland, wie bist du schön! [T. T. B. B.] Op. 200. Breslau. Leuckart. [187–?] No. 25 in M.392.1

„O Wald, wie ewig schön bist du" [T. T. B. B.]. Op. 176, No. 2. Leipzig. Leuckart. [187–?] No. 21 in M.392.1

Oh lovely night. [Trio, S. S. A.] (*In* Hills. Vocal trios. Vol. 3, pp. 17–20.) No. 27 in M.157.17.3

On departure. Trio [S. S. A. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 3, pp. 61–64.) No. 10 in M.204.36.3

On the mountains [Part-song, T. T. B. B.]. (*In* Chickering collection. Vol. 2, pp. 40, 41.) No. 20 in M.392.48.2

On the water [Part-song, T. T. B. B.]. Op. 279, No. 2. Brooklyn. Molineux. [188–?] No. 40 in M.392.1
Also to be found in Chickering collection.

Once again the day hath flown. [Trio, S. S. A. Accomp. for pianoforte.] (*In* Novello's Collection of trios, etc. Vol. 6, pp. 142–145.) No. 25 in M.204.36.6

Our Father's watchful eye. Trio [S. S. A. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 3, pp. 65–72.) No. 11 in M.204.36.3

Our native land. (*In* Hills. Vocal trios. Vol. 3, pp. 9–12.) No. 25 in M.157.17.3

Parting beam of daylight. [Trio, S. S. A. Accomp. for pianoforte.] (*In* Novello's Collection of trios, etc. Vol. 6, pp. 139–141.) No. 2 in M.204.36.6

The parting day [T. T. B. B.]. (*In* Willard. Arion. P. 82.) No. 47 in M.109.1

Promenade au printemps [Chœur, T. T. B. B.]. (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 12. . . . Sängerfeste. Pp. 17, 18.) No. 8 in M.130.7

Recruten Abschied [T. T. B. B.]. Op. 156, No. 2. [Offenbach a. M. André? 186–?] No. 12 in M.392.1

Reflection. [Song, S. or T. Accomp. for pianoforte. Op. 153.] Boston. Ditson & Co. 1860. No. 34 in M.192.2

Reisebekanntschaften. Singspiel von Fr. X. Seidl. Musik von Franz Abt. Op. 525. Klavier-Auszuge. Offenbach a. M. André. [187–?] No. 1 in M.391.27

Rheinlied [T. T. B. B.]. Op. 176, No. 3. Leipzig. Leuckart. [187–?] No. 22 in M.392.1

Die Rose nur. [Männerchor mit T. Solo.] Op. 367, No. 1. Offenbach a. M. André. [1872?] No. 10 in M.392.39

Rübezahl, a cantata for soprano and alto solos and chorus of female voices with pianoforte accomp., connected by declamatory recitations. Music by Franz Abt. English version from the German of Herrmann Francke (after Musäus) by W. Grist. London. Augener & Co. [188–?] No. 2 in M.154.12

Sabbatfeier. [Männerchor.] (*In* Das Rütli. Pp. 46, 47.) No. 16 in M.147.4

Sängermarsch für vier Männerstimmen. Offenbach a. M. André. [186–?] No. 43 in M.392.1

Die Schiffer [T. T. B. B.]. Op. 156, No. 3. [Offenbach a. M.? André? 186–?] No. 14 in M.392.1

Schifferständchen [T. T. B. B.]. Op. 176, No. 3. Leipzig. Leuckart. [187–?] No. 23 in M.392.1

Schön Anna von Ortrant, nach Op. 354 arr. [Männerchor.] Magdeburg. Heinrichshofen. [186–?] No. 3 in M.392.35

Schweizerisches Kriegslied. [Männerchor.] (*In* Das Rütli. Pp. 164, 165.) No. 65 in M.147.4

Schweizers Heimweh. Lied [s. oder T.]. Mit Begleitung des Pianoforte. Op. 61, No. 7. Neue Ausgabe. Offenbach a. M. André. [185–?] No. 6 in M.192.1

Sechs Gesänge für gemischten Chor. Op. 443. Leipzig. Siegel. [187–?] No. 1, 2 in M.158.22
Contents. — 1. Frühlings-Sonntag. — Die Thräne. — Herbströslein. 2. Waldandacht. — Trost im Winter. — Waldeseinsamkeit.

Sechs Lieder für eine Alt- oder Baritonstimme mit Begleitung des Pianoforte. Op. 67. Offenbach a. M. André. [186–?] No. 14 in M.192.1
Contents. — Des Burschen Abschied. — Erinnerung. — Das Vaterhaus.—Auge und Thränen.—Das treue deutsche Herz.—Die Verlassne.

Sechs Lieder für eine Singstimme [s. oder T.], mit Beglei-

Abt, Franz. *(Continued.)*

tung des Pianoforte. Op. 71. Offenbach a. M. André. [185–?] No. 15 in M.192.1
Contents. — Ein Jude. — Selma. — Ob ich an dich gedacht. — Trennung. — Walperga's Lied. — Witt, witt.

Sechs Lieder für eine Singstimme [s. oder T.], mit Begleitung des Pianoforte. Op. 119. Offenbach a. M. André. [185–?] No. 15–20 in M.192.2
Contents. — Ueberall Liebchen. — Du bist mein einzig Glück. — O Blätter, dürre Blätter. — Sternlein mit den goldnen Füssen. — Guten Morgen. — Muntrer Bach.

Sechs Lieder für S. A. T. B. Op. 139. Offenbach a. M. André. [186–?] No. 6 in M.158.22
Contents. — Ich muss nun einmal singen. — Im Maien. — Willst du mit, so komm. — Wanderlust. — Abendlied. — Blumen-Parade.

Sechs Lieder für S. A. T. B. Op. 339. Heft 2. Offenbach a. M. André. [187–?] No. 7 in M.158.22
Contents. — Waldvöglein. — O abendliches Schweigen. — Hinaus in die Welt.

Sechs Lieder für Sopran oder Tenor mit Begleitung des Pianoforte. 40. Werk. Stuttgart. Göpel. [184–?] No. 2 in M.204.37
Contents. — Mein Grab. — An die Lieben in der Ferne. — An die Welle. — Beim Abendläuten. — Grüsse. — Nur du.

Sechs Lieder für vier Männerstimmen. Op. 437, Heft 2. Leipzig. Siegel. [187–?] No. 15 in M.392.2
Contents. — Ave Maria. — Am süssesten duften die Blumen. — Schönster Schmuck.

Sechs vierstimmige Männergesänge. Op. 361. Offenbach a. M. André. [1870?] No. 8, 9 in M.392.2
Contents. — 1. Gute Nacht. — Das treue Ross. — Die Waldfee. 2. Die dunklen Linden. — Und die Sonne scheint. — Sänger-Testament.

Same. Heft 2. No. 4 in M.392.35

Sei gegrüsst, du stille Nacht. [Männerchor.] (*In* Stuttgart Liederkranz. Männerchor-Album. Pp. 5, 6.) No. 5 in M.203.22

Sei still. Lied [s. oder T.]. Mit Begleitung des Pianoforte. Op. 60, No. 5. Offenbach a. M. André. [185–?] No. 4 in M.192.1

Serenade [T. T. B. B.]. (*In* Mosenthal. Songs of the Mendelssohn Glee Club. Pp. 111–113.) No. 27 in M.204.38

Sieben leichte Männerchöre. Op. 382. Heft 1. Offenbach a. M. André. [1872?] No. 7 in M.392.35
Contents. — Die schönste Liebe. — Heimweh. — Drei Gläser.

Same. Heft 2. No. 11 in M.392.2
Contents. — Perle des Jahres. — Um Liebe. — Im Arm der Liebe. — Mein Paradies.

Sieben Lieder aus dem „Buch der Liebe" von C. Herlosssohn für eine Sopran- oder Tenorstimme mit Begleitung des Pianoforte. 39. Werk. Stuttgart. Göpel. [184–?] No. 1 in M.204.37
Contents. — Agathe. — Irene. — Adelheid. — Agnes. — Maria. — Luise. — Pauline.

Siegesgesang. Gedicht von Hermann Francke, für 4 Männerstimmen mit Begleitung von Blasinstrumenten componirt von Franz Abt. Op. 394. Partitur mit unterlegtem Clavier-Auszug. Leipzig. Forberg. [186–?] No. 2 in M.352.21

Siegesgesang der Deutschen nach der Hermannschlacht (Gedicht von Felix Dahn) für vierstimmigen Männerchor mit Clavier-Begleitung. Op. 267. Leipzig. Siegel. [185–?] No. 1 in M.352.21
Also to be found in Eidgenössischer Sängerverein. Männerchöre für das 13. . . . Sängerfest.

The silver cloud, a cantata for female voices. The words by Edward Oxenford. The music by Franz Abt. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [188–?] No. 6 in M.154.12

Six trios for female voices. The words translated [from Ernst] by H. W. Dulcken. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [187–?] No. 2 in M.157.16
Contents. — Ave Maria. — The wanderer's greeting. — Where deepest shadows hover. — Parting beam of daylight. — Once again the day hath flown. — Thou heaven blue and bright.

Sleep, thou wild rose. [Part-song, T. T. B. B]. (*In* Chickering collection. Vol. 1, p. 60.) No. 26 in M.392.48.1

So shall my darling be. [Song, S. or T. Accomp. for pianoforte. Op. 92.] Boston. Russell & Co. 1863. No. 35 in M.192.2

Abt, Franz. *(Continued.)*

The soldier's adieu. Part-song for 4 voices [A. T. T. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 1, pp. 93–95.) No. 24 in M.157.6.1

The song of consecration. (Weihgesang.) Part-song for 4 voices [A. T. T. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 1, no. 47, pp. 185–187.) No. 47 in M.157.6.1

The spirit of song. [Trio, S. S. A.] (*In* Hills. Vocal trios. Vol. 3, pp. 21–24.) No. 28 in M.157.17.3

Spirit of the woods. [Part-song, S. solo, T. T. B. B.] (*In* Mosenthal. Songs of the Mendelssohn Glee Club. Pp. 81–84.) No. 21 in M.204.38

Spring evening. [Part-song, T. T. B. B.] (*In* Chickering collection. Vol. 1, pp. 75–78.) No. 34 in M.392.48.1

A spring morning. Trio [S. S. A. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 3, pp. 55–60.) No. 9 in M.204.36.3

Spring's awaking. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 43–46.) No. 10 in M.195.1.12

Springtime. A pastoral cantata for female voices. Written by Edward Oxenford. Composed by Franz Abt. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [188–?] No. 1 in M.194.1

Ständchen: Sonnenlicht ist schlafen gangen [T. T. B. B.]. (*In* Regensburger Liederkranz. Pp. 160–162.) No. 65 in M.129a.44

"Stay with me." „Bleib' bei mir." Gedicht von Sternau für eine Singstimme [s. oder T.] mit Begleitung des Pianoforte. Op. 72. New edition with English [and German] words. Offenbach a. M. André. [186–?] No. 16 in M.192.1

Stay with me. (Bleib' bei mir.) [Song. A. or B. Accomp. for pianoforte. Op. 72.] Boston. Ditson & Co. 1860. No. 36 in M.192.2

A summer night. [Part-song, T. T. B. B.] (*In* Chickering collection. Vol. 1, p. 65.) No. 29 in M.392.48.1

Sunset. Trio [S. S. A. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 3, pp. 48–54.) No. 8 in M.204.36.3

Sweet my love. Lieb Aennelein. [T. T. B. B.] Philadelphia. Boner & Co. [1886.] No. 46 in M.392.1
With German and English words.

Swiss morning hymn. [Part-song.] (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 230, 231.) No. 54 in M.111.4.2

Tell me, O bird of the merry greenwood. [Song, S. or T. Accomp. for pianoforte. Op. 237, no. 4.] Boston. White, Smith & Perry. 1869. No. 30 in M.192.2

Thee only I love. Song [S. or T. Accomp. for pianoforte]. Boston. Ditson & Co. [186–?] No. 37 in M.192.2

There sings a bird. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 16, pp. 77–80.) No. 13 in M.195.1.16

Thou art the world. [Song, A. or B. Accomp. for pianoforte.] Boston. Tolman & Co. 1866. No. 38 in M.192.2

Thou heaven blue and bright. [Trio, S. S. A. Accomp. for pianoforte.] (*In* Novello's Collection of trios, etc. Vol. 6, pp. 146–148.) No. 26 in M.204.36.6

Thuringian Volkslied. A four-part song [T. T. B. B.]. (*In* The Orpheus. New series. Vol. 5, pp. 137–139.) No. 27 in M.246.22.5

Thus spake, one summer's day. [Part-song.] Words by J. Oxenford. [London. 185–?] No. 54 in M.157.1

Toast. Er lebe hoch [T. T. B. B.]. (*In* Das Rütli. P. 544.) No. 233 in M.147.4

Trinklehre. [Part-song, T. T. B. B.] (*In* Regensburger Liederkranz. Pp. 174, 175.) No. 70 in M.129a.44
Also to be found in Das Rütli.

Twilight. Trio [S. S. A. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 3, pp. 73–77.) No. 12 in M.204.36.3

Ueber den Sternen. [Männerchor.] (*In* Das Rütli. Pp. 179, 180.) No. 71 in M.147.4

Abt, Franz. *(Continued.)*

Vier Duette für s. und A. mit Pianoforte Begleitung. Op. 95. Offenbach a. M. André. [185–?] No. 36 in M.192.1
Contents. — Ich denke dein. — Vöglein im Walde. — Frühlingslied. — Gute Nacht.

Vier Gesänge für 3 Frauenstimmen [s. s. A.] mit Begleitung des Pianoforte. Mainz. Schott. [187–?] No. 3 in M.158.22
Contents. — Schwanenlied. — Des Sängers Harfe. — Die weite Gotteswelt. — Traute Abendglockenklänge.

Vier Gesänge für s. oder T., mit Begleitung des Pianoforte. 105tes Werk. Braunschweig. Meyer. [186–?] No. 3–6 in M.192.2
Contents. — Dich segn' ich alle Tage. — Schwäbisches Liedchen. — Mein Gedenken. — Ständchen.

Vier Gesänge für vier Männerstimmen. Op. 171. Heft 1. Leipzig. Siegel. [186–?] No. 18 in M.392.1
Contents. — Deutsches Wort und deutsche Lieder. — Vom Bodensee bis an den Belt.

4 Gesänge für vier Männerstimmen. Op. 175. Leipzig. Siegel. [186–?] No. 19 in M.392.1
Contents. — Der Abend. — Waldandacht. — Schifferlied. — Zum Abschied gab sie mir die Hand.

Vier Gesänge für vier Männerstimmen. Op. 205. Offenbach a. M. André. [186–?] No. 26 in M.392.1
Contents. — Gesanges Frühlingstrost. — Sonntags am Rhein. — Abendläuten. — Trinklied vom Main.

Vier Lieder für eine Bariton- oder Bass-Stimme, mit Begleitung des Pianoforte. Op. 109. Braunschweig. Meyer. [185–?] No. 8–11 in M.192.2
Contents. — Lebwohl, mein Vaterland. — Was schliessest du dein Fensterlein? — Glück auf, mein Deutschland. — Der Frühling ist da.

Vier Lieder für S. A. T. B. Op. 408. Offenbach a. M. André. [187–?] No. 10 in M.158.22
Contents. — Herr, der du rufst dem Morgenroth. — Vieltausendmal. — Abendfrieden. — Spatzenlenz.

Vier Lieder für Sopran und vier Männerstimmen. Op. 366. Offenbach a. M. André. [1872?] No. 9 in M.392.39
Contents. — Frühlingsruf. — Wär ich ein Traum. — Vögleins Frage. — Waldesweise.

Vier Männerquartette. Op. 80. Offenbach a. M. André. [187–?] No. 2 in M.392.1
Contents. — Der Sennerin Morgenlied. — Heimweh. — Auf dem Berge im Frühling. — Das Schwyzerhüsli.

Vier vierstimmige Männerchöre. Op. 331. Magdeburg. Heinrichshofen. [1860?] No. 7 in M.392.39
Contents. — Sabbathruh. — Im Walde lasst mich schweifen. — Hinaus in die Welt. — Fest-Comitat.

Vier vierstimmige Männergesänge. Op. 238. Offenbach a. M. André. [186–?] No. 35 in M.392.1
Contents. — Deutschland, meine Braut. — Es ist das Lied mein Gotteshaus. — Sinke hinab, ambrosische Nacht. — Der Wald.

Vier vierstimmige Männergesänge. Op. 268. Leipzig. Siegel. [186–?] No. 38, 39 in M.392.1
Contents. — 1. Deutsches Vatererbe. — Wann und wo? 2. Frühlingsmorgen. — Hallelujah dem Herrn.

Vier vierstimmige Männergesänge. Op. 312, Heft 1. Offenbach a. M. André. [186–?] No. 1 in M.392.2
Contents. — Ein frisches Lied im Walde, mit Begleitung v. 4 Hörnern, ad lib. — Schiffers Abschied.

Same. Heft 2. No. 1 in M.392.35
Contents. — Gute Nacht. — Wann ist die beste Zeit?

Vier vierstimmige Männergesänge. Op. 345. Offenbach a. M. André. [1870?] No. 5, 6 in M.392.2
Contents. — 1. Thu's seinem Wald zuvor. — Abendglocken. 2. Das eigne Herz. — Wenn es bei dir doch wär!

Vier vierstimmige Männergesänge. Op. 367. Heft 2. Offenbach a. M. André. [1870?] No. 6 in M.392.35
Contents. — Im Wald ist's so schön.—Dornröschen schlaf.—Trinker-Weisheit.

Vineta. [Gesang, T. T. B. B.] Op. 163, No. 3. Leipzig. Senff. [186–?] No. 16 in M.392.1

Same. [With English words.] New York. Molineux. [188–?] No. 17 in M.392.1
Also to be found in Chickering collection; The Orpheus, New series.

"The violet's fate." Part-song. Words by Edward Oxenford. London. Patey & Willis. 1883. No. 1 in M.158.13

Vom König Saul [T. T. B. B.]. Op. 176, No. 5. Leipzig. Leuckart. [187–?] No. 24 in M.392.1

Waldes Echo [T. T. B. B.]. Op. 146, No. 5. Offenbach a. M. André. [185–?] No. 11 in M.392.1

Waldfrieden. [Männerquartett mit T. solo.] Op. 171, No. 4. Leipzig. Siegel. [1877?] No. 2 in M.392.39

Abt, Franz. *(Continued.)*

The wanderer's greeting. [Trio, S. S. A. Accomp. for pianoforte.] (*In* Novello's Collection of trios, etc. Vol. 6, pp. 132–134.) No. 22 in M.204.36.6

The wanderer's return. (Am Thore.) [A. T. T. B.] (*In* Warren. Cocks's Hand-book of glees. Vol. 2, pp. 201–203.) No. 51 in M.157.6.2
Also to be found in Willard's Arion [for T. T. B. B.].

Wanderlied. Lied [s. oder T.] mit Begleitung des Pianoforte. Op. 66, No. 4. Offenbach a. M. André. [185–?] No. 13 in M.192.1

Wanderlied v. Jul. Hammer . . . für 4 stimmigen Männergesang. Op. 120. Braunschweig. Meyer. [185–?] No. 6 in M.392.1

Was rauschen die Wogen? [Männerchor.] Op. 146, No. 2. Offenbach a. M. André.]185–?] No. 1 in M.392.39

The water-fairies, a cantata for female voices. The words by Edward Oxenford. The music by Franz Abt. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [188–?] No. 5 in M.154.12

The water nymphs. [Part-song, T. T. B. B.] (*In* Mosenthal. Songs of the Mendelssohn Glee Club. Pp. 118–120.) No. 30 in M.204.38

When gathering clouds around I view. [Motet. Accomp. for organ.] (*In* Buck. Motette collection. Vol. 2, pp. 152–154.) No. 36 in M.100.4.2

When I am near thee, Marie. [Song, BAR. Accomp. for pianoforte.] Boston. Ditson & Co. [186–?] No. 39 in M.192.2

Where deepest shadows hover. [Trio, S. S. A. Accomp. for pianoforte.] (*In* Novello's Collection of trios, etc. Vol. 6, pp. 135–138.) No. 23 in M.204.36.6

Der Wirth, der hat ein Fässlein [T. T. B. B.]. Op. 156, No. 4. [Offenbach a. M.? André? 186–?] No. 15 in M.392.1

The wishing stone, a cantata for female voices. The words by Edward Oxenford. The music by Franz Abt. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [188–?] No. 3 in M.154.12

With thee. Song [A. or B.] from the "Prince of Caucasus." [Accomp. for pianoforte.] Boston. Ditson & Co. 1862. No. 40 in M.192.2

Ye stately pines. [Trio, S. S. A.] (*In* Hills. Vocal trios. Vol. 3, pp. 29–32.) No. 30 in M.157.17.3

Zehn Duettinen für zwei Singstimmen [S. A. oder T. B.], mit Pianofortebegleitung. Op. 91. Offenbach a. M. André. [185–?] No. 32 in M.192.1
Contents. — Grüsse. — Frohsinn. — Frühlings Wiederkehr. — Der Tag geht nun zu Ende. — Hinaus ins Freie. — Mailied. — Der Vöglein Abschied. — Guten Morgen. — Das Taubenhaus. — Feldmarschall Frühling.

Zur fünfundzwanzigjährigen Jubelfeier [T. T. B. B.]. Op. 490, No. 4. Offenbach a. M. André. [1877?] No. 19 in M.392.2

Zwei Lieder für eine Singstimme [s. oder T.], mit Begleitung des Pianoforte. Op. 79. Offenbach a. M. André. [185–?] No. 18 in M.192.1
Contents. — Du bist mein Traum. — Blümchen am Hag.

Zweifacher Frühling [s. solo, T. T. B. B.]. Op. 571, No. 2. Leipzig. Forberg. [1880?] No. 22 in M.392.2

Abt, Franz. *compiler.*

[Deutsche Sängerhalle. Vierstimmige Männerchöre. Cyclus 1–4. Leipzig. Leuckart. [187–?] 4 v. in 2. M.392.42
Contents. — Vol. 1. Veit: Freie Kunst. — Herbeck: Zum Walde. — Abt: Morgenlied. — Storch: Husarenlied. — Herbeck: Der traurige Jäger. — Weidt: Morgengrauen. — Hamma: Abendruhe. — Braune: Jagdlied. — Eckert: Schifferlied. — Scholz: Die Frösch' und die Unken. — Liebe: Waltzes. — Schultz: Waldlied. — Veit: Die Hoffnung. — Vierling: Lieben ohne Maass entflammt. — Abt: O Wald wie ewig schön bist du. — Tschirch: Im Mai. — Tschirch: Mein Vaterland. — V. E. Becker: O trinkt! — Möhring: Wanderlied im Gewitter. — Hamma: Gute Nacht. — Rust: Ich und mein Fläschchen! — Schultz: Wachet auf! — Tschirch: Der deutsche Zollverein. — Mangold: Auf der Wacht. — Reinecke: Der Abendwind. — Dorn: Weinprobe. — Möhring: Kriegslied. — Santner: Auf der Alpe. — Herbeck: Wanderlied der Prager Studenten. — Veit: Schön-Rohtraut. — Liebe: Sterne sind schweigende Siegel. — Genée: Das Quartett. — Hecht: Du sollst willkommen sein. — Fischer: Sängergruss. — V. E. Becker: Mailied. — Hamma: Deutsche Nationalhymne. — Blumenstengel: Trinklied. — Vierling: Der Winter bringt mich nicht zum schweigen. — Grobe: Seelendrang. — Veit: Wanderlied. — Baumgart: Aus der Vierzeilen. — Abt: Rheinlied. — Tauwitz: Gut' Nacht.

Abt, Franz. Deutsche Sängerhalle. *(Continued.)*
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Ad preces nostras. *Hymn.* PALESTRINA. Werke. Band 8. M.8040a.66.8

Ad Te clamamus. *Anthem.* HASSE, J. A. P. No. 20 in M.290.29.1; etc.

Ad Te Domine levavi. *Motet.* LASSUS. Sämmtliche Werke. Band 9. M.8040a.67.9

Ad Te igitur piissime. *Motet.* LASSUS. Sämmtliche Werke. Band 13. M.8040a.67.13

Ad Te levavi. *Motet.* CHERUBINI. No. 10 in M.260.24.1

WEBBE, S. No. 1 in M.156.50

Ad Te levavi animam meam. *Offertory.* PALESTRINA. Werke. Band 9. M.8040a.66.9

Ad Te perenne gaudium. *Motet.* LASSUS. Sämmtliche Werke. Band 1. M.8040a.67.1

Ad Te suspiramus. *Motet.* LASSUS. Sämmtliche Werke. Band 13. M.8040a.67.13

LEO. No. 15 in M.290.29.4

Ada to Alexis. *Song.* HIMMEL. No. 67 in M.235.18.1

Adagio pathétique. *For violin and orchestra.* HUTCHISON, W. M. No. 3 in M.405.47

Adagio religioso. *For violin and orchestra.* BULL, O. B. No. 2 in M.403.16

Adagio romantico. *For string quartet.* BALTHASAR, A. No. 1 in M.404.39

Adaïevski, Ella.

La musique et les compositeurs russes contemporains. M^lle Ella Adaïewski. Paris. Chaix & Cie. 1877. Portrait. No. 4 in M.134.9

Adam de la Halle.

Ci commence le Jeu de Robin et Marion qu' Adam fit. Premier essai d'opéra-comique (1275), publié avec un accomp. de piano, par J. B. Weckerlin. Paris. Durand & Schoenewerk. [1872.] Facsimile. No. 1 in M.255.2

Adam, Adolphe Charles.

À Clichy, opéra comique en 1 acte, paroles de Dennery [pseud.] et E. Grangé, musique de Ad. Adam. Partition piano et chant. Paris. Vialon. [1854.] No. 2 in M.361.11

Le bijou perdu. Opéra comique en 3 actes de MM. de Leuven [pseud.] et de Forges [pseud.]. Mis en musique . . . par Ad. Adam. [Partition chant et piano.] Paris. Benacci-Peschier. [1853.] M.361.10

Une bonne fortune. Opéra bouffon en 1 acte, de MM. Édouard [pseud.] et Féréol [pseud.]. Mis en musique . . . par Adolphe Adam. Partition. Paris. Petit. [1834.] M.223.19

Same. [Chant et piano.] Richault. [1817?] No. 2 in M.255.3

La bouquetière. Opéra en 1 acte. Paroles de Hippolyte Lucas. Musique de Adolphe Adam. [Partition chant et piano.] Paris. Richault & Cie. [1848?] M.251.12

Le brasseur de Preston. Opéra comique en 3 actes. Paroles de MM. de Leuven [pseud.] et Brunswick [pseud.], mis en musique . . . par Adolphe Adam. Partition. Paris. Richault. [1838.] M.223.22

Same. Accomp. de piano. Mainz. Schott. [184–?] M.251.7

The words are in both French and German.

Cagliostro. Opéra comique en 3 actes. [Paroles de Scribe et St. Georges.] Musique d'Ad. Adam. Partition avec accomp. de piano. Paris. Bureau central de musique. [1845?] M.361.12

Le châlet. Opéra comique en un acte . . . Paroles de MM. Scribe et Mélesville [pseud.]. Mis en musique . . . par Adolphe Adam. [Partition.] Paris. Schonenberger. [1834.] M.226.1

Same. [Partition chant et piano.] No. 1 in M.255.3; No. 1 in M.362.21

Comrades in arms. Chorus for 4 male voices. Written and arranged by George Linley. [London. 186–?] No. 79 in M.157.5.2

The comrades' song of hope. [Part-song. Accomp. for pianoforte.] (*In* Plaistow part-songs. Part 1, pp. 17–27.) No. 5 in M.158.23

Derniers souvenirs d'un musicien. Paris. Lévy. 1859. M.139.14

Elle est à moi. Air [T. Accomp. de piano]. Paris. Schonenberger. [1834?] No. 23 in M.390.37

Adam, Adolphe Charles. *(Continued.)*

Falstaff. Opéra-comique en 1 acte de MM. de Saint-Georges et de Leuven [pseud.]. Musique de Ad. Adam. Partition piano et chant. Paris. Richault. [1856.] No. 1 in M.361.13

Le fanal. Opéra en 2 actes. Paroles de Mr. de St. Georges. Musique de A. Adam. Partition réduite pour piano. Paris. Le Bel. [1850?] M.251.10

Le farfadet, opéra comique en 1 acte, paroles de Mr. Planard, musique de Ad. Adam. Partition piano et chant. Paris. Brandus & Cie. [1852.] No. 2 in M.361.13

La fête des arts. Chants de l'avenir. Intermède. Paroles de Méry. Musique de Adolphe Adam. Transcrit pour le piano [et chant]. Paris. Benacci-Peschier. [185–?] No. 3 in M.361.11

Le fidèle berger. Opéra comique en 3 actes. Paroles de Scribe et de St. Georges. Mis en musique avec accomp. de piano par Adolphe Adam. Paris. Richault. [1838.] M.361.15

La fille de Dominique. Couplets [s. Accomp. de piano]. Paris. Petit. [183–?] No. 33 in M.390.37

Giralda, ou la nouvelle Psyché, opéra comique en 3 actes, paroles de Scribe, musique de Ad. Adam. Partition piano et chant. Paris. Brandus & cie. [1850.] M.361.7

Giselle ou les wilis. Ballet pantomime en 2 actes . . . [Partition réduite pour le piano par V. Cornette.] Paris. Meissonier. [1841.] M.404.37

Le grand prix ou le voyage à frais communs. Opéra comique en trois actes . . . Paroles de MM. Gabriel [pseud.] et Masson, mis en musique . . . par Adolphe Adam. Partition. Paris. Lemoine. [1831?] M.380.48

Le houzard de Berchini. Opéra comique en 2 actes, paroles de Mr. Rosier, musique de Ad. Adam. Partition piano et chant. Paris. Brandus & Dufour. [1855.] M.361.1

J'ai peur, j'ai peur! [Chant, B. Accomp. de piano.] (*In* Bibliothèque musicale. Série 2, t. 2, pp. 121–124.) No. 20 in M.193.21.2

Der König von Yvetot. Komische Oper in 3 Aufzügen. Frei nach dem Französischen [von de Ribbing und Lhérie übersetzt] von Julius Franke. Musik von Adolphe Adam. [Partitur.] Manuscript. [184–?] M.223.21

Lambert Simnel. Opéra comique en 3 actes, paroles de MM. E. Scribe et Mélesville [pseud.], musique posthume de Hipp. Monpou, terminée par Ad. Adam. Partition piano et chant. Paris. Meissonnier. [1843.] M.267.10

La main de fer, ou un mariage secret. Opéra comique en 3 actes. Paroles de MM. Scribe et de Leuven [pseud.]. Musique de Ad. Adam. Partition réduite avec accomp. de piano. Mainz. Schott. [184–?] M.251.11

Le mal du pays. Opéra vaudeville en 1 acte. Paroles de Scribe et Mélesville [pseud.]. Musique d'Adolphe Adam. [Partition chant et piano. Paris? 184–?] No. 2 in M.391.27

La marquise. Opéra comique en un acte. Paroles de MM. de St. Georges et de Leuven [pseud.]. Musique de Adolphe Adam. [Partition.] Paris. Schonenberger. [1835.] M.400.34

Same. Partition chant et piano. M.361.9

Messe solennelle à 4 voix & chœurs, avec accomp. d'orgue, violoncelles, contrebasses, trombones, ophicléide & cornets à piston. Paris. Nicou-Choron & Canaux. [1850?] M.250.1

Micheline ou l'heure de l'esprit. Opéra comique en un acte de MM. St. Hilaire & Masson. Mis en musique par Ad. Adam. Partition. Paris. Boieldieu. [1835.] M.400.35

Mois de Marie de Saint-Philippe. 8 motets à 1 et 2 voix avec accomp. par Adolphe Adam. Paris. Brandus & cie. [186–?] No. 1–8 in M.260.10.8

Contents. — 1. Ave Maria pour s., avec accomp. de hautbois, ad lib. 2. Ave Maria, A. solo. 3. Ave Maria, duo, s. A., avec accomp. de hautbois, ad. lib. 4. Ave verum, s. solo. 5. Ave Regina, duo, s. M.-s. 6. Inviolata, duo, s. M.-s. 7. O Salutaris, s. solo. 8. Ave maris Stella, duo, s. M.-s.

Le muletier de Tolède, opéra comique en 3 actes, paroles de Dennery [pseud.] et Clairville [pseud.]. Musique de Ad. Adam. Partition piano et chant. Paris. Colombier. [1854.] M.361.6

Adam, Adolphe Charles. *(Continued.)*

Les pantins de Violette. Opérette bouffe en 1 acte, paroles de L. Battu, musique de Ad. Adam. Partition piano et chant. Paris. Brandus, Dufour & cie. [1856.] No. 3 in M.361.13

La petite chanteuse. [Chanson, s. Accomp. de piano.] (*In* Album de chant. Pp. 2, 3.) No. 1 in M.202.28

Pierre et Catherine. Opéra en 1 acte de Mr. de St. Georges, mis en musique . . . par Adolphe Adam. Partition. Paris. Pleyel & cie. [1830?] M.251.6

Le postillon de Lonjumeau. Opéra comique en 3 actes. Paroles de Mrs. de Leuven [pseud.] et Brunswick [pseud.]. Musique de Ad. Adam. Partition piano et chant. Paris. Schlesinger. [1853?] M.361.8

La poupée de Nuremberg. Opéra comique en 1 acte, paroles de MM. de Leuven [pseud.] & de Beauplan [pseud.], musique de Ad. Adam. Partition piano et chant. Paris. Brandus & cie. [1852.] No. 2 in M.361.5

[Le proscrit, ou le tribunal invisible. Drame lyrique en 3 actes. Paroles de Carmouche et X. Saintine. Musique d'Adolphe Adam. Partition. Paris? 183–?] M.251.9

The title-page is lacking.

Quoi, tous les deux! Duo [s. s. From Le postillon de Lonjumeau]. (*In* Bibliothèque musicale. Série 2, pp. 155–173.) No. 12 in M.157.40

Régine, ou deux nuits. Opéra comique en 2 actes. Paroles de M. E. Scribe. Mis en musique . . . par Adolphe Adam. Partition. Paris. Delahante. [1839.] M.223.18

Same. Accomp. de piano. Mainz. Schott. [184–?] M.251.8

The words are in French and German.

La reine d'un jour. Opéra comique en 3 actes. Paroles de MM. E. Scribe et de St. Georges. Musique de Adolphe Adam. Partition. Paris. Delahante. [1840?] M.223.20

Same. Accomp. de piano. Mainz. Schott. [184–?] M.251.13

The words are in French and German.

Rêve heureux du jeune âge. Romance de Giralda. (*In* Album lyrique du chant français. Pp. 69–71.) No. 2 in M.157.38

Richard en Palestine. Grand opéra en 3 actes. Paroles de Paul Foucher. Musique de A. Adam. Partition avec accomp. de piano. Paris. Bureau central de musique. [1844.] M.361.2

Le roi d'Yvetot. Opéra comique en 3 actes. Paroles de MM. de Leuven [pseud.] et Brunswick [pseud.]. Musique de Ad. Adam. Partition piano et chant. Paris. Meissonnier. [184–?] M.361.14

Le roi des Halles. Opéra comique en 3 actes. Paroles de MM. de Leuven [pseud.] et Brunswick [pseud.]. Musique de Adolphe Adam. Partition piano et chant. Paris. Bureau central de musique. [1853.] M.361.3

Si j'étais roi. Opéra comique en 3 actes. Poème de MM. d'Ennery [pseud.] et Brésil. Mis en musique . . . par Adolphe Adam. Partition pour piano et chant. Paris. Leduc. [1852.] M.361.4

Same. Ouverture pour orchestre. Partition. Paris. Leduc. [186–?] No. 1 in M.334.1

Le sourd. Opéra comique en 3 actes, poème de MM. de Leuven [pseud.] et Langlé. Musique de Ad. Adam. Partition piano et chant. Paris. Gérard. [1856.] No. 1 in M.361.5

Souvenirs d'un musicien. Nouvelle édition. Paris. Lévy. 1868. M.127.8

Le toréador, ou l'accord parfait. Opéra bouffon en deux actes. Paroles de Mr. T. Sauvage. Musique de Adolphe Adam. Grande partition. Paris. Latte. 1849. M.402a.1

Same. Partition piano et chant. Brandus & cie. No. 1 in M.361.11

Victoire! Cantate, en l'honneur de la prise de Sébastopol. Paroles de Michel Carré. Musique [T. T. B. B.] de Ad. Adam. Paris. Heugel & cie. [1855?] No. 1 in M.193.2

Adam, Adolphe Charles, *editor.*

Monsigny, P. A. Le déserteur. No. 1 in M.393.41

Adam, Adolphe Charles. *Works about.*

Jacquot, C. J. B. Adolphe Adam. Par Eugène de Mirecourt [pseud.]. Paris. 1868. No. 4 in M.129a.36

Adam, Adolphe Charles. *Works about. (Continued.)*
NEUMANN, W. Adrien François Boieldieu. Adolph Adam. Cassel. 1855. No. 4 in M.205.15
PAROISSE-POUGIN, F. A. A. Adolphe Adam: sa vie, sa carrière, ses mémoires artistiques. Paris. 1877. Portrait. Facsimile. M.129.17

Adam, Alexander.
Morgengruss an die Geliebte . . . Für Männerchor. Op. 18. Berlin. Luckhardt. [1892.] No. 2 in M.392.3
The words are in German and English.

Adam, Carl Ferdinand.
The artillerist's oath [T. T. B. B.]. (*In* Willard. Arion. Pp. 22, 23.) No. 12 in M.109.1
Same. Des Artilleristen Schwur. [Männerchor.] (*In* Orpheus. Band 10, pp. 32, 33.) No. 54 in M.129a.43.10
Maiden, listen. Part-song for T. T. B. B. (*In* The Orpheus. New series. Vol. 4, pp. 60–63.) No. 13 in M.205.10.4
Sechs Turnlieder für vier Männerstimmen. Op. 24. Leipzig. Kahnt. [186–?] No. 26 in M.392.2
Contents. — Turnerruf. — Turnfahrt. — Die Turnbrüder. — Turnlied. — Fahnenschwur. — Festgesang.
Sorgenvolle, wetterschwüle Mädchenstirne. [Männerchor.] (*In* Orpheus. Band 10, p. 51.) No. 67 in M.129a.43.10
Ständchen. [Männerchor.] (*In* Orpheus. Band 9, p. 11.) No. 5 in M.129a.43.9
Tyroler Adler. [Männerchor.] (*In* Orpheus. Band 10, p. 12.) No. 42 in M.129a.43.10
Waldeinsamkeit. [Männerchor.] (*In* Otto, E. J. Ernst und Scherz. Heft 7, pp. 9, 10.) No. 1 in M.392.20
Was wir lieben. [Männerchor.] (*In* Orpheus. Band 9, p. 27.) No. 15 in M.129a.43.9
Whom we love most! [T. T. B. B.] (*In* Willard. Arion. P. 56.) No. 33 in M.109.1

Adam. *Opera.* For the MUSIC see **Lesueur.** For the LIBRETTO see **Guillard, N. F.**

Adam catch'd Eve. *Part-song.* BAILDON. No. 4 in M.220.7; etc.

Adam et Ève. *Opera.* For the MUSIC see **Serpette.** For the LIBRETTO see **Blum, E.**

Adam und Eva. *Opera.* For the MUSIC see **Hornstein.** For the LIBRETTO see **Heyse.**

Adam-Boisgontier, *Mme, pseud.* See **Rocheblave,** Élisabeth Françoise.

Adami, Friedrich Wilhelm.
Die Falkensteiner. Romantische Oper. Musik von J. H. Franz [Pseud.]. M.272.11

Adamless Eden, An. *Opera.* For the MUSIC see **Slaughter.** For the LIBRETTO see **Clarke, H. S.**

Adams, Estelle Davenport, *editor.*
Sea song and river rhyme from Chaucer to Tennyson. With a new poem by Algernon Charles Swinburne. New edition. London. Kegan Paul, Trench, Trübner & Co. [1897?] Etchings. M.216.1

Adams, F. A.
The octave staff; diatonic and chromatic: reducing the different staves to one; furnishing an exclusive place for each tone, without flats or sharps. New York. Appleton & Co. 1851. No. 2 in M.372.56

Adams, John S., *compiler.*
The psalms of life: a compilation of psalms, hymns, chants . . . 4th edition. Boston. Ditson & Co. [1857.] M.108.23

Adams, Thomas.
Come, Holy Ghost. Anthem for Whitsuntide. [Accomp. for organ.] London. Reeves. 1894. No. 2 in M.158.13

Adcock, John.
The singer's guide to pronunciation, with an appendix. Nottingham. Farmer. [1873.] No. 3 in M.147.31

Addio. *Duet.* CAMPANA. No. 20 in M.244.9
DONIZETTI. Un hiver à Paris. No. 16 in M.244.4

Addio d'Ettore, L'. *Duet.* PAER. No. 3 in M.152.28

Addison, John.
A collection of the vocal music in Shakespear's plays, including the whole of the songs, duetts, glees, choruses, &c. Engraved from original MS. & early printed copies chiefly from the collection of W. Kitchiner. Revised & arranged with an accompaniment for the piano forte, by

Addison, John. *(Continued.)*
Mr. Addison. [London.] Caulfield. [1804?] 2 v. M.112.11
Same. Boon. [1864?] 2 v. M.125.24
The sleeping beauty, a grand legendary melodrama . . . written by Lumley St. George Skeffington. Composed . . . by Jno. Addison. [Accomp. for piano.] London. The Author. [1805.] No. 1 in M.391.22

Addison, John, *editor.*
ARNE, T. A. [Artaxerxes.] No. 2 in M.391.13

Address to a locket, An. *Song.* ARNOLD, S. No. 40 in M.235.18.3

Address to a wounded soldier. *Part-song.* RICHMOND. No. 5 in M.340.15

Address to Echo. *Glee.* See **Webbe,** S. Daughter sweet.

Address to the Deity, An. *Anthem.* STOKES, C. No. 16 in M.290.9.1

Address to the lovers and followers of the fine arts, and particularly music. [London. Dale.] 1800. No. 8 in M.114.8
A prospectus of a treatise on the philosophy of music.

Address to the unsuccessful lover. *Ballad.* HAYDN, F. J. Twelve ballads. No. 1 in M.221.32

Ade, George.
Peggy from Paris. A musical comedy. Music by William Loraine. M.381.28
The Sho-Gun. A comic opera. Music by Gustave Luders. M.397.44
The Sultan of Sulu. A musical comedy. Music by Alfred G. Wathall. M.381.63

Ade! Volksweise. [Part-song, T. T. B. B.] (*In* Das Rütli. Pp. 340, 341.) No. 142 in M.147.4

Ade! *Part-song.* ABT, F. Er schritt hinan den Hügel. Fünf vierstimmige Männergesänge. No. 37 in M.392.1
— Wohlauf in Gottes schöne Welt. No. 18 in M.246.22
MOEHRING. No. 9 in M.130.7
ORTH. No. 54 in M.392.16
OTTO, E. J. Fünf Quartetten. No. 59 in M.392.16

Ade! *Song.* BRAHMS. Sechs Lieder. Op. 85. No. 9 in M.380.40.2

Ade denn, du stolze! *Song.* FRANZ, R. Sechs Gesänge. Op. 31. No. 2 in M.244.5.3

Ade, fein's Lieb. *Part-song.* REIMANN. Vier Lieder. No. 27 in M.194.16

Ade und Wiedersehn. *Part-song.* ABT, F. Acht patriotische Lieder. No. 12 in M.392.2

Ade zur guten Nacht. *Part-song.* SCHMIDT, Gustav. Acht Lieder. No. 24 in M.392.23

Adela. *Opera.* For the MUSIC see **Tolkien.**

Adelaide. *Song.* BEETHOVEN. No. 28 in M.235.18.4; etc.
SCHUBERT, F. P. Mélodies. Vol. 8. M.327.4.8; etc.

Adelaide di Borgogna. *Opera.* For the MUSIC see **Rossini.**

Adelaide, L', di Guesclin. *Opera.* For the MUSIC see **Mayer, J. S.**

Adélaide et Ferdinand. *Opera.* For the MUSIC see **Villebichot.** For the LIBRETTO see **Blondelet.**

Adelasia. *Opera.* See **Donizetti.** Adelia.

Adelasia e Aleramo. *Opera.* For the MUSIC see **Mayer, J. S.**

Adèle de Foix. *Opera.* For the MUSIC see **Reissiger.** For the LIBRETTO see **Blum, R.**

Adèle et Dorsan. *Opera.* For the MUSIC see **Dalayrac.** For the LIBRETTO see **Marsollier des Vivetières.**

Adelheid. *Song.* ABT, F. Sieben Lieder aus dem „Buch der Liebe." No. 1 in M.204.37

Adelia. *Opera.* For the MUSIC see **Donizetti.** For the LIBRETTO see **Romani, F.**

Adelina. *Opera.* For the MUSIC see **Generali.**

Adeline. *Song.* GRUBER, G. W. Gottfried August Bürgers Gedichte. Vol. 1. No. 4 in M.130.9.1

Adelson e Salvini. *Opera.* For the MUSIC see **Bellini.**

Adelwold und Emma. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 2. M.317.1.20.2

Adely, Paul.
L'escargot. Opérette. Paroles de Paul Adely et Albert Barré. Musique de Antoine Banès. No. 3 in M.393.3

Adenis, Édouard. *pseud.* See **Colombeau,** Jules Adenis de.

Adenis, Eugène, *pseud.* See **Colombeau,** Eugène Félix Adenis de.
Adenis, Jules, *pseud.* See **Colombeau,** Jules Adenis de.
Aderer, Adolphe.
Daria. Drame lyrique de Adolphe Aderer et Armand Ephraim. Musique de Georges Marty. No. 2 in M.389.2
Adeste fideles. *Anthem.* READING. No. 10 in M.201.33; etc.
Same. Portuguese hymn. With the addition of an original interlude by Gounod. M.384.28
Adice, G. Léopold.
Théorie de la gymnastique de la danse théâtrale. Paris. Chaix & cie. 1859. M.121.29
Adieu. *Song.* SCHUBERT, F. P. Mélodies. Vol. 4. M.327.4.4
SPONTINI. No. 26 in M.221.30
Adieu, Bessy. *Song.* BERLIOZ, L. H. No. 8 in M.391.32; etc.
Adieu d'une mère à son fils. *Song.* HORTENSE, *Queen of Holland.* Romances. M.221.27
Adieu, L', des Bohémiens. *Chorus.* WECKERLIN. Soirées parisiennes. No. 2 in M.158.44
Adieu, forêt! *Part-song.* HEYBERGER. No. 7 in M.130.7
Adieu, love, adieu. *Part-song.* MACFARREN, G. A. No. 6 in M.195.1.2
Adieu, ma mère. *Song.* SCHUBERT, F. P. Mélodies. Vol. 3. M.327.4.3
Adieu, my fears and sorrows. *Duet.* ARNOLD, S. No. 10 in M.237.2
Adieu, my love. *Duet.* GIORDANI, T. No. 175 in M.235.17.1; etc.
Adieu my native shore. *Part-song.* PEARSALL. No. 3 in M.195.1.11
Adieu suprême. *Symphonic poem.* BORDIER, J. No. 2 in M.334.1
Adieu, sweet Amarillis. Round [for 3 voices]. (*In* Webbe, Jr. Convito armonico. Vol. 2, p. 214.) No. 43 in M.234.3.2
Adieu, sweet Amaryllis. *Part-song.* WILBYE. No. 12 in M.234.19.1; etc.
Adieu! sweet love. *Madrigal.* BATESON. First set of madrigals. No. 2 in M.234.22
Adieu the verdant lawns. Glee [T. T.]. (*In* Bland. The Ladies' collection. Vol. 1, p. 99.) No. 158 in M.235.17.1
Also to be found in Social harmony.
Adieu, thou soft flowing stream. *Duet.* MOZART. No. 24 in M.218.8.4
Adieu to the village. *Glee.* BAILDON. No. 17 in M.158.13
Adieu to the woods. *Part-song.* EGERTON. No. 25 in M.195.1.13
Adieu, vain joys. Glee [T. T. B.]. (*In* Apollonian harmony. Vol. 2, p. 25.) No. 20 in M.141.21.2
Also to be found in Social harmony.
Adieu, ye jovial youths. *Glee.* COOKE, R. Eight glees. No. 4 in M.220.8
Adieu, ye streams. *Part-song.* ATTERBURY. No. 9 in M.220.3.4; etc.
Adieu, ye streams. *Song.* REISSIGER. No. 34 in M.235.18.1
Adieux, Les. *Tyrolienne.* WECKERLIN. Chants des Alpes. No. 1 in M.158.44
Adieux à Charence. *Song.* DAVID, F. C. Cinquante mélodies. M.363.28
Adieux à mes amis. *Song.* SCHUBERT, F. P. Mélodies. Vol. 8. M.327.4.8
Adieux, Les, de Deïdamia. *Opera.* For the MUSIC see **Poli-gnac.** For the LIBRETTO see **Musset,** L. C. A. de.
Adieux de l'hôtesse arabe. *Song.*
BIZET. Vingt mélodies. No. 2 in M.265.24
CRESSONNOIS. Harmonies. No. 2 in M.295.9
VAUCORBEIL. Mélodies. M.213.25
Adieux de Marie Stuart. *Song.* ROUGET DE LISLE. 48 chants français. M.202.44
Adieux du matelot. *Song.* SCHUBERT, F. P. Mélodies. Vol. 7. M.327.4.7
Adina. *Opera.* For the MUSIC see **Rossini.**
Adios montañas mias. *For violin.* SARASATE Y NAVASCUES. No. 7 in M.410.45
Adjuro vos, filiae Hierusalem. *Motet.* PALESTRINA. Werke. Band 4. M.8040a.66.4
Adjutor et susceptor meus. *Anthem.* CHERUBINI. No. 10 in M.222.24
Adjutor in opportunitatibus. *Anthem.* HAYDN, J. M. No. 9 in M.202.9
Adjuva nos, Deus. Canon, 4 in 1. (*In* Warren. Collection of catches. Vol. 1, p. 9.) No. 9 in M.220.9.1
Adler, Guido.
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Ah, fading joy. *Madrigal.* Coward. 10 glees. No. 1 in M.236.18

Ah! forse è lui. *Song.* Verdi. Verdi Album. No. 18 in M.236.5

Ah, how gladly. *Part-song.* Purcell, H. No. 79 in M.220.9.3

Ah! how happy are we. *Duet.* Purcell, H. Beauties of Purcell. M.221.2

Ah! how lovely. *Duet.* Eccles. No. 126 in M.215.21

Ah, how Sophia. *Part-song.* Callcott, J. W. No. 11 in M.139a.18.3; etc.

Ah, how sweet it is to love. *Song.* Purcell, H. Beauties of Purcell. M.221.2

Ah! l'honnête homme. *Duet.* Meyerbeer. No. 2 in M.390.37; etc.

Ah! laissons pleurer. *Song.* Schubert, F. P. Mélodies. Vol. 4. M.327.4.4

Ah! lead me, genius. *Part-song.* Hayes, W. No. 136 in M.215.21

Ah! lo previdi. *Aria.* Mozart. Werke. Serie 6, Band 1. No. 16 in M.315.1.6.1

Ah! lorsque la mort. *Song.* Méhul. No. 53 in M.235.18.2

Ah! may the red rose live alway. *Song.* Foster, S. C. No. 1 in M.380.41.1

Ah me! can every rumor. *Madrigal.* Wilbye. Works. Vol. 1. No. 3 in M.234.19.1

Ah me! my mistress scorns. *Madrigal.* Bateson. First set of madrigals. No. 2 in M.234.22

Ah! me, my wonted joys. *Part-song.* Weelkes. No. 1 in M.234.21; etc.

Ah me! what perils do inviron. *Part-song.* Travers. No. 3 in M.220.9.1

Ah me! where is my true love? *Madrigal.* Anerio, F. No. 13 in M.157.28.1; etc.

Ah! mon seigneur. *Duet.* Halévy, J. F. F. É. No. 6 in M.157.40

Ah! monsieur, je suis tremblante. *Duet.* Isouard. No. 8 in M.157.40

Ah, n'avançons pas davantage. *Duet.* Sacchini. Le Sacchini des concerts. M.274.9

Ah! nell' alma ancor mi suona. *Song.* Aspa, M. No. 2 in M.364.10

Ah no! from the bower. *Duet.* Kelly. No. 16 in M.237.7

Ah no che il mio contento. *Duet.* Cammarano. L. No. 14 in M.221.20

Ah! no in quell' alma ingenua. *Song.* Ricci. F. No. 2 in M.364.10

Ah no, povero Prence. *Aria.* Piccini, N. No. 3 in M.120.27

Ah! no, son io. *Song.* Gluck. No. 6, 7 in M.120.16

Ah! non crede. *Song.* Bellini. No. 33 in M.157.39

Ah, non giunge. *Aria.* Bellini. No. 36 in M.157.39

Ah! non lasciarmi nò. *Song.* Asioli. No. 2 in M.235.18.1

Ah, non son io che parlo. *Aria.* Handel. 12 Sopran-Arien. No. 1 in M.270.48

Ah perchi serbai fin' ora. *Duet.* Manfroce. No. 6 in M.120.26

Ah! perdona al primo affetto. *Duet.* Mozart. No. 40 in M.235.14

Ah! perfido. *Song.* Beethoven. Werke. Serie 22. M.413.1.22

Ah, più tremar non voglio. *Aria.* Mozart. Werke. Serie 24, Band 1. No. 4 in M.315.1.24.1

Ah, pour moi quelle ivresse. *Song.* Halévy, J. F. F. É. No. 9 in M.193.21.1

Ah! pour soumettre une fière coquette. *Song.* Labarre. No. 25 in M.390.37

Ah! se giusto. *Part-song.* Rossini. No. 16 in M.157.14

Ah sì! *Duet.* Pacini, G. No. 5 in M.221.20

Ah si in ciel, benigne stelle. *Aria.* Mozart. Werke. Serie 6, Band 2. No. 38 in M.315.1.6.2

Ah, spiegarti, oh Dio. *Song.* Mozart. Werke. Serie 24. M.315.1.24

Ah! sure, sweet maid. *Part-song.* Loder, E. J. No. 22 in M.235.7.1

Ah! taci ingiusto core. *Part-song.* Mozart. No. 6 in M.157.14

Ah! tu non m' ami più. *Song.* MARIANI, A. XXII melodie. No. 1 in M.158.28
Ah! tu non sai. *Song.* MEYERBEER. No. 2 in M.364.10
Ah! tu sai. *Part-song.* DONIZETTI. No. 11 in M.157.14
Ah! what were spring. *Part-song.* WEBBE, S., JR. No. 10 in M.234.3.4
Ah! with me. *Part-song.* SEYFRIED, F. X. No. 27 in M.205.10.3
Ahab. *Oratorio.* For the MUSIC see **Arnold, George B.**
Ahi che 'l mio petto. *Madrigal.* PALESTRINA. Werke. Band 28. M.8040a.66.28
Ahi che quest' occhi miei. *Madrigal.* PALESTRINA. Werke. Band 28. M.8040a.66.28
Ahi che questo mio cor. *Madrigal.* PALESTRINA. Werke. Band 28. M.8040a.66.28
Ahi! letizia fugace. *Madrigal.* PALESTRINA. Werke. Band 28. M.8040a.66.28

Ahlstrom, Johan Niklas.
Abendständchen [T. T. B. B.]. Berlin. Simon. [186–?] No. 27 in M.392.2; No. 3 in M.392.3

Ahnen, Die. *Part-song.* NAEGELI. No. 3 in M.130.7

Ahout, W. Th.
Missa tribus vocibus virilibus organis comitantibus. Amstelodami. Roothaan. [185–?] No. 3 in M.201.1

Ahrendt, Carl.
The song of the Nibelungen Brunhild. An analytical sketch [of Geibel's tragedy]. Boston. Cummings & Co. 1877. No. 8 in M.115.4

Ahrenssen, A.
Germania. [Männerquartett.] Op. 7, No. 1. Magdeburg. Heinrichshofen. [186–?] No. 8 in M.392.35
Stiftungsfeier. [Männerchor.] (*In* Das Rütli. Pp. 456–458.) No. 193 in M.147.4

Ai nostri gemiti. *Duet.* CARAFA. No. 17 in M.221.20

Aiblinger, Johann Caspar.
Deus, noster Deus. Offertoire [S. S. A. A. T. T. B. B. Accomp. de piano]. Paris. Schott. [183–?] No. 4 in M.280.39
Jubilate Deo. Offertoire pour S. A. T. T. B. [On a ajouté la partition de piano.] Paris. Schott. [185–?] No. 1 in M.201.32
[Messa Santa Clara.] Für S. S. A. A. mit Begleitung der Orgel, Basso und Violoncello, ad libitum. Partitur. Regensburg. Pustet. 1859. No. 1 in M.191.1
O my gracious God. Duett [S. A. Accomp. for pianoforte]. (*In* Falkenstein. Sacred music. Pp. 5, 6.) No. 17 in M.201.33
Sovereign Ruler. Ave maris stella. Quartette. [Accomp. for pianoforte or organ.] (*In* Falkenstein. Sacred music. Pp. 3, 4.) No. 17 in M.201.33

Aichinger, Gregor.
Factus est repente. [Motet.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 3, pp. 100–105.) No. 27 in M.158.33.3

Aïda. *Opera.* For the MUSIC see **Verdi.** For the LIBRETTO see **Ghislanzoni.**

Aïdé, Hamilton.
Widows bewitched. An operetta. The music by Virginia Gabriel. M.272.17

Aieule, L'. *Opera.* For the MUSIC see **Boieldieu, A. L. V.** For the LIBRETTO see **Saint Georges.**

Aignan, Étienne.
Nephtali ou les Ammonites. Opéra de Mr. * * * [Étienne Aignan]. Mis en musique . . . par Félix Blangini. M.271.22
Der portugiesische Gasthof. (L'hôtellerie portugaise.) Komische Oper. Musik von Luigi Cherubini. M.285.10

Aiken, *Mrs.* George E.
Hosanna in the highest. [Anthem. Accomp. for organ.] Boston. Russell. [1883.] No. 3 in M.158.13

Aimable, L'. *Rondo.* MEVES, A. No. 8 in M.237.7

Aime, crois, espère. *Song.* SCHUBERT, F. P. Mélodies. Vol. 4. M.327.4.4

Aimer, c'est vivre! *Song.* CHOUDENS, A. 20 mélodies. No. 2 in M.285.14

Aimer encore. *Song.* SCHUBERT, F. P. Mélodies. Vol. 7. M.327.4.7

Aimez-vous. *Song.* DARCIER. No. 8 in M.391.28.1

Aimon, Pamphile Léopold François.
Les jeux floraux. Opéra en 3 actes. Paroles de Mr. Bouilly. Musique de Léopold Aimon. [Partition.] Paris. L'auteur. [1818?] M.251.14

Aimons mes sœurs. *Song.* GOUNOD. Vingt mélodies. 4e recueil. No. 17 in M.157.36.4

Aimons-nous! *Song.* GOUNOD. Vingt mélodies. 3e recueil. No. 12 in M.157.36.3

Aimons toujours! *Song.* LEFÉBURE-WÉLY. No. 29 in M.391.28.1

A-ing-fo-hi. *Opera.* For the MUSIC see **Wueerst.** For the LIBRETTO see **Wichert.**

Ainsi qu'on oit le cerf bruire. *Anthem.* SWEELINCK. Werken. Deel 4. M.413.2.4

Ainsi qu'un mystère. *Song.* SCHUBERT, F. P. Mélodies. Vol. 8. M.327.4.8

Air de Cérès. *Song.* LULLY. No. 2 in M.206.6

Air de Pan. *Song.* LULLY. No. 2 in M.296.6

Air de Paris, L'. *Opera.* For the MUSIC see **Thony.** For the LIBRETTO see **Lanos.**

Air patriotique. *Part-song.* JADIN, L. E. M.380.14

Aire dañino, El. *Song.* GOMIS. No. 15 in M.391.57

Airs écossais. *For violin.* SARASATE Y NAVASCUES. No. 2 in M.406.30

Airs espagnols. *For violin.* SARASATE Y NAVASCUES. No. 4 in M.405.47

Airs of haut-ton. *Songs.* BISHOP, H. R. No. 3 in M.244.19

Airs variés. *Criticism.* JULLIEN. M.127.40

Ajo, L', nell' imbarazzo. *Opera.* For the MUSIC see **Donizetti.** For the LIBRETTO see **Ferretti, G.**

Akademische Fest-Ouvertüre. *Overture.* BRAHMS. No. 1 in M.346.39

Akar, Charles.
L'heureuse rencontre. Divertissement-Watteau par L. Roger-Milès et Charles Akar. Musique de Louis Ganne. No. 2 in M.384.17

Akerman, William.
Sardanapalus. Dramatic musical poem. Music by Franco Leoni. No. 2 in M.245.12

Akimenko, Fedor.
Poème lyrique pour grand orchestre. Op. 20. Partition. Leipzig. Belaieff. 1903. No. 1 in M.405.1
Trio en ut mineur pour violon, alto et violoncelle. Op. 7. Partition. Leipzig. Belaieff. 1900. No. 1 in M.412a.1

Akme und Septimius. *Part-song.* SCHOEN, E. No. 5 in M.392.28

Al chiaror d' amica luna. *Duet.* LILLO. No. 3 in M.221.20

Al fin madre di Dio. *Madrigal.* PALESTRINA. Werke. Band 29. M.8040a.66.29

Al mio contento. *Duet.* GUGLIELMI, P. No. 44 in M.157.39

Al mio pregar t'arrendi. *Song.* ROSSINI. No. 38 in M.157.39

Al raggio della luna. *Song.* CIMAROSA. No. 7 in M.120.18

Al venticello. *Song.* FERRARI, G. G. Six favorite ariettes. No. 7 in M.221.21

Aladdin. *Cantata.* For the MUSIC see **Watson, W. M.** For the LIBRETTO see **Oxenford, E.**

Aladdin. *Opera.* For the MUSIC see **Horneman.**

Aladdin; or, the wonderful lamp. *Opera.* For the MUSIC see **Bishop, H. R.** For the LIBRETTO see **Soane.**

Aladdin the Second; or, a new light on an old lamp. *Opera.* For the MUSIC see **Ronger, F.** For the LIBRETTO see **Thompson, A.**

Aladin. *Opera.* For the MUSIC see **Gyrowetz.** For the LIBRETTO see **Castelli.**

Aladin [sic], or the wonderful lamp. *Opera.* For the MUSIC see **Shield.** For the LIBRETTO see **O'Keeffe.**

Aladin, ou la lampe merveilleuse. *Opera.* For the MUSIC see **Isouard.** For the LIBRETTO see **Étienne, C. G.**

Alarcón, Pedro Antonio de.
Brunhilde, or the last act of Norma. Translated by Mrs. Francis J. A. Darr. New York. Lovell & Co. [1891.] Portrait. M.102.3
Le finale de Norma. Nouvelle. Traduite de l'espagnol par Charles Yriarte. Paris. Lacroix, Verboeckhoven & cie. 1866. M.198.1

Alarich. *Cantata.* For the MUSIC see **Vierling.** For the LIBRETTO see **Fitger.**

Alary, Jules Eugène Abraham.

La beauté du diable. Opéra comique en 1 acte. Paroles de Mrs. * * * [Scribe] et de Najac. Musique de Giulio Alary. [Accomp. de piano.] Paris. Flaxland. [1861.] No. 1 in M.255.4

La locanda gratis, ossia Don Entichio della Castagna. Farsa in 1 atto e in prosa del Conte Giovanni Giraud, ridotta in versi da * * * e messa in musica dal Mo. Giulio Alary. [Per canto e piano.] Paris. Flaxland. [1867.] No. 2 in M.255.4

Messe pour soprano, contralto et baryton. Paris. Flaxland. [186–?] No. 1 in M.154.13

L'orgue de Barbarie, opérette. Paroles de Mr. Léris [pseud.]. Musique de Giulio Alary. Paris. Flaxland. [186–?] No. 2 in M.154.13

La rédemption. Mystère en 5 parties. Poème de MM. Émile Deschamps et Émilien Pacini. Musique de Giulio Alary. Partition, piano et chant. Paris. Boieldieu. [1850?] M.241.2

Ricreazioni musicali. Colezione di 6 ariette, 3 duetti e 2 terzetti. Con accomp. di piano forte. Parigi. Schlesinger. [184–?] No. 1 in M.244.19

Contents. — Siciliana [s.]. — Il trovatore [BAR.]. — La partenza [T.]. — L'orgia, barcarola [T]. — Il rimorso [BAR.]. — Il cacciatore [T.]. — L'esule [BAR.]. — L'invito [S. S.]. — La luna [S. S.]. — La seduzione [S. T.]. — Il dono [S. S. A.]. — La speranza [S. T. B.].

Sulla tomba di Bellini. Elegia [s. o. T. Accomp. di piano]. (*In* Musical library. Vol. 3, pp. 121–123.) No. 39 in M.235.18.3

Le 3 nozze, opera buffa in 3 atti, parole di A. Berettoni, musica di Giulio Alary. [Per canto e piano. Paris.] St. Étienne. [1851.] M.361.16

La voix humaine. Opéra en 2 actes. Paroles de Mélesville [pseud.]. Musique de Giulio Alary. [Partition chant et piano.] Paris. Flaxland. [186–?] M.251.15

Alas, cry'd Damon. *Catch.* CALLCOTT, J. W. No. 108 in M.220.9.4

Alas! how vain. *Glee.* WEBBE, S. Selection of glees. Vol. 3. No. 3 in M.235.13.3

Alas, poor heart. *Part-song.* HILTON. No. 123 in M.220.10

Alas, poor Lubin. *Duet.* STEVENSON. No. 20 in M.218.8.5

Alas! what a wretched life. *Madrigal.* WILBYE. Works. Vol. 1. No. 19 in M.234.19.1

Alas, what boast. *Part-song.* HARRINGTON. No. 210 in M.110.1.3; etc.

Alas! what hope of speeding. *Madrigal.* WILBYE. Works. Vol. 1. No. 9 in M.234.19.1

Alas! where is my love. *Madrigal.* BATESON. First set of madrigals. No. 2 in M.234.22

Alassio. *Overture.* ELGAR. M.410.25A

Alba, L'. *Song.* ROBERTI. Inspirations italiennes. No. 1 in M.364.10

Alban, Brother.

Mass of Our Blessed Lady for 2 voices [s. s. or T. T.]. Manuscript. [1876.] No. 5 in M.250.6

Mass of St. Camillus [s. s. or T. T.]. Manuscript. [1876.] No. 4 in M.250.6

Albano, Gaston d', *pseud.* See **Chevalier de Montréal,** Julie.

Albeniz, Isaac.

Catalonia. Suite populaire pour orchestre. En trois parties. No. 1. Partition d'orchestre. Paris. Durand. [189–?] M.403.1

Pepita Jiménez. A lyric comedy in two acts and three tableaux (from the novel of Juan Valera) by F. B. Money-Coutts. Deutsche Bearbeitung von O. Berggruen. Music by I. Albeniz. Mit deutschem und englischem Text. Partitur. Leipzig. Breitkopf & Härtel. 1896. M.401.1

Same. Klavierauszug. M.394.11

Alberdingk Thijm, Elisabeth. See **Thijm,** Elisabeth Alberdingk.

Alberge, Eugène.

Un passe-temps à Trianon. Opéra comique en un acte. Musique de Prosper Mortou. Paris. Librairies-imprimeries réunies. [1897.] Illus. Portrait. No. 4 in M.102.21

This contains the words only.

Albert, (Francis Albert Augustus Charles Emanuel), *Prince Consort.*

The collected compositions of His Royal Highness, the Prince Consort. Edited by W. G. Cusins. London. Metzler & Co. [1882.] M.290.23

Contents. — Songs: Abendruhe; Gruss aus der Ferne; Morgengebet; Ständchen; Trauerlied; Schmerz der Liebe; Die letzten Worte eines Barden; Ständchen; Lebensregel; Gruss an den Bruder; Vereinigung; An einen Boten; Sehnsucht nach dem Tode; Klage der Liebe; Der Ungeliebte; Der Bettler; Vergissmeinnicht; Einsamkeit; Der Zauber der Erinnerung; Dem Fernen; Der Orangenzweig; Reiterlied (with chorus); Sontags-Klänge; Aus Wilhelm Meister; Choral; Nichts schöneres; Das kranke Mädchen; Lebewohl; Pretty baby. — Die Winterreise, trio. — Invocazione all' armonia, coro con soli. — Te Deum, Jubilate, Sanctus, Responses, Out of the deep, anthem. — Christmas hymn. — Choral. — Melody for the violin.

[Invocazione alla armonia. Chorus with solos. Accomp. for orchestra. Full score.] Autograph manuscript. [185–?] M.312.5

Albert, Eugene Francis Charles d'.

Die Abreise. Musikalisches Lustspiel in einem Aufzuge. Dichtung von A. von Steigentesch bearbeitet von Ferdinand Graf Sporck. Musik von Eugen d'Albert. Klavierauszug mit Text. Leipzig. Brockhaus. 1898. No. 1 in M.381.1

Concert, C dur, für Violoncello mit Begleitung des Orchesters oder des Pianoforte. Op. 20. Ausgabe mit Begleitung des Pianoforte vom Componisten. Leipzig. Forberg. 1900. No. 1 in M.410.4

Concert (H-moll) in einem Satz für Pianoforte mit Orchester. Op. 2. Partitur. Berlin. Bote & Bock. [1881?] No. 1 in M.332.1

Concert, Zweites (E-dur), für Pianoforte mit Orchester. Op. 12. Orchester-Partitur. Berlin. Bote & Bock. [1893.] M.403.2

Flauto solo. Musikalisches Lustspiel in einem Aufzuge. Dichtung von Hans v. Wolzogen. Musik von Eugen d'Albert. Vollständiger Klavier-Auszug mit deutschem Text von Egon Pollak. Berlin. Bote & Bock. [1905.] M.389.32

Gernot. Oper in drei Aufzügen. Dichtung von Gustav Kastropp. Vollständige Partitur. Leipzig. Breitkopf & Härtel. 1897. M.400.30

Ghismonda. Oper in drei Aufzügen (mit Benutzung des dramatischen Gedichts von Immermann). Vollständiger Klavierauszug mit Text von Otto Singer. Leipzig. Breitkopf & Härtel. 1895. M.402.2

Der Improvisator. Oper in drei Aufzügen. Dichtung von Gustav Kastropp, Musik von Eugen d'Albert. Vollständiger Klavier-Auszug mit deutschem Text. Berlin. Bote & Bock. [1902.] M.381.2

Same. Ouverture für grosses Orchester. Partitur. Berlin. Bote & Bock. [1901.] No. 1 in M.410.5

Kain. Musikalische Tragödie in einem Aufzuge. Dichtung von Heinrich Bulthaupt. Musik von Eugen d'Albert. Vollständiger Klavier-Auszug mit deutschem Text. Berlin. Bote & Bock. [1899.] No. 2 in M.381.1

Same. Vorspiel für grosses Orchester. Partitur. Berlin. Bote & Bock. [1901.] No. 2 in M.410.5

Quartett (A-moll) für 2 Violinen, Viola und Violoncell. Op. 7. Partitur. Berlin. Bote & Bock. [1890?] No. 1 in M.333.4

Quartett No. 2 (Es-dur) für 2 Violinen, Bratsche u. Violoncell. Op. 11. Partitur. Berlin. Bote & Bock. [1893.] No. 2 in M.333.4

Der Rubin. Musikalisches Märchen in zwei Aufzügen mit Benutzung des gleichnamigen Märchen-Lustspiels von Fr. Hebbel, von Eugen d'Albert. Partitur. Leipzig. Breitkopf & Härtel. 1894. M.400.31

Same. Vollständiger Klavierauszug. 1893. M.255.5

Symphonie (F dur) für grosses Orchester. Op. 4. Partitur. Berlin. Bote & Bock. [1886?] No. 2 in M.332.1

Tiefland. Musikdrama in einem Vorspiel und 2 Aufzügen. Text nach A. Guimera von Rudolph Lothar. Musik von Eugen d'Albert. Klavierauszug mit Text von Otto Singer. Berlin. Bote & Bock. [1903.] M.383.1

Albert, Eugene Francis Charles d', *editor.*

SULLIVAN, A. S. The martyr of Antioch. M.154.8

Albert, Eugene Francis Charles d'. *Works about.*
RIEMENSCHNEIDER, G. Eugen D'Albert. Konzert (C dur) für Violoncello mit Begleitung des Orchesters. Erläutert. Leipzig. [1901?] No. 14 in M.217.12.11

Albert, Georges.
Bacchanale. Opéra-comique de Georges Bertal [pseud.] et Jules Lecocq. Musique de Hervé [pseud.]. No. 1 in M.394.36

Alberti, Carl Edmund Robert.
Ludwig van Beethoven als dramatischer Tondichter. Stettin. Nahmer. 1859. No. 2 in M.370.62
Raphael und Mozart. Eine Parallele. Vortrag zur Feier des 100jährigen Geburtstags Mozart's, am 28. Januar 1856. Stettin. Müller. 1856. No. 5 in M.217.11

Alberti, Domenico.
Caro sposo, aria a soprano solo con stromenti. [Partitura.] Manuscript. [180–?] No. 6 in M.120.17
Same. [Voice and continuous bass and separate parts for the different instruments.] No. 7 in M.120.17
O God, be not far from me. Aria, A. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 6. pp. 127, 128.) No. 22 in M.290.29.6
O Jesu Salvator. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 6, pp. 161–163.) No. 28 in M.290.29.6
VIII sonate per cembalo . . . London. Walsh. [179–?] No. 1 in M.140.1
Salve Redemptor. [Chorus. Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 5, pp. 142–144.) No. 25 in M.290.29.5

Albery, James.
The spectre knight. Operetta. Composed by Alfred Cellier. No. 1 in M.276.6

Albigenser, Die. *Opera.* For the MUSIC see **Swert.** For the LIBRETTO see **Rullmann.**

Albini, Francesco Maria.
Un giorno in quarantena. Opera comica in 2 parti. Versi di Luigi Scalchi. Musica di F. M. Albini. Riduzione per canto con accomp. di pianoforte. Bologna. Alberti & Branca. 1865. M.255.6

Albini, Giuseppe.
Isaias, a sacred cantata. Music by L. Mancinelli. No. 2 in M.153.5

Albion, thy sea-encircled isle. *Glee.* COOKE, B. No. 17 in M.157.28.2

Alboise de Pujol, Jules Édouard.
Les Monténégrins. Opéra-comique. Poëme de MM. Alboize et Gérard [pseud.]. Musique de A. Limnander. M.366.28
L'organiste. Opéra-comique. Musique de J. B. Wekerlin. No. 2 in M.326.20
Le paysan. Opéra comique. Musique de Charles Poisot. No. 2 in M.225.23
Tabarin. Opéra comique. Poëme de MM. Alboize [Alboise de Pujol] et Andrel. Musique de Georges Bousquet. M.275.5

Alborghetti, F.
Gaetano Donizetti e G. Simone Mayr. Notizie e documenti. [Par] F. Alborghetti e M. Galli. Bergamo. Gaffuri & Gatti. 1875. Portraits. Plates. Fac-similes. M.372.46
Elenco delle opere, cantate, ecc., pp. 143–157.

Albrecht Beiling. *Cantata.* For the MUSIC see **Coenen.** For the LIBRETTO see **Heije.**

Albrechtsberger, Johann Georg.
Douze préludes [et trois fugues] pour l'orgue. Manuscript. [1787.] No. 2 in M.200.11
Fugues et 12 préludes pour les orgues ou le piano forte. Œuvre 6, 7, 9, 10, 11, 12. Manuscript. [179–?] No. 1 in M.312.30
Methods of harmony, figured base and composition. Translated from the German edition as augmented and arranged by von Seyfried, with the remarks of M. Choron. Translated from the Paris edition by Arnold Merrick. London. Cocks & Co. [1834.] 2 v. Portrait. M.135.1

Album d'un jaloux, L'. *Fiction.* BALLARD. M.129a.5.2

Album de chant. Offert aux abonnés de la Gazette musicale, 1851. [Accomp. de piano.] Paris. Au bureau du Journal. 1851. Portrait. No. 1 in M.202.28
Contents. — La petite chanteuse, par Ad. Adam. — La belle Madelon, par Maurice Bourges. — Le ramier, par Félicien David. — Marcel le marin, par E. Dassier. — Régina, par G. Duprez. — Fabliau, par F. Halévy. — Confidences, par G. Meyerbeer. — L'heure des rêves, par A. Panseron. — L'exile, par Ch. Vivier.

Album de l'opéra. Principales scènes . . . des meilleurs ouvrages représentés sur la scène dc l'Académie royale de musique. Paris. Challamel. [184–?] Plates. M.121.19; M.122.18

Album des curiosités musicales. [10 pieces selected from the album, with piano accomp. Paris. 183–?] No. 3 in M.158.34
Contents. — Chanson des Arabes bedouins. — Chanson turque. — Chanson arabe. — Chanson persanne. — Ode saphique. — Hymne à Némésis. — Chanson siamoise. — Romance, musique des troubadours. — Chanson chinoise. — Seguidilla manchega.

Album du Gaulois. Œuvres inédites, recueillies par Eugène Tarbé & Armand Gouzien. Vol. 1, 2. [Paris. 1869.] Portrait. Facsimilcs. M.391.28
Contents. — 1. Auber: Prelude. — Arditi: La partenza. — Bazin: La feuille. — Bizet: Sérénade. — Boieldieu: Chant du caïdji. — Cohen: Une pensée. — Costé: Le nid. — Darcier: Aimez-vous. — Dautresme: Espoir en Dieu. — David: Tristesse. — Deffès: Chant du pâtre.—Delibes: Myrto.—Donizetti: Berceuse.—Duprato: Duetto.—Duprez: La vue, l'ouïr et l'odorat. — Ernst: Le pêcheur. — Flotow: Les trois chevaliers. — Gabrielli: Le printemps. — Gautier: Villanelle. — Gevaërt: En mer. — Gounod: Donne moi cette fleur. — Gouzien: Chanson chinoise. — Grandval: Avril. — Halévy: Blanche. — Jonas: Il est charmant. — Kalkbrenner: Page et lansquenet. — Kreutzer: La tourterelle. — Troubeskoi: Impromptu. — Lefébure-Wély: Aimons toujours! — L'Épine: Ici-bas. 2. Maillart: Sur une tombe. — Massé: Au bord de la mer. — Massenet: A Mignonne. — Mercadante: [Portrait and facsimile]. — Mermet: Sérénade. — Meyer: Impromptu. — Nibelle: Querelle d'amour. — Offenbach: Sur la grève. — Patti: Speme arcana. — Poise: La menteuse. — Poniatowski: Abeilard à Héloïse. — Reyer: Vieille chanson. — Ricci: Dernière pensée. — Rillé: Chœur de chasseurs. — Rossini: [Portrait and facsimile]. — Rubinstein: Le fils des Asra. — Rothschild: Ich will's dir nimmer sagen. — Saint-Saëns: La coccinelle. — Schumann: Chanson de mai. — C. Schumann: Déclaration. — Semet: Mélancholie. — Servais: Cantique. — Sivori: Adagio. — Strauss: Au revoir! — Strauss: Simple-valse. — Strakosch: Confession de jeune fille. — Tarbé: Serments envolés. — Thomas: Le soir. — Wagner: Appel aux armes. — Vaucorbeil: Voix lointaines. — Wekerlin: Qui j'aime?

Album leaves. *For pianoforte.* EWER & Co. No. 1 in M.375.1

Album lyrique, composé de 12 romances, chansonettes et nocturnes, mis en musique avec accomp. de piano par A. de Beauplan [pseud.], Théod. Labarre et E. Troupenas. Paris. Troupenas. [183–?] No. 2 in M.158.34
Contents. — Labarre: La jeune fille; Le roi de la montagne; La mère; La vengeance. — Rousseau: Clémence; Sorrente; Vois tu là bas; Les cloches du soir. — Troupenas: L'oasis; Le vrai bonheur est là; Le lac; Les prestiges de l'amour.

Album lyrique du chant français. Paris. 1855. No. 2 in M.157.38
Contents. — Meyerbeer: Grâce pour toi même. — Halévy: Il va venir. Auber: Du pauvre seul ami fidèle. — Rossini: Sombres forêts. — Halévy: Pour expier envers lui ses outrages. — Auber: Plaisir du rang suprême. — Halévy: Pendant la fête une inconnue. — Auber: Il est un enfant d'Israel. — Donizetti: Pour tant d'amour ne soyez pas ingrate. — Halévy: Marguerite qui m'invite. — Auber: C'est la corvette. — Meyerbeer: Tous les deux. — Adam: Rêve heureux du jeune âge. — Hérold: Souvenirs du jeune âge. — Auber: Ferme ta paupière. — Auber: Une fée, un bon ange. — Panseron: Louise au revoir. — Labarre: L'humble toit de mon père. — Auber: Dans les défilés des montagnes. — Hérold: C'en est fait le ciel même.

Album of 16 Hungarian songs. BERGER-HENDERSON. No. 2 in M.384.63

Albumsblad. *Song.* KJERULF. Sånger och visor. M.158.47

Alcade, L', de la Vega. *Opera.* For the MUSIC see **Onslow.** For the LIBRETTO see **Bujac.**

Alcandro, lo confesso. *Aria.* T. MOZART. Werke. Serie 6, Band 1. No. 17 in M.315.1.6.1
— [A different setting for B.] No. 35 in M.315.1.6.2

Alceste. *Opera.* For the MUSIC see **Gluck**; also **Handel**; also **Lully**; also **Schweitzer, A.** For the LIBRETTO see **Du Rollet**; also **Quinault**; also **Willand.**

Alceste. *Overture.* GLUCK. No. 5 in M.346.28; etc.

Alcestis. *Drama.* For the MUSIC see **Gadsby.** For the TEXT see **Euripides.**

Alcestis. *Novel.* CORNISH, *Mrs.* —— M.109a.8

Alcestis. *Opera.* For the MUSIC see **Brambach.** For the LIBRETTO see **Herder.**

Alchymist, Der. *Opera.* For the Music see **Spohr**, L. For the Libretto see **Pfeiffer**, J.

Alcide al Bivio. *Opera.* For the Music see **Hasse**, J. A. P.

Alcina. *Opera.* For the Music see **Handel.** Werke.

Alcock, John.

The fool that is wealthy. Glee. (*In* Warren. Collection of catches. Vol. 3, pp. 31–34.) No. 8 in **M.220.9.3**

Friendship, thou dearest. Glee, A. T. T. B. (*In* Warren. Collection of catches. Vol. 2, pp. 245–247.) No. 104 in **M.220.9.2**

Hail, ever pleasing solitude. Glee. (*In* Amusement for the ladies. Vol. 1, pp. 36–38.) No. 14 in **M.220.3.1**
Also to be found in Bland's The Ladies' collection; Clementi's Collection of catches; Clementi's Vocal harmony; Collection of glees and catches; The Harmonist; Social harmony; Warren's Cocks's Hand-book of glees; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

Here beneath this lofty shade. Glee [A. T. T. B.]. (*In* Warren. Vocal harmony. Pp. 142, 143.) No. 18 in **M.220.10**

Here's a health to all honest men. Catch [for 3 voices]. (*In* Social harmony. P. 293.) No. 235 in **M.215.21**
Also to be found in Warren's Collection of catches.

Hide and seek. Glee. (*In* Warren. Vocal harmony. Pp. 40–44.) No. 28 in **M.220.10**

How long wilt Thou forget me? Canon, 4 in 1. (*In* Warren. Vocal harmony. Pp. 176, 177.) No. 102 in **M.220.10**

I have no hopes. Catch [for 4 voices]. (*In* Warren. Collection of catches. Vol. 2, p. 159.) No. 63 in **M.220.9.2**

Like as the hart. Canon [3 in 2 with bass free]. (*In* Warren. Collection of catches. Vol. 2, pp. 108, 109.) No. 44 in **M.220.9.2**

May harmony and mutual love. Glee [A. T. T. B.]. (*In* Warren. Vocal harmony. Pp. 210, 211.) No. 120 in **M.220.10**

O give thanks unto the Lord. Canon, 4 in 1 per arsin et thesin. (*In* Warren. Collection of catches. Vol. 3, p. 44.) No. 11 in **M.220.9.3**

Soon as the genial spring. Glee [S. A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 2, pp. 322, 323.) No. 135 in **M.220.9.2**

We'll drink. Glee [A. T. T. B.]. (*In* Amusement for the ladies. Vol. 3, pp. 50–52.) No. 18 in **M.220.3.3**
Also to be found in Clementi's Vocal harmony; Same, 2d edition; Warren's Collection of catches.

When Troy town. Catch [for 3 voices. London? 17—?]. No. 27 in **M.235.14**
Also to be found in Bland's The Ladies' collection; Social harmony.

Wherewithal shall a young man. Anthem. (*In* Cope. A Collection of anthems. Pp. 104–107.) No. 23 in **M.290.34**
Also to be found in Hullah's Part music, Sacred.

Whilst in the dark. Catch [for 3 voices]. (*In* Warren. Vocal harmony. P. 220.) No. 127 in **M.220.10**

Why art thou so heavy? Canon, 3 in 1. (*In* Warren. Vocal harmony. Pp. 114, 115.) No. 72 in **M.220.10**

Alcock, John, Jr.

Once in Arcadia. Catch [for 3 voices]. (*In* Amusement for the ladies. Vol. 4, p. 11.) No. 4 in **M.220.3.4**
Also to be found in Warren's Collection of catches.

Alcock, Walter.

The repentance of Nineveh, a dramatic oratorio. The words selected from Holy Scripture by Joseph Bennett. The music . . . by J. F. Bridge. The pianoforte accompaniment arranged by Walter Alcock. No. 3 in **M.154.29**

Alder, Ernest.

Les almées. Mélopée orientale pour piano. Partition d'orchestre [sans piano]. Paris. Enoch & Costallat. [189–?] No. 1 in **M.410.6**

Alderman's thumb, The. *Part-song.* Harington. No. 18 in **M.139a.18.1**; etc.

Aldini, Giovanni.

Précis des expériences galvaniques faites récemment à Londres et à Calais. Paris. Levrault. 1803. No. 1 in **M.103.32**

Aldrich, Henry.

Catch on tobacco, a 4 voci. (*In* Clementi. Collection of catches. Vol. 1, pp. 36, 37.) No. 31 in **M.110.1.1**; No. 31 in **M.110.2.1**
Also to be found in Musical times [Music]; Warren's Cocks's Hand-book of glees.

Aldrich, Henry. *(Continued.)*

A catch upon nothing. For 3 voices. (*In* Warren. Cocks's Hand-book of glees. Vol. 3, no. 120, p. 80.) No. 28 in **M.157.6.3**

Hark, the bonny Christ church bells. Catch a 3 voci. (*In* The Apollo. Vol. 1, p. 72.) No. 27 in **M.139a.18.1**
Also to be found in Apollonian harmony; Bland's The Ladies' collection; Clementi's Collection of catches; Collection of glees and catches; The Harmonist; Musical times [Music]; Social harmony; Webbe, Jr.'s Convito armonico.

If all true friends. Catch [for 3 voices]. (*In* Vocal harmonist's magazine. Vol. 1, p. 44.) No. 4 in **M.220.5**

Not unto us, Lord. Full anthem. Arranged from H. Lawes and R. Farrant. (*In* Cope. A Collection of anthems. Pp. 81–86.) No. 19 in **M.290.34**
Also to be found in Turle and Taylor's The People's music book.

O give thanks. Anthem. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 2, pp. 310–315.) No. 28 in **M.233.23.2**

Out of the deep. Anthem. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 3, pp. 38–43.) No. 4 in **M.233.23.3**
Also to be found in Cope's A Collection of anthems.

Sanctus & Gloria in excelsis, in G, with the greater third. (*In* Ouseley. Cathedral services. Pp. 341–345.) No. 29 in **M.233.9**

Sing merrily now. Catch [for 3 voices]. (*In* Vocal harmonist's magazine. Vol. 1, p. 3.) No. 4 in **M.220.5**

Te Deum, Jubilate, Kyrie, Nicene creed, Sanctus, Magnificat, and Nunc dimittis in G. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 1, pp. 276–301.) No. 10 in **M.233.14.1**
Also to be found in Novello's Cathedral choir book.

Aldrich, Henry, *editor.*

Wise. Thy beauty, O Israel. No. 35 in **M.233.23.3**

Aldrich, Perley Dunn.

Softly now the light of day. [A. solo and chorus. Accomp. for organ.] Boston. Schmidt. 1894. No. 3 in **M.203.26**

Aldrich, Thomas Bailey.

The little violinist [James Speaight. Boston]. 1880. No. 4 in **M.143.18**

Alembert, Jean Le Rond d'.

Élémens de musique théorique et pratique, suivant les principes de M. Rameau. Nouvelle édition, augmentée. Lyon. Bruyset. 1766. Plates. **M.147.20**

Aleph. *Anthem.* Klein, B. O. No. 15 in **M.158.32**

Aleph, Das. *Part-song.* Schoen, E. No. 27 in **M.392.7**

Alessandro. *Opera.* For the Music see **Handel.** Werke.

Alessandro Stradella. *Opera.* For the Music see **Flotow**, F. F. A. For the Libretto see **Riese.**

Alexander, Alfred.

Why seek ye the living? Full anthem for Easter. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 11, pp. 99–104.) No. 99 in **M.195.2.11**

Alexander, Carl, *translator.*

Mercadante. Le due illustri rivali. **M.310.29**

Alexander, J. W.

Near the Cross was Mary weeping. [Hymn.] Arranged by Irving Emerson. [Boston.] Russell. 1884. No. 43 in **M.158.19**

Alexander, Louis.

The opera glass; or, a clear view of 100 popular operas . . . London. Bogue. 1881. Portraits. **M.149.31**

Alexander. *Cantata.* For the Music see **Koellner.** For the Libretto see **Lingg.**

Alexander. *Opera.* For the Music see **Handel.** For the Libretto see **Rolli.**

Alexander Balus. *Oratorio.* For the Music see **Handel.** Werke.

Alexander's feast. *Oratorio.* For the Music see **Handel.** For the Libretto see **Dryden.**

Alexander's Fest. *Oratorio.* For the Music see **Handel.** Werke.

Alexandra Josifovna, *Grand Duchess of Russia.*

Boléro. Partition [d'orchestre]. St. Pétersbourg. Johansen. [186–?] No. 4 in **M.334.4**

Titan. Symphonisches Fragment nach Richter . . . Partitur. St. Pétersbourg. Johansen. [186–?] No. 5 in **M.334.4**

Alexandre, André.

Brocéliande. Opéra-féerique. Musique de Lucien Lambert. **M.302.3**

Alexandre, André. *(Continued.)*
Évangéline. Légende acadienne. Tirée du poëme de Longfellow par Louis de Grammont, Georges Hartmann & André Alexandre. Musique de Xavier Leroux. M.302.7
Madame Chrysanthème. Comédie lyrique. Poème de Georges Hartmann & André Alexandre. Musique de André Messager. M.257.27
Rose-Mousse, pièce de André Alexandre et Peter Carin. Musique de Charles Lecocq. No. 2 in M.399.31
Sire Olaf. Légende dramatique. Musique de scène par Lucien Lambert. No. 3 in M.206.12
Le spahi. Poëme lyrique par Louis Gallet & André Alexandre. Musique de Lucien Lambert. M.395.41

Alexandre, Michel.
Quelques réflexions d'un orphéoniste. Paris. Proux & cie. 1847. No. 5 in M.206.3

Alexandre à Babylone. *Opera.* For the Music see **Lesueur.** For the Libretto see **Baour-Lormian.**

Alexandre aux Indes. *Opera.* For the Music see **Méreaux.** For the Libretto see **Morel de Chédeville.**

Alexis, W., *pseud.* See **Haering**, G. W. H.

Alexis. *Opera.* For the Music see **Dalayrac.** For the Libretto see **Marsollier des Vivetières.**

Alexis. *Song.* Pepusch. No. 7 in M.235.18.4

Alexis et Justine. *Opera.* For the Music see **Dezède, —.** For the Libretto see **Monvel.**

Alexis und Ida. *Songs.* Himmel. M.221.31

Alfeland. *Song.* Kjerulf. Sånger och visor. Band 2. M.158.47

Alfernes Hvisken. *Song.* Kjerulf. Sånger och visor. Band 2. M.158.47

Alfieri, Pietro.
Iste confessor. [Motette, T. T. B. avec accomp. d'orgue.] (*In* Lambillotte. Musique religieuse. 7e salut, pp. 7–11.) No. 27 in M.260.18
Précis historique et critique sur la restauration des livres du chant grégorien. [Traduction de l'auteur.] Rennes. Vatar. 1856. No. 1 in M.207.2
Ristabilimento del canto e della musica ecclesiastica. Roma. Tip. delle belle arti. 1843. M.207.1
Veni Creator. [Motette, à 4 voix. Accomp. d'orgue.] (*In* Lambillotte. Musique religieuse. 12e salut, pp. 12–15.) No. 48 in M.260.18

Alfin brillar nell' iride. *Song.* Ricci, L. No. 2 in M.364.10

Alfin son tua. *Song.* Donizetti. No. 7 in M.157.39

Alfonsi, Théodore.
Mousselinette. Saynette. Musique de E. W. Bordogni. No. 2 in M.277.21
La petite mendiante. Petit opéra-comique. Musique de M. E. W. Bordogni. No. 3 in M.277.21

Alfonso. *Opera.* For the Music see **Hasse**, J. A. P.

Alfonso und Estrella. *Opera.* For the Music see **Schubert**, F. P. For the Libretto see **Schober.**

Alfred. *Cantata.* For the Music see **Prout.** For the Libretto see **Grist.**

Alfred the Great; or, the enchanted standard. *Opera.* For the Music see **Lee**, G. A. For the Libretto see **Pocock.**

Algarotti, Francesco, *Conte.*
Essai sur l'opéra, traduit de l'italien du Comte Algarotti par M. * * * [F. J. de Chastellux]. Pise. Ruault. 1773. M.373.37
An essay on the opera. Glasgow. Urie. 1768. M.109b.25
Saggio sopra l'opera in musica. Livorno. Coltellini. 1763. No. 2 in M.376.1

Alger, Abby Langdon, *translator.*
Wasielewski. Life of Robert Schumann. M.109a.19

Algerian, The. *Opera.* For the Music see **De Koven.** For the Libretto see **MacDonough.**

Alhambra. *Suite.* Lange-Mueller. No. 3 in M.337.7

Alheim, Pierre d'.
Moussorgski. [Conférences. Opinions de la presse. Paris.] Magazine international. 1896. Portraits. No. 6 in M.372.43

Ali Baba. *Cantata.* For the Music see **Bottesini.**

Ali Baba. *Opera.* For the Music see **Bottesini**; also **Cherubini**; also **Lecocq**, A. C. For the Libretto see **Taddei**; also **Scribe**; also **Vanloo.**

Ali Pascha von Janina. *Opera.* For the Music and Libretto see **Lortzing.**

Alibi. *Opera.* For the Music see Schmidt, Gustav.

Alice Brand. *Ballad.* Porter, P. W. A collection of melodies. No. 2 in M.236.21

Alice de Nevers. *Opera.* For the Music and Libretto see **Ronger, F.**

Aliénor. *Opera.* For the Music see **Hubay.** For the Libretto see **Haraucourt.**

Alike in temper. *Part-song.* Hayes, W. No. 196 in M.215.21; etc.

Alimen und Zaide. *Opera.* For the Music see **Kreutzer, C.**

Alinde. *Song.* Schubert, F. P. Werke. Serie 20, Band 4. M.317.1.20.4

Aline. *Opera.* For the Music see **Schulz**, J. A. P. For the Libretto see **Sedaine.**

Aline, reine de Golconde. *Opera.* For the Music see **Berton**, H. M.; also **Monsigny.** For the Libretto see **Vial**; also **Sedaine.**

Ali-Pot-d'Rhum. *Opera.* For the Music see **Bernicat.** For the Libretto see **Gédhé.**

Alix, Céleste.
Cours complet de chant ecclésiastique. Paris. Lecoffre & cie. 1853. No. 2 in M.207.2

All about a bonnet. *Opera.* For the Music see **Harraden, R. E.** For the Libretto see **Harraden, H.**

All abroad. *Opera.* For the Music see **Rosse, F.** For the Libretto see **Davis, J.**

All among the barley. *Part-song.* Bridge, E. S. No. 16 in M.157.4; etc.

All' amore. *Part-song.* Cocchi. No. 54 in M.215.21

All at once well met. *Part-song.* Weelkes. No. 93 in M.111.4.3

All cold beneath this narrow heap. *Part-song.* M.. R. No. 131 in M.235.17.5

All creatures now are merry. *Part-song.* Bennet, J. No. 1 in M.235.7.1; etc.

All glory to God. *Carol.* Bailey, E. H. No. 9 in M.158.13

All hail, Britannia! *Part-song.* Lotti. No. 21 in M.157.28.1

All hail! thou dwelling, pure and lowly (Faust). *Song.* Gounod. Ten popular songs. No. 1 in M.157.10

All hail to the greenwood. *Trio.* Donizetti. No. 4 in M.244.10.2

All Hallow eve. *Cantata.* For the Music see **Gilbert, E. T. B.** For the Libretto see **Oxenford, E.**

All I wish in her obtaining. *Duet.* Florio, C. H. No. 11 in M.218.8.3

All' idea di quelle pene. *Anthem.* Jommelli. No. 15 in M.290.22.2

All in the dark; or, the banks of the Elbe. *Opera.* For the Music see **Livius.** For the Libretto see **Planché, J. R.**

All into service. Catch a 3 voci. (*In* Bland. The Ladies' collection. Vol. 1, p. 55.) No. 90 in M.235.17.1
Also to be found in Clementi's Collection of catches.

All is not gold that shineth. *Part-song.* Westbrook. No. 20 in M.195.1.2

All is still. *Part-song.* Macfarren, G. A. No. 2 in M.195.1.14

All' mein' Gedanken. *Song.* Brahms. Deutsche Volkslieder. Heft 5. No. 13 in M.380.40.3

All' mein' Gedanken, mein Herz und mein Sinn. *Song.* Strauss, R. Schlichte Weisen. No. 17 in M.380.24.1

All' meine Gedanken. *Part-song.*
Rheinberger, J. G. No. 4 in M.158.27
Weinwurm. No. 21 in M.392.38

All' meine Herzgedanken. *Part-song.*
Brahms. 7 Lieder. No. 5 in M.204.7
Gericke. Vier Lieder. No. 16 in M.392.10

All my past life. *Duet.* Sacchini. No. 105 in M.235.17.4

All nations whom Thou hast made. *Anthem.*
Fowle. No. 1 in M.233.29
Selby. No. 16 in M.195.2.12

All' orologio. *Song.* Ferrari, G. G. Six favorite ariettes. No. 7 in M.221.21

All people clap your hands. *Anthem.* Weelkes. No. 3 in M.234.26; etc.

All people now. *Glee.* CALLCOTT, J. W. No. 26 in M.220.9.5
All people that on earth do dwell. *Anthem.* TALLIS. No. 26 in M.175.1.1; etc.
All pleasure is of this condition. *Madrigal.* WILBYE. Works. Vol. 2. No. 19 in M.234.19.2
All sole alone. *Part-song.* BRAUN. No. 28 in M.392.5; etc.
All's well. *Duet.* BRAHAM. No. 1 in M.139a.18.6
All they that trust in Thee, Lord. *Anthem.* HILLER, F. No. 4 in M.270.22; etc.
All things love thee. *Part-song.* HATTON. No. 11 in M.205.10.1
All through the night. AT HYD Y NOS. [Welsh air.] Arranged for 1 voice, [also] harmonized for 4 voices. (*In* Thomas, J. Welsh melodies. Vol. 1, pp. 19–25.) No. 3 in M.235.6.1
All Thy works praise Thee. *Anthem.*
KENT. Anthems. Vol. 1. M.233.21.1.; etc.
NANINO. No. 26 in M.233.25.1
THORN. No. 4 in M.195.2.2
All' ungherese. *For violin.* WILHELMJ. No. 2 in M.405.67
All we like sheep. *Anthem.* SPARK. No. 1 in M.233.29
All who sing. *Part-song.* GOODBAN, T. No. 7 in M.175.1.5
All ye who music love. *Madrigal.* DONATO. No. 2 in M.157.28.1; etc.
All ye who weep. *Anthem.* GOUNOD. No. 10 in M.290.13; etc.
All ye whom love. *Part-song.* DOWLAND, J. First set of songs. No. 2 in M.234.21
All ye woods and trees. *Part-song.* LAHEE, H. No. 22 in M.195.1.2
Alla caccia dei fiori. *Opera.* For the MUSIC see **Varisco.** For the LIBRETTO see **Casati.**
Alla campanna andiamo. *Duet.* CAMPANA. No. 4 in M.244.9; etc.
Alla mazurka. *For orchestra.* GERNSHEIM. No. 3 in M.410.26
Alla polacca. *For violin.* WILHELMJ. No. 1 in M.405.67
Alla viva del Tebro. *Madrigal.* PALESTRINA. Werke. Band 28. M.8040a.66.28
Alla siciliana. *For violin.* LOUIS, N. No. 4 in M.390.18
Alla voce della gloria. *Song.* ROSSINI. No. 15 in M.280.45
Alladin. *Overture.* REINECKE, C. H. C. No. 3 in M.347.5
Allah giebt Licht. *Part-song.* BELCKE. No. 158 in M.129a.43.5
Allala, pia calia. *Part-song.* LASSUS. Sämmtliche Werke. Band 10. M.8040a.67.10
Allan, James.
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Alte Postillon, Der. *Part-song.* NOLOPP. No. 47 in M.392.16; etc.

Alte Soldat, Der. *Part-song.* CORNELIUS. Drei Männerchöre. No. 26 in M.392.6; etc.

Alte und junge Zecher. *Part-song.* GENÉE. Drei lustige Lieder. No. 32 in M.392.9

Alte Weiber. *Song.* WEBER, C. M. F. E. VON. Sämmtliche Lieder. Band 2. No. 60 in M.244.7

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Alten bösen Lieder, Die. *Song.* SCHUMANN, R. A. Dichterliebe. Heft 2. No. 5 in M.244.15.2

Alten Helden, Die. *Part-song.* LEONHARD. No. 29 in M.129a.43.9; etc.

Alten Junggesellen, Die. *Part-song.* KUNTZE. No. 11 in M.392.15

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Altenbernd, L.
Lenzfahrt. Away to the forest. Componirt von Karl Zuschneid. No. 8 in M.212.20

Alter Mann grimmer Mann. *Song.* RUBINSTEIN. Zwölf Lieder. No. 18 in M.192.5

Altes Liebeslied. *Part-song.* LOEWENSTAMM. No. 6 in M.212.10

Altes Liebeslied. *Song.* KUECKEN. Lieder für Sopran. No. 7 in M.244.6.1

Altes Lied. *Song.* FRANZ, R. Sechs Lieder von H. Heine. Op. 39. No. 48 in M.244.5.3

Altes Minnelied. *Part-song.* SILCHER. Silcher-Album. No. 4 in M.370.30

Altes Reiterlied. *Part-song.* FILKE. No. 15 in M.392.8

Althea. *Opera.* For the MUSIC see **Popper.** For the LIBRETTO see **Caroline.**

Altho' you're a cuckold. *Part-song.* GREEN, J. No. 98 in M.220.9.4

Although soft sleep. *Part-song.* STEVENS, R. J. S. No. 33a in M.157.2

Altmann, Julius.
Schwertesgrüsse. Patriotische Lieder componirt von Ph. Tietz. No. 5 in M.130.8

Alto Signor, L', dinanzi a cui non vale. *Part-song.* LASSUS. Sämmtliche Werke. Band 4. M.8040a.67.4

Alton Locke's song. *Part-song.* MACFARREN, G. A. No. 28 in M.195.1.3

Altr' ier, L', sul mezzo giorno. *Madrigal.* LASSUS. Sämmtliche Werke. Band 2. M.8040a.67.2

Altschottische Ballade, Eine. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 9. M.317.1.20.9

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Always more. *Part-song.* SEIFERT, U. No. 21 in M.392.48.1

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Alzira. *Opera.* For the MUSIC see **Verdi.** For the LIBRETTO see **Cammarano, S;** also **Buonaiuti.**

Am Abend. *For string quartet.* ROSENHAIN. No. 3 in M.355.11

Am Abend. *Part-song.*
BLIED. Drei Abendlieder. No. 21 in M.392.35
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Am Abend aber desselbigen Sabbaths. *Cantata.* For the MUSIC see **Bach, J. S.** Werke. Jahrgang 10.

Am Altar. *For string orchestra.* SINIGAGLIA. No. 3 in M.404.19

Am Altare der Wahrheit. *Part-song.* MOHR, H. No. 3 in M.212.11

Am Ambos. *Part-song.* HOFMANN, F. H. No. 14 in M.392.11

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Am Bach. *Song.* BERGER, L. Gesänge aus . . . Die schöne Müllerin. No. 18 in M.221.30

Am Bach im Frühling. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 4. M.317.1.20.4

Am Berge steht das Jägerhaus. *Song.* TAUBERT, C. G. W. Sechs Lieder von Reinick. No. 9 in M.221.26

Am Bodensee. *Part-song.* SCHUMANN, R. A. Vier Gesänge für gemischten Chor. No. 2 in M.158.24; etc.

Am Brunnen. *Song.* GADE. 5 Gedichte aus „Bilder des Orients." No. 1 in M.192.3

Am Brunnen fliesst die Welle. *Song.* TAUBERT, C. G. W. Glück der Liebe. No. 33 in M.192.8

Am Caecilientage. *Part-song.* HAUPTMANN, M. No. 4 in M.270.49

Am Chiemsee. *Part-song.* GOEPFART. No. 37 in M.392.8

Am Donaustrom. *Part-song.* BESCHNITT. No. 16 in M.392.42.3

Am Elbefall. *Part-song.* MOELDNER. No. 52 in M.204.39
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Am Fenster. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 8. M.317.1.20.8

Am fernen Horizonte. *Song.* FRANZ, R. Sechs Gesänge. Op. 37. No. 33 in M.244.5.3

Am Flusse. *Song.* ROSENHAIN. Lieder. No. 2 in M.221.33
SCHUBERT, F. P. Werke. Serie 20, Band 2, 7. M.317.1.20.2, 7

Am frühen Morgen. *Part-song.* ABT, F. Drei Lieder für vier Männerstimmen. No. 42 in M.392.1

Am Geburtstage. [Männerchor.] (*In* Orpheus. Band 4, pp 1–4.) No. 117 in M.129a.43.4

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Am Grabe. *Part-song.* Lindpaintner. No. 42 in M.147.4
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Am Meer. *Song.* Schubert, F. P. Werke. Serie 20, Band 9. M.317.1.20.9
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Am Neckar, am Rhein. *Part-song.* Becker, V. E. 5 Gesänge für Männerchor. No. 3 in M.392.4
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Am Runenstein. *Opera.* For the Music see **Flotow, F. F. A.**
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Schubert, F. P. In des Sees Wogenspiele. Werke. Serie 20, Band 7. M.317.1.20.7
— Sitz' ich im Gras. Werke. Serie 20, Band 1. M.317.1.20.1
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Am Sonntag. *Part-song.* Abt, F. No. 26 in M.129a.44
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Am Spinnrad. *Song.* Hiller, F. Zwölf Lieder. No. 19 in M.192.3
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Amor, ben puoi tu ormai. *Madrigal.* PALESTRINA. Werke. Band 28. M.8040a.66.28
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An Emma. *Part-song.* GEORGE V., *of Hanover.* Vier Gedichte. No. 4 in M.155.17

An Emma. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 1. M.317.1.20.1

An hellen Tagen. *Part-song.* GASTOLDI. No. 17 in M.392.27

An ihre treue Brust. *Part-song.* ŠKROUP. No. 232 in M.129a.43.8

An Iris. *Song.* HAYDN, F. J. Gesänge. Heft 2. No. 2 in M.312.35

An Johanna. *Part-song.* OTTO, F. No. 232 in M.129a.43.7; etc.

An Laura. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 1. M.317.1.20.1

An Lina. *Song.* WIEDEBEIN. Lieder. No. 10 in M.221.33

An Mälzel. *Canon.* BEETHOVEN. Werke. Serie 23. M.413.1.23

An Maria. *Part-song.* LACHNER, V. No. 20 in M.392.15

An mein Clavier. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 4. M.317.1.20.4

An mein Herz. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 8. M.317.1.20.8

An mein Vaterland. *Part-song.* BAUMGARTNER, W. No. 9 in M.130.7; etc.

An mein Vaterland. *Symphony.* KAUN. M.404.84

An meinem Herzen. *Song.* SCHUMANN, R. A. Frauenliebe und Leben. No. 2 in M.244.15.2

An Mignon. *Song.* Erste, zweite Fassung. SCHUBERT, F. P. Werke. Serie 20, Band 2. M.317.1.20.2
Same. [Zweite Fassung.] Sämmtliche Compositionen. M.244.12

An mil, L'. *Opera.* For the Music see **Grisar.** For the Libretto see **Duveyrier, A. H. J.**
An mil, L'. *Symphonic poem.* Pierné. M.400.43
An Minna. *Song.* Beethoven. Werke. Serie 25. M.413.1.25
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An Rosa. *Part-song.* Wichtl. No. 104 in M.246.22
An Rosa. *Song.* Schubert, F. P. Rosa denkst du an mich? Werke. Serie 20, Band 3. M.317.1.20.3
— Warum bist du nicht hier? Werke. Serie 20, Band 3. M.317.1.20.3
An Rose. *Song.* Curschmann. Curschmann-Album. No. 1 in M.157.37
An Sachsens König. *Part-song.* Anacker. No. 96 in M.213.9
An Schwager Kronos. *Song.* Schubert, F. P. Werke. Serie 20, Band 4. M.317.1.20.4
An sein Mädchen. *Song.* Taubert, C. G. W. 12 Lieder. Sang der Liebe. No. 4 in M.221.26
An Sie. *Part-song.*
George V., *of Hanover.* Sechs Lieder. No. 7 in M.155.17
Schmidt, Gustav. Drei Gedichte. No. 25 in M.392.23
An Sie. *Song.*
Curschmann. Curschmann-Album. No. 1 in M.157.37
Schubert F. P. Werke. Serie 20, Band 3. M.317.1.20.3
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Weber, C. M. F. E. von. Sämmtliche Lieder. Band 2. No. 87 in M.244.7
Wustrow. Neun Gesänge. No. 11 in M.221.33
An Sie im Alter. *Part-song.* Fromm. No. 11 in M.203.16
An Sylvia. *Song.* Schubert, F. P. Werke. Serie 20, Band 8. M.317.1.20.8
An Themiren. *Song.* Gruber, G. W. Gottfried August Bürgers Gedichte. Vol. 1. No. 19 in M.130.9.1
An Thyrsis. *Song.* Haydn, F. G. Gesänge. Heft 2. No. 2 in M.312.35
An Weber's Grabe. *Part-song.* Wagner, W. R. No. 15 in M.392.34
An Wina. *Song.*
Taubert, C. G. W. Sechs deutsche Lieder. No. 2 in M.221.26
Wiedebein. Lieder. No. 10 in M.221.33
An Zuleikha. *Song.* Taubert, C. G. W. Vier Lieder. No. 8 in M.192.7

Anacker, August Ferdinand.
An Sachsens König [T. T. B. B.]. (*In* Fink. Die deutsche Liedertafel. Pp. 146, 147.) No. 96 in M.213.9
Astronomie [T. T. B. B.]. (*In* Fink. Die deutsche Liedertafel. P. 152.) No. 99 in M.213.9
Bergmann's Gruss. Gedicht von Moritz Döring, melodramatisch in Musik gesetzt für Solo- und Chorstimmen mit Orchesterbegleitung . . . von A. F. Anacker. Klavierauszug. Leipzig. Hofmeister. [183–?] No. 1 in M.221.9; No. 4 in M.221.5
Freude in Ehren [T. T. B. B.]. (*In* Fink. Die deutsche Liedertafel. Pp. 126–131.) No. 85 in M.213.9
Das Licht des Glaubens. Kirchen-Cantate . . . für vierstimmigen Chor mit Begleitung des Orchesters. [Partitur.] Meissen. Goedschc. [183–? Repertorium für Deutschland's Kirchenmusik.] No. 3 in M.221.34
The miner's song. Part-song for T. T. B. B. (*In* The Orpheus. New series. Vol. 3, pp. 150–154.) No. 36 in M.205.10.3
Morgengruss [T. T. B. B.]. (*In* Fink. Die deutsche Liedertafel. Pp. 156, 157.) No. 103 in M.213.9
Selber ist der Mann [T. T. B. B.]. (*In* Fink. Die deutsche Liedertafel. P. 137.) No. 88 in M.213.9

Anacreon.
The celebrated odes of Anacreon, arranged from the Greek, as English songs; . . . by Charles Dibdin the younger: the music composed . . . by John Whitaker. No. 1 in M.380.19
Contents. — The bower of roses I built for my love. — Love vanquishes all. — My fair & my friend. — Smiling maid, you bid me sing. — Beauty says I'm growing old. — Round the cot, where smiles my fair. — Whose eyes seem lights of Heaven. — The wreath of the Muses. — 'Tis red, 'tis red, 'tis ruby red. — Love no longer true. — For, O, I dreamt of love. — Care came knocking at my door.
Six select odes of Anacreon in Greek and three of Horace in Latin, set to music by M. Heighington. M.340.23
Anacreon. *Opera.* For the Music see **Cherubini.** For the Libretto see **Mendouze.**
Anacréon chez Polycrate. *Opera.* For the Music see **Grétry, A. E. M.** For the Libretto see **Guy, J. H.**
Anatole *.** See **Luquin, Anatole.**
Anbetung. *Song.* Strauss, R. Vier Lieder. No. 20 in M.380.24.2
Ancelot, Jacques François Arsène.
La grille du parc. Opéra comique. Paroles de MM. * * * [Pain, Ancelot et Audibert]. Mis en musique . . . par Auguste Panseron. M.293.25
Ancêtre, L'. *Opera.* For the Music see **Saint-Saëns.** For the Libretto see **Augé de Lassus.**
Ancien élève de l'École polytechnique. See **Bardonnaut, J. N.** Marcellin.
Ancien officier, *pseud.* See **Varenne de Béost, C. M. A.**
Ancient mariner, The. *Cantata.* For the Music see **Barnett, J. F.**; also **Pattison, T. M.** For the Libretto see **Coleridge, S. T.**
Ancient Phyllis. *Part-song.* Jenner. No. 214 in M.235.17.2; etc.
And all the people saw the thunderings. *Anthem.* Stainer. No. 6 in M.195.2.13
And does a fond emotion. [Duet, s. t. Accomp. for pianoforte.] (*In* The Harmonist. Vol. 4, pp. 69–71.) No. 23 in M.218.8.4
And God made the firmament. *Anthem.* Haydn, F. J. No. 10 in M.233.18.1
And it was the third hour. *Anthem.* Elvey, G. J. No. 20 in M.195.2.11
And lo! I beheld the dead. *Anthem.* Allen, G. B. Fifteen anthems. No. 9 in M.233.1
And must I needs depart. *Madrigal.* Bateson. First set of madrigals. No. 2 in M.234.22
And must we part? *Duet.* Abrams. No. 243 in M.235.17.2; etc.
And Saul was very wroth. *Anthem.* Haydn, F. J. No. 8 in M.221.22.3
And the angel came in unto her. *Anthem.* Lassus. No. 14 in M.233.25.1
And the city had no need of the sun. *Anthem.* Whittington. No. 45 in M.158.20
And the years glide by. *Part-song.* Brown, O. B. No. 52 in M.392.3
And then no more. *Part-song.* Raff. No. 18 in M.195.1.17
And there was a pure river. *Anthem.* Ouseley. No. 1 in M.233.24.2
And there was war in Heaven. *Anthem.* Allen, G. B. Fifteen anthems. No. 1 in M.233.1
And there were shepherds. *Anthem.* Foote. No. 3 in M.203.27
And they rest not day and night. *Anthem.* Tuckerman, S. P. No. 2 in M.154.19
And they went forth. *Anthem.* Croce. No. 1 in M.233.25.1
And they're a nodding. Ballad [s. a.]. (*In* Bland. The Ladies' collection. Vol. 5, pp. 530, 531.) No. 139 in M.235.17.5
And though my love abounding. *Madrigal.* Wilbye. Works. Vol. 1. No. 15 in M.234.19.1
And were they not happy days? *Part-song.* Mori, F. No. 63 in M.157.5.2; etc.
And whither would you lead me? *Part-song.* Mazzinghi. No. 12 in M.235.16
And why my soul. *Part-song.* Danby. No. 135 in M.220.9.3
And with songs. *Anthem.* Marcello, B. No. 19 in M.234.4.1
Andacht. *Part-song.* Schulz-Weida. No. 19 in M.392.25
Andalusian, The. *Opera.* For the Libretto see **Soane.**
Andante et finale. *For pianoforte.* Tchaikovski, P. I. M.404.25
Andante funèbre. *For orchestra.* Svendsen. No. 4 in M.403.93
Andante religioso. *For orchestra.* Klose. No. 2 in M.403.85
Scharwenka, F. X. No. 3 in M.342.33
Andante symphonique. *For orchestra.* Grossman. No. 2 in M.410.64
Andemo in gondola. *Barcarole.* Bortolini. Amori veneziani. No. 1 in M.390.44
Andenken. *Part-song.* Mendelssohn-Bartholdy, J. L. F. Werke. Serie 16. M.413.3.16
Andenken. *Song.* Beethoven. Werke. Serie 23. M.413.1.23
Schubert, F. P. Werke. Serie 20, Band 1. M.317.1.20.1

Anders, Gottfried Engelbert.
Détails biographiques sur Beethoven, d'après Wegeler et Ries. Paris. Revue & gazette musical. 1839. No. 2 in M.145.34
Nicolò Paganini. Sa vie, sa personne, et quelques mots sur son secret. Paris. Delaunay. 1831. No. 2 in M.126.6

Andersen, Carl Christian Thorvaldus.
Bilder des Jahres. Componirt von Niels W. Gade. No. 1 in M.270.32
Kalanus. Dramatisches Gedicht, componirt von Niels W. Gade. M.352.11; etc.
Die Kreuzfahrer. Dramatisches Gedicht componirt von Niels W. Gade. M.352.13; etc.
Same. The crusaders, a cantata. Composed by N. W. Gade. No. 1 in M.155.5
„Psyche." Concertstück von Niels W. Gade. M.352.12

Andersen, Hans Christian.
Agnete und die Meermädchen. Componirt von Niels W. Gade. No. 1 in M.333.12
Ravnen. Trylle-Opera. Musiken af I. P. E. Hartmann. M.232.13

Andersen, Hans Christian. *Works about.*
Enna, A. H. C. Andersen. Eine Festouvertüre für Orchester. Partitur. Leipzig. [1905.] No. 1 in M.406.65

Andersen, J. F. Reynolds.
Victorian (The Spanish student). An opera. Music by Julian Edwards. M.305.35

Anderson, E. N.
I will extol Thee. Anthem. [Accomp. for organ.] Boston. Ross & Co. [1887.] No. 4 in M.158.13

Anderson, G. F. R.
In music's praise. A cantata. Music by Henry K. Hadley. No. 6 in M.384.11

Anderson, George Frederick.
Statement . . . in reply to calumnious charges against him as director of Her Majesty's private band. Norwich. Mercury Office. [1855.] No. 11 in M.149.8

Anderson, Green H.
Mass in F. [Accomp. for organ.] Op. 12. Cincinnati. J. Church Co. [1870.] No. 2 in M.191.1

Anderton, Thomas.
The curfew. Part-song. (*In* Leslie. Cassell's Chorus music. Pp. 173–176.) No. 41 in M.235.10
English requiem. Words by Julia Goddard. Music by T. Anderton. [Accomp. for pianoforte.] London. Beresford. [1890.] No. 1 in M.154.15
John Gilpin, cantata for solos and chorus, words by Cowper, music by T. Anderton. London. Hutchings & Romer. [1871.] No. 1 in M.154.14; No. 2 in M.154.15
The Norman baron, a cantata [for solos, s. b., and chorus]. The poem by Longfellow, the music by T. Anderton. [Accomp. for pianoforte.] Octavo edition. London. Novello, Ewer & Co. [1884.] No. 3 in M.154.15
The sleighbells. [Trio. s. s. a. Accomp. for pianoforte.] London. Hutchings & Romer. [187–?] No. 9 in M.244.10.3
The three jovial huntsmen, set to music as a short cantata [for chorus], with the permission of R. Caldecott, by T. Anderton. [Accomp. for pianoforte.] London. Patey & Willis. [1881?] No. 1 in M.154.16
The wise & foolish virgins, a sacred cantata, for female voices with tenor & bass parts, (ad: lib:) composed by T. Anderton. London. Hutchings & Romer. [188–?] No. 5 in M.154.15
The wreck of the Hesperus. A cantata, for solo voices [s. t. b.] & chorus. Words by Longfellow, music by T. Anderton. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [1882?] No. 2 in M.154.14; No. 4 in M.155.22
Yule-tide, a cantata [for solos and chorus, s. a. t. b.]. The words by Julia Goddard, the music by T. Anderton. [Accomp. for pianoforte.] Octavo edition. London. Novello, Ewer & Co. [1885?] No. 4 in M.154.15

Anding, Johann Michael.
Lied deutscher Auswanderer [t. t. b. b.]. (*In* Otto, E. J. Ernst und Scherz. Heft 21, p. 43.) No. 2 in M.392.20

Anding, Johann Michael. *(Continued.)*
Wanderlust [t. t. b. b.]. (*In* Abt. Leichte Männerchöre. Heft 9, pp. 12–14.) No. 54 in M.246.22
Was wird denn wohl das Beste sein? [t. t. b. b.] (*In* Abt. Leichte Männerchöre. Heft 9, pp. 15, 16.) No. 55 in M.246.22

André, É., *pseud.* See **Raballet**, É. A.

André, Johann.
Laura Rosetti. Ein Schauspiel mit Gesang. Clavierauszug. Offenbach. [177–?] M.251.16

André, Johann Anton.
Grosse Sinfonie . . . in Es. Op. 25. Partitur. Offenbach a. M. André. [185–?] No. 1 in M.332.2
Missa [in B♭] . . . in einem Klavier-Auszug gebracht. Offenbach a. M. André. [185–?] No. 2 in M.222.45
Zaïde, Oper in 2 Acten von W. A. Mozart. Klavierauszug. Offenbach a. M. André. [1858.] M.310.41
The overture and final chorus are by André. The text was revised and augmented by Carl Gollmick.

André, Ludwig.
Aennchen lieb. Böhmisches Volkslied für Männerchor (mit Bariton-Solo ad libitum). Op. 83. Offenbach a. M. André. [188–?] No. 29 in M.392.2
Diandle tief drunt' im Thal. Volkslied aus Kärnten . . . für Männerchor mit Bariton-Solo (Jodler). Op. 78. Offenbach a. M. André. [188–?] No. 28 in M.392.2
Drei deutsche Volkslieder für vierstimmigen Männerchor. Op. 40. Offenbach a. M. André. [188–?] No. 6 in M.392.3
Contents. — Ein Märchen. — Hui auf! — Die Erde braucht Regen.
Illyrisches Trinklied [t. t. b. b.]. Op. 79, No. 2. Offenbach a. M. André. [188–?] No. 8 in M.392.3
Minka und Janes [t. t. b. b.]. Op. 79, No. 1. Offenbach a. M. André. [188–?] No. 7 in M.392.3
Der Mond ist schon verblichen. Volkslied aus Böhmen für t.-Solo mit Brummchor [t. t. b. b.]. Op. 87. Offenbach a. M. André. [188–?] No. 30 in M.392.2

André, Peter Friedrich Julius.
Angelus. [Motet. Accomp. for organ.] (*In* Lutz. Motets for the year. No. 23. Pp. 104–109.) No. 23 in M.156.50
Arranged from André's Organ book.
Gloria in excelsis. (*In* Buck. Motette collection. Vol. 2, pp. 110–114.) No. 26 in M.100.4.2
Improperium. [Motet. Accomp. for organ.] (*In* Lutz. Motets for the year. No. 20. Pp. 88–91.) No. 20 in M.156.50
Arranged from André's Organ book.
Intende voci. [Motet. Accomp. for organ.] (*In* Lutz. Motets for the year. No. 32. Pp. 150–153.) No. 32 in M.156.50
It is a good thing. [Anthem.] (*In* Buck. Motette collection. Vol. 2, pp. 115–119.) No. 27 in M.100.4.2
Rend your hearts. [Anthem.] (*In* Buck. Motette collection. Vol. 2, pp. 162–164.) No. 40 in M.100.4.2

André, Richard.
Lilliputian opera: Red-Riding Hood. The music by Isidore de Solla. M.128.40

André Chénier. *Opera.* For the Music see **Giordano.** For the Libretto see **Illica.**

André del Sarto. *Duet.* Millet. Duos, trios . . . M.157.11

Andreas Christi famulus. *Motet.* Lassus. Sämmtliche Werke. Band 15. M.8040a.67.15

Andreas Hofer. *Part-song.* Reichardt, G. No. 60 in M.129a.44

Andreasfest, Das. *Opera.* For the Music see **Grammann.** For the Libretto see **Rosenfeld, J.**

Andrée, Elfrida.
Snöfrid. Ballad af Viktor Rydberg. För soli [s. m.-s. och t.], kor och orkester af Elfrida Andrée. Klaverutdrag. [Med svensk och tysk text. Stockholm. 1884.] No. 1 in M.391.31

Andrel, ——
Tabarin. Opéra comique. Poëme de MM. Alboize [Alboise de Pujol] et Andrel. Musique de Georges Bousquet. M.275.5

Andreozzi, Gaetano.
Caro Enea dove son. Terzetto a due soprani, e tenore. Nella Didone abbandonata. [Partitura.] Manuscript. 1794. No. 7 in M.120.13

Andreozzi, Gaetano. *(Continued.)*
Pietoso Dio che adoro, cavatine con quartetto. Manuscript. [179–?] No. 5 in M.120.12
Andrews, A.
Blessed be the Lord God. [Anthem. Accomp. for organ.] New York. Firth. 1867. No. 5 in M.190.1
It is a good thing. [Anthem. Accomp. for organ.] New York. Firth. 1867. No. 4 in M.190.1
Andrews, Joseph Warren.
Te Deum [in C. Accomp. for organ]. Medford. Hutchins. 1884. No. 5 in M.158.13
Andrews, M. H.
How beautiful upon the mountains. Anthem. [Accomp. for organ.] Boston. White-Smith Music Publishing Co. [1894.] No. 1 in M.203.26
Andrews, Miles Peter.
Belphegor, or the wishes, a comic opera. . . . Composed by F. H. Barthélemon. No. 2 in M.220.19
The enchanted castle. Pantomime. The music selected and arranged by William Shield. No. 1 in M.391.30
Andries, Jean.
Précis de l'histoire de la musique, depuis les temps les plus réculés. Gand. De Busscher. 1862. Portrait. M.215.1
Andromaca. *Opera.* For the Music see **Paisiello.**
Andromaque. *Incidental Music.* Saint-Saëns. M.406.27
Andromaque. *Opera.* For the Music see **Grétry, A. E. M.** For the Libretto see **Pitra.**
Andromeda. *Cantata.* For the Music see **Lloyd, C. H.** For the Libretto see **Weatherly.**
Andromeda. *Opera.* For the Music see Baumgarten, G. von.
Andromeda und Perseus. *Opera.* For the Music see **Zimmermann, Anton.**
Andromède. *Song.* Richer. No. 2 in M.281.18
Andromède. *Symphonic poem.* Holmes, A. M. A. M.404.83
Anecdotes.
Busby, T. Concert room and orchestra anecdotes of music and musicians. London. 1725. Portraits. Plates. M.128.23
Coxe, W. Anecdotes of George Frederick Handel, and John Christopher Smith. [Anon.] London. 1799. No. 1 in M.111.5
Crowest, F. J. A book of musical anecdote, from every available source. London. 1878. 2 v. M.126.17
Ella, J. Musical sketches, abroad, and at home . . . London. 1860. Portrait. M.149a.33
Kleine Erzählungen für Musiker und alle Freunde einer aufheiternden Lektüre. Weissenfels. 1802. M.370.20
Lecomte, J. Le perron de Tortoni. Indiscrétions biographiques. Paris. 1863. M.198.19
Phillips, H. Musical and personal recollections during half a century. London. 1864. Portrait. M.149a.2
Polko, E. Musical sketches. Translated from the 6th German edition by Fanny Fuller. Philadelphia. 1864. M.109b.47
Robertson, J. C. The Percy anecdotes. By Sholto [pseud.] and Reuben Percy [pseud.]. Vol. 17. The stage; music. London. 1826. Portraits. M.129a.39
Weckerlin, J. B. T. Musiciana. Extraits d'ouvrages rares ou bizarres, anecdotes, lettres, etc. Paris. 1877. M.127.9
—— Nouveau musiciana. Extraits d'ouvrages rares ou bizarres, anecdotes, lettres, etc. Paris. 1890. Portraits. Plates. M.127.10
Anecdotes sur W. G. Mozart. [Anon.] See **Rochlitz, F. J.** M.145.10
Anelli, Angelo.
Griselda. Opéra composé par F. Paer. M.311.29
Same. La virtù al cimento. Melodramma. Musica del Sig^re. Ferdinando Per [Paer]. M.360.13
L'Italiana in Algieri. Atto secondo. [Musica di Rossini.] M.60.8
Same. Dramma giocoso. Musica del maestro Rossini. Venezia. Molinari. [181–?] No. 3 in M.147.8.1
Libretto only, in Italian.
Same. [In English and Italian.] London. Winchester. [1819.] No. 6 in M.109a.1.2

Anelli, Angelo. *(Continued.)*
Same. Opéra complet. Paroles italiennes. Musique de Rossini. M.369.28
Ser Mercantonio. Dramma giocoso. [Musica] del Sig^r. Stefano Pavesi. M.51.15
Anerio, Felice.
Adoramus Te [s. s. t. b.]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 1, Abtheilung 2, p. 21.) No. 30 in M.202.6.1
Ah me! where is my true love? Madrigal. (*In* Hullah. Part music. Secular. Vol. 1, pp. 39–41.) No. 13 in M.157.28.1
Also to be found in Oliphant's Madrigals in parts.
Angelus autem Domini. [Motet.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 3, pp. 74–76.) No. 21 in M.158.33.3
Christus factus est. [Motet. Accomp. d'orgue.] Bruxelles. Schott. [185–?] No. 1 in M.260.19
Also to be found, without accomp., in Rochlitz's Sammlung vorzüglicher Gesangstücke.
Jesu, Decus angelicum . . . À 3 voix [s. s. t.]. (*In* Frober. Jvbilvs rythmicvs de nomine Jesv. Pp. 2, 3.) No. 2 in M.201.1
Missa quatuor vocum. (*In* Proske. Selectus novus missarum. Vol. 1, pp. 33–58.) No. 2 in M.250.39.1
Now morn awaketh. [Madrigal, s. s. a. t. b.] (*In* Taylor. Vocal school of Italy. Pp. 64–68.) No. 13 in M.237.28
O beatum incendium. À 4 voix [s. s. m.-s. a. ou t.]. (*In* Frober. Jvbilvs rythmicvs de nomine Jesv. Pp. 20, 21.) No. 2 in M.201.1
O Jesu mi dulcissime. À 3 voix [s. s. a. ou t.]. (*In* Frober. Jvbilvs rythmicvs de nomine Jesv. Pp. 4–7.) No. 2 in M.201.1
Rex virtutum. À 3 voix [s. a. t.]. (*In* Frober. Jvbilvs rythmicvs de nomine Jesv. Pp. 10, 11.) No. 2 in M.201.1
Tunc amplexus, tunc oscula. À trois voix [s. s. a. ou t.]. (*In* Frober. Jvbilvs rythmicvs de nomine Jesv. Pp. 8, 9.) No. 2 in M.201.1
Venite ad Me omnes. [Motet, s. s. a. a. t. t. b. b.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 3, pp. 126–133.) No. 33 in M.158.33.3
Te Deum [s. a. t. b.]. (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 4, pp. 149–155.) No. 38 in M.158.33.4
Anfangs wollt ich fast verzagen. *Song.* Liszt. Gesammelte Lieder. No. 18 in M.244.14
Schumann, R. A. Liederkreis von Heine. No. 1 in M.244.15.1
Anfossi, Pasquale.
Berenice che fai more il tuo. Scena ed aria [t., con accomp. d'orchestra. Partitura]. Manuscript. [180–?] No. 5 in M.120.17
[Il curioso indiscreto. Opera. Partitura.] Manuscript. [1778?] 2 v. M.30.15
Eccossi tratta il padre un figlio capitano. [Scena ed aria, t., con accomp. d'orchestra. Partitura.] Manuscript. [180–?] No. 4 in M.120.17
From L'incognita perseguitata.
La forza delle donne. Opera buffa. [Partitura.] Manuscript. [1780?] 2 v. M.30.16
L'incognita perseguitata. [Opera. Partitura.] Manuscript. [1773.] M.30.17
Minaccia avverso il fato. [Aria, s., con accomp. d'orchestra. Partitura.] Manuscript. [1820.] No. 2 in M.120.17
Same. [Soprano and continuous bass, with separate parts for the different instruments.] Manuscript. No. 3 in M.120.17
Quartetto nell' opera intitolata Le gelosie fortunate. [Partitura.] Manuscript. In Venezia. [1788?] No. 1 in M.129.13
Silla, a serious opera. London. Reynell. 1783.
Libretto only, in Italian and English. No. 10 in M.147.5
Lo sposo disperato. Opera giocosa. [Partitura.] Manuscript. 1778–79. M.30.18
This copy is incomplete.
[Sposo timante. Duet, s. t. With accomp. for strings. Score.] Manuscript. [180–?] No. 1 in M.120.17
This copy is incomplete.

Anfossi, Pasquale. *(Continued.)*
La vera costanza. [Opera. Partitura.] Manuscript. 1776. 3 v. M.30.19
I viaggiatori felici. [Opera. Partitura.] Manuscript. [178–?] 2 v. M.30.20
Same. [Libretto only, in English and Italian.] London. Reynell. 1782. No. 9 in M.147.5
Ange, L'. *Song.* SCHUBERT, F. P. Mélodies. Vol. 1. M.327.4.1
Ange adorable. *Duet.* GOUNOD. Quinze duos. No. 12 in M.157.36.6
Ange de la famille, L'. *Chorus.* WECKERLIN. Chœurs. M.157.12
Ange rebelle, L'. *Song.* DAVID, F. C. Cinquante mélodies. M.363.28
Angedenken. *Song.* CORNELIUS. Werke. Band 1. M.414.20.1
Angel, *pseud.* See **Villeneuvé**, T. F. V. de.
Angel, Alfred, *editor.*
BACH, J. S. Blessing, glory, wisdom and thanks (Lob und Ehre und Weisheit). No. 3 in M.270.6
Angel, Joseph.
An evening service, consisting of the Cantate Domino & Deus misereatur in B flat. [Accomp. for organ.] London. Novello. [184–?] No. 6 in M.190.1
Angel, The. *Duet.* RUBINSTEIN. Eighteen two-part songs. No. 1 in M.155.47
Angel of charity. *Anthem.* HANDEL. No. 16 in M.221.22.3
Angel of dream, The. *Song.* KELLER, M. No. 3 in M.192.13.1
Angel of life. *Song.* CALLCOTT, J. W. No. 34 in M.235.14
Angel song. *Part-song.* WESTMEYER. M.193.23.1
Angel's in the house, The. *Song.* LINLEY, G. [Songs.] Vol. 1. No. 6 in M.235.19.1
Angelgalopp, Der. *Part-song.* SCHAEFFER, A. No. 12 in M.392.23
Angeli archangeli. *Anthem.* NIXON, H. G. Selections from sacred compositions. Vol. 2. M.270.1.2
Angeli Dei. *Anthem.* ZUCCHINI. No. 5 in M.260.22
Angelina, *pseud.* See **Goetz**, A. L.
Angelina Baker. *Song.* FOSTER, S. C. No. 2 in M.380.41.1
Angélique et Médor. *Opera.* For the MUSIC see **Thomas**, C. L. A. For the LIBRETTO see **Sauvage.**
Angelis suis Deus mandavit. *Anthem.* HAYDN, J. M. No. 12 in M.202.9
Angelo. *Opera.* For the MUSIC see **Kui.** For the LIBRETTO see **Burenin.**
Angeloni, Luigi.
Sopra la vita, le opere, ed il sapere di Guido d'Arezzo. Si è aggiunta una novella edizione de' versi latini sopra i pesi e le misure de' Romani di Q. R. Fannio Palemone. Parigi. Charles. 1811. M.141.18
Angels, The, breathe on flowers. *Part-song.* NAYLOR. No. 32 in M.157.23
Angels ever bright and fair. *Air.* HANDEL. No. 39 in M.290.22.2
Angels' voices. *Song.* WALEY. No. 1 in M.380.18
Angelus. *Motet.* ANDRÉ, P. F. J. No. 23 in M.156.50
Angelus, L'. *Opera.* For the MUSIC see **Baille**, C. For the LIBRETTO see **Mitchell**, G.
Angelus. *Part-song.* OSGOOD. No. 33 in M.392.19
Angelus ad pastores ait. *Motet.* LASSUS. Sämmtliche Werke. Band 3. M.8040a.67.3; etc.
SWEELINCK. Werken. Deel 6. M.413.2.6
Angelus autem Domini. *Motet.* ANERIO, F. No. 21 in M.158.33.3
Angelus Domini. *Anthem.* NIEDRIST. No. 5 in M.392.34
Angelus Domini descendit. *Motet.* LASSUS. Sämmtliche Werke. Band 13. M.8040a.67.13
PALESTRINA. Werke. Band 3. M.8040a.66.3
Angelus Domini descendit. *Offertory.* PALESTRINA. Werke. Band 9. M.8040a.66.9
Angelus Domini locutus est. *Motet.* LASSUS. Sämmtliche Werke. Band 5. M.8040a.67.5
Angely, Louis.
[Das Abentheuer in der polnischen Schenke.] Ouverture und Gesænge aus dem komischen Liederspiel: Das Abentheuer in der polnischen Schenke. Aus dem Russischen frei übertragen von Louis Angely. Vollständiger Clavierauszug. Berlin. Trautwein. [182–?] No. 1 in M.320.2

Angely, Louis. *(Continued.)*
List und Phlegma. Vaudeville-Posse in einem Aufzug. Vollständiger Klavier-Auszug. Leipzig. Reclam. [1871.] No. 1 in M.395.1
Paris in Pommern, oder die seltsame Testaments-Klausel. Singspiel in einem Aufzug. Vollständiger Klavier-Auszug. Leipzig. Reclam. [1871?] No. 2 in M.395.1
[Schülerschwänke.] Overture und Favoritgesänge aus der Vaudeville Posse: Schülerschwaenke, oder die kleinen Wilddiebe. Nach dem Französischen frei bearbeitet von L. Angely. Clavierauszug. Berlin. Trautwein. [182–?] No. 3 in M.320.2
Sieben Mädchen in Uniform. Vaudeville in 1 Aufzuge, von Théaulon. Musik von L. Angely. Klavierauszug. Leipzig. Breitkopf & Härtel. [182–?] No. 2 in M.320.2
Angenehmes Wiederan. *Cantata.* For the MUSIC see **Bach**, J. S. Werke. Jahrgang 34.
Angers, Jules Bordier d'. See **Bordier**, J.
Angiol di Dio. *Terzetto.* GORDIGIANI. Mélodies sacrées. No. 3 in M.270.42
Angiol di pace. *Part-song.* BELLINI. No. 1 in M.157.14; etc.
Angioli, Alessandro de.
Tantum ergo, for a bass voice and chorus. . . . The organ accomp. from the full score by A. Le Jeune. London. Novello. [184–?] No. 6 in M.260.10.1
Angiolin dal biondo crin. *Song.* LISZT. Gesammelte Lieder. No. 31, 32 in M.244.14
Angiolina. *Opera.* For the MUSIC see **Salieri.**
Angla. *Opera.* For the MUSIC see **Hummel**, F. For the LIBRETTO see **Demandowski.**
Angler's trysting-tree, The. *Part-song.* CORFE, C. W. No. 29 in M.157.4
Anglers, The. *Opera.* For the MUSIC see **Hatton.** For the LIBRETTO see **Ball**, E.
Angriff. *Part-song.* GADE. Reiter-Leben. No. 8 in M.392.9; etc.
Anicet Bourgeois, Auguste.
Le bon garçon. Opéra comique. Paroles de MM. Anicet Bourgeois & [Simon]. Musique d'Eugène Prevost. M.254.31
La moissonneuse. Drame lyrique. Paroles de MM. Anicet Bourgeois & Michel Masson. Musique de Ad. Vogel. M.326.8
Anichini, Francesco.
Ave Maria. Coro a quattro voci sole. Milano. Ricordi. [186–?] No. 1 in M.201.33
Quartetto in mi min. [2 violini, viola e violoncello. Partitura.] Firenze. Guidi. [1862.] No. 1 in M.412a.2
Anile, Antonino.
Manuel Menendez. Dramma lirico di Vittorio Bianchi e Antonino Anile. [Musica di] L. Filiasi. M.383.16
Anima Christi. *Trio.* LAMBILLOTTE. Musique religieuse. No. 21 in M.260.18
Anima, dove sei. *Part-song.* PALESTRINA. Werke. Band 30. M.8040a.66.30
Anima mea. *Cantata.* CARISSIMI. Six cantatas. No. 2 in M.391.35
Anima mea liquefacta. *Motet.* LASSUS. Sämmtliche Werke. Band 9. M.8040a.67.9
Anima nostra. *Offertory.* PALESTRINA. Werke. Band 9. M.8040a.66.9
Animam meam. *Anthem.* PALESTRINA. Werke. Band 32. M.8040a.66.32
Animam meam dilectam. *Motet.* LASSUS. Sämmtliche Werke. Band 5. M.8040a.67.5
Anklaenge. *Song.* BRAHMS. Sechs Gesänge. Op. 7. No. 3 in M.380.40.1
Ankunft der Gäste. *Part-song.* ABT, F. Die Kirmes. No. 4 in M.392.1
Anna Bolena. *Opera.* For the MUSIC see **Donizetti.** For the LIBRETTO see **Romani**, F.
Annabel Lee. *Song.* BALFE. No. 1 in M.192.9.1
Annacker, August Ferdinand. See **Anacker**, A. F.
Anne, *Queen of England.*
HANDEL, G. F. An ode, or serenata for the birth day of Queen Ann, in the year 1713. [London? 1713.] No. 3 in M.380.6

Anne, Théodore.
Le guérillero. Opéra. Musique de Ambroise Thomas. M.284.18
Marie Stuart. Opéra, musique de L. Niedermeyer. M.368.3

Année musicale, L'.
BELLAIGUE, C. L'année musicale, 1886/87–92. Paris. 1883–92. 6 v. M.138.7
SCUDO, P. L'année musicale. Année 1–3. Paris. 1860–62. 3 v. M.138.8

Annette et Lubin. *Opera.* For the MUSIC see **Blaise**; also **Laborde**; also **Martini, J. P. É.** For the LIBRETTO see **Favart, M. J. B. du R.**; also **Marmontel, J. F.**

Anni nostri sicut aranea. *Motet.* LASSUS. Sämmtliche Werke. Band 15. M.8040a.67.15

Annibal traversant les Alpes. *Chorus.* BAZIN. No. 11 in M.157.8

Annie Lee. *Part-song.* BARNBY. No. 1 in M.158.23; etc.

Annie my own love. *Song.* FOSTER, S. C. No. 3 in M.380.41.1

Annie of Lochroyan. *Cantata.* For the MUSIC see **Allon.**

Annie of the vale. *Song.* THOMAS, J. R. No. 1 in M.192.14

Anniversaire, L'. *Opera.* For the MUSIC see **Lenepveu.** For the LIBRETTO see **Bisson.**

Annuaire des lettres du Journal Le constitutionnel. M.373.32

Annuaire général de la musique et des sociétés chorales et instrumentales de France. Année 1888. [Directeur:] Henry Abel Simon. Paris. 1888. M.112.9

Annuaire musical et orphéonique de France. COYON. M.127.18

Annuaire spécial des artistes musiciens. Par Madame J. de B. Année 1. Paris. [1863.] M.198.3

Annuario musicale, storico, cronologico, universale. Compilazione di Giovanni Paloschi. Edizione seconda, accresciuta. Milano. Ricordi. 1878. No. 2 in M.123.4

Annuals.
APOLLO'S GIFT, or the musical souvenir for 1831. Edited by Muzio Clementi and J. B. Cramer. London. [1830.] Facsimiles. M.158.5
MUSICAL BIJOU. The. An album of music, poetry, and prose. 1829, 34. Edited by F. H. Burney. London. [1829, 34.] M.158.4
MUSICAL GEM, The; a souvenir for 1833. Edited by N. Mori and W. Ball. London. [1832.] Portraits. Plates. Facsimiles. M.158.2

Anschuetz, Ernst Gebhard.
Der Verdrüssliche. [Männerchor.] (*In* Orpheus. Band 9, pp. 17–19.) No. 9 in M.129a.43.9

Anschuetz, Johann Andreas.
2 Tantum ergo und 1 Ecce panis, vierstimmig mit Orchester-Begleitung. Partitur und Clavier Auszug. Mainz. Schott. [1833?] No. 2 in M.201.32

Anseaume, ——
La clochette. Comédie. Mis en musique par Mr. Duny. M.262.15
Same. Comédie en 1 acte et en vers; mêlée d'ariettes. Par M. Anseaume. La musique de M. Duny. Paris. Duchesne. 1766. No. 3 in M.104.14
This contains the words only.
Les deux chasseurs et la laitière, comédie. Mis en musique par Mr. Duny. M.262.17
L'école de la jeunesse, ou le Barnerelt français. Opéra-comique. Parolles . . . remies en musique par M. Prati. M.225.34
L'isle des fous. Parodie. [Paroles d'Anseaume, Marcouville et Bertin d'Antilly.] Mis en musique par Mr. Duny. No. 3 in M.283.15
Mazet. Comédie. Mis en musique par Mr. Duny. M.262.18
Le médecin de l'amour. Opéra comique. Mis en musique par Mr. Laruette. No. 2 in M.271.20
Le peintre amoureux de son modèle. Opéra comique. Mis en musique par Mr. Duny. M.262.19
Le soldat magicien. Opéra comique. Mis en musique par A. D. Philidor. No. 4 in M.271.20; etc.
Le tableau parlant. Comédie parade. Mis en musique par Grétry. M.282.31
Same. Das redende Gemählde, eine comische Oper. In die Musik gesetzt von C. D. Stegmann. No. 2 in M.350.14

Ansell, J. K.
Sacred music for the service of the Catholic church. Consisting of a mass, an anthem for the royal family & other pieces, for 1, 2, 3, 4, & 5 voices, with a separate accomp. for the organ . . . London. Green. [1818.] No. 3 in M.191.1

Ansiedler, Die. *Cantata.* For the MUSIC see **Mohr, H.** For the LIBRETTO see **Schultz, C.**

Anson, Charles Lyman.
The Freshman. A musical comedy in two acts and an interlude. The eighth annual Tech show. Book by George Henry Bryant. Lyrics by George Henry Bryant, Edwin Warley James. Music by Emerson Hurd Packard, Harry Lawrence Moody, Charles Wolston Coffin, Charles Lyman Anson, Harold Sayward Wonson. Vocal score. Boston. The Tech Show. 1906. No. 7 in M.389.17

Antar. *Symphonic poem.* MARÉCHAL. No. 2 in M.338.23

Antar. *Symphony.* RIMSKI-KORSAKOV. No. 1 in M.333.17

Ante me non est formatus. *Motet.* LASSUS. Sämmtliche Werke. Band 11. M.8040a.67.11

Anthiome, Eugène Jean Baptiste.
Roman d'un jour. Opéra comique en 3 actes. Poème de Michel Masson fils & Armand Lafrique. Musique de Eugène Anthiome. Partition piano & chant. Paris. Lissarrague. [1884.] M.255.7

Antigona. *Opera.* For the LIBRETTO see **Bianchi, F.**

Antigone. *Cantata.* For the MUSIC see **Büsser.** For the LIBRETTO see **Beissier.**

Antigone. *Incidental music.* For the MUSIC see **Mendelssohn-Bartholdy, J. L. F.**; also **Saint-Saëns.** For the LIBRETTO see **Sophocles.**

Antigone. *Opera.* For the MUSIC see **Zingarelli.** For the LIBRETTO see **Marmontel, A. F.**

Antigone und Oedip. *Song.* SCHUBERT, F. P. Sämmtliche Compositionen. M.244.12; etc.

Antiochus. *Opera.* For the LIBRETTO see **Heidegger.**

Antiphonal music. [Anon.] See **Whiting.**

Antiphonals. See **Liturgical music.**

Antiquary, The. *Musical drama.* For the MUSIC see **Bishop, H. R.** For the LIBRETTO see **Terry.**

Antoine et Cléopâtre. *Opera.* For the MUSIC see **Desormes.** For the LIBRETTO see **Guénée, A.**

Antoinette au Cœur d'or. *Opera.* For the MUSIC see **Gobbaerts.** For the LIBRETTO see **Carolus.**

Anton. *Opera.* For the MUSIC see **Galeotti.** For the LIBRETTO see **Illica.**

Anton, Johann Daniel, *translator.*
HÉROLD, L. J. F. La médecine sans médecin. M.292.29

Antonia. *Waltz.* Pour piano. LOUIS, N. No. 11 in M.390.25
Same. Pour piano et violon. No. 1 in M.390.29

Antonius et Cléopâtre. *Overture.* RUBINSTEIN. No. 3 in M.342.29

Antonius und Cleopatra. *Opera.* For the MUSIC see **Sayn-Wittgenstein-Berleburg.** For the LIBRETTO see **Mosenthal, S. H.**

Antwerp. *Music.*
BURBURE DE WESEMBEEK, L. P. M. DE. Deux virtuoses français à Anvers [Georges Lohoys et Jean Hobreau, surnommé Petit-Jehan]. Épisode des mœurs musicales au XVIe siècle. Bruxelles. 1880. No. 2 in M.128.8

Antwort. *Song.*
BLUMENTHAL. 6 Lieder. 2. Sammlung. No. 35 in M.244.1
WALEY. The rose . . . No. 16 in M.380.18

Antwort auf die Frage eines Mädchens. *Song.* HAYDN, F. J. Gesänge. Heft 2. No. 2 in M.312.35

Anyoransa. *For violin.* MANÉN. No. 2 in M.405.37

Anzeiger für die Königlichen Theater. 1. Januar–31. Dezember, 1874. München. Wolf. 1874. 350 nos. in 1 v. M.236.27

Anzi, se fôco e ferro. *Madrigal.* PALESTRINA. Werke. Band 29. M.8040a.66.29

Anzoletti, Francesco.
Salve Regina, motet pour s. s. t. b., avec accomp. d'orgue. Paris. Richault. [185–?] No. 8 in M.260.10.3

Aoust, Jules, *Marquis d'.*
La chasse aux rivaux. Opéra-comique en un acte. Paroles de Francis Tourte. Musique de Jules d'Aoust. [Partition chant et piano.] Paris. Chatot. [187–?] No. 3 in M.395.1

Apajune der Wassermann. *Opera.* For the Music see **Milloecker.** For the Libretto see **Walzel.**

Ape, L', et la serpe. *Part-song.* Spofforth. No. 9 in M.234.2.5; etc.

Apel, Johann August.

Das Weltgericht. Oratorium, in Musik gesetzt von Friedrich Schneider. M.152.19; etc.

Aphrodite. *Opera.* For the Libretto see **Erlanger, C.** For the Libretto see **Gramont.**

Apigiane, Le. *Part-song.* Pinsuti. No. 4 in M.244.10.5

Aplech. *For violin.* Manén. No. 3 in M.405.37

Apollo. *Cantata.* For the Music see **Roeder, M.** For the Libretto see **Shelley.**

Apollo, The. A collection of part-songs for male voices. English words by C. J. Sprague. Series 1, 2. Boston. Russell & Co. 1871–74. 17 parts in 1 v. M.384.12

Contents. — Lachner: Hymn to music. — Liszt: Student's song. — Kücken: On the Rhine. — Franz: Rhine wine song. — Reiter: The woods. — Truhn: Swan song. — Otto: The sparrow's twitter. — Liszt: Light! more light. — V. Lachner: To the Virgin. — Hatton: Bugle song. — Gade: the poet's joy. — C. Zöllner: Thou art my better angel. — R. Schumann: The lotus flower. — Gade: Return of spring. — Franz: Night song. — Gade: The desert fountain. — Stuntz: The hunter's war song.

Apollo, The, or harmonist in miniature. A collection of ancient and modern catches, glees, canons, etc. London. Williams. [182–?] 8 v. in 3. Portraits. M.139a.18

Contents. — Vol. 1. Bird: Non nobis Domine. — Jenkins: A boat, a boat. — Carey: God save the king. — Wright: With a jolly full bottle. — Travers: When Bibo thought fit. — Webbe: Glorious Apollo. — Corfe: Could a man be secure. — Webbe: Would you know my Celia's charm. — Sacchini: How should we mortals. — Harington: Look! neighbors, look! — Danby: While beams the bright morn. — Callcott: Peace to the souls. — Callcott: When Arthur first. — Danby: When Sappho tun'd. — Harington: How great is the pleasure. — Callcott: To all you ladies. — Wainwright: Life's a bumper. — Harington: The alderman's thumb. — Cooke: Hark the lark. — Dyne: Fill the bowl with rosy wine. — Harington: The Egyptian love song. — Callcott: The Derbyshire ram. — Webbe: The mighty conqueror. — Smith: Hark! the nightingale. — Purcell: Jack, thou'rt a toper. — Dame Durden. — Aldrich: Christ Church bells. — Horn: As the evening sun. — Giardini: Beviamo tutti tre. — Topliff: Hie away. — Cirri: Domine non mea.

Vol. 2. Horn: No, Mother, no. — Mornington: Here in cool grot. — Savile: The waitts. — Savile: Here's a health. — Smith: The silver swan. — Danby: Fair Flora decks. — Stevens: Prithee, foolish boy. — Webbe: Belinda's sparkling wit. — Atterbury: Come let us all. — Clark: Wellington's health. — Harington: The delights of love. — Skarratt: Scots wha hae. — Battishill: I lov'd thee beautiful. — Paxton: How sweet! how fresh! — Webbe: Great Apollo. — Cooke: Her partial taste. — Smith: Return blest days. — Hayes: Winde, gentle evergreen. — Freeman: Of all the brave birds. — Reeve: The gypsies' glee. — Callcott: The fairies' glee. — Atterbury: Who like Bacchus. — Jackson: Love in thine eyes. — Topliff: Three merry ghosts.

Vol. 3. Horn: The horn of the chace. — Blow: Fie, nay, prithee, John. — Webbe: Music's the language. — Boyce: The mirth inspiring bowl. — Webbe: Now I'm prepared. — Mornington: Hail, hallow'd fane. — Este: How merrily we live. — Gibbons: Who comes so dark. — Harington: The stammering glee. — Calcott: Ah, how Sophia. — Rogers: Come, come, all noble souls. — Paxton: Breathe soft, ye winds. — Ye banks and braes. — Stevenson: Come buy my cherries. — Scotland: Lightly tread. — Stevens: Ye spotted snakes. — Baildon: Mr. Speaker. — Shield: The loadstars. — Hawes: Bring me flow'rs.

Vol. 4. Webbe: Discord, dire sister. — Webbe: Come live with me. — Danby: The fairest flow'rs. — Danby: Awake, Aeolian lyre. — Arne: Which is the properest day. — Lawes: Great Tom is cast. — Geary: Soft is the zephyr's. — Smart: The happy fellow. — Smith: The huntsman's roundelay. — Jolly: Oh! banish all vain alarms. — Webbe: To the old long life. — Jackson: Time has not thinn'd. — Ford: Since first I saw your face. — Linley: Let me careless. — Russell: In rosy bow'rs. — Storace: Against the shafts of cruel fate. — Harington: Laughing catch. — Webbe: Thy voice, O harmony. — Cooke: In paper case.

Vol. 5. Arne: Sweet muse. — Arne: Poculum elevatum. — Travers: Haste my Nanncttc. — Jackson: Sad is my day. — Friendship, love and wine. — Kelly: Sing Megan oh. — Ford: There is a lady. — Maddison: Hush, every breeze. — Stevens: Sigh no more, ladies. — Webbe: Swiftly from the mountains. — Mozart: The lake minstrels. — Webbe: To me the wanton girls. — Harington: How sweet in the woodlands. — Harington: Damon and Clora. — Price: Young Fanny. — Bates: Sir, you are a comical fellow. — Smith: While fools their time. — Storace: The lullaby. — Linley: This bottle's the sun of our table. — Arne: The wooden walls.

Vol. 6. Braham: All's well. — Harrison: Oh Nanny. — Horn: Hark! Italy's music. — If sadly thinking. — Callcott: With sighs, sweet Rose. — Horn: The tyger. — Callcott: Slow men of London. — Horn: The watch word. — Callcott: Go, idle boy. — Ives: Come, honest friends. — Callcott: It was a fryar. — Nelham: Have you any work. — Cooke: Let Rubinelli. — Maddison: The butterflies. — Shield: Amo amas. — Ireland: How sleep the brave. — Burgess: Sweet Miss Prue. — Come pull away, boys. — Maddison: Oh! 'tis love. — Callcott: While the moonbeams. — Atterbury: Joan said to John.

Vol. 7. Callcott: Drink to might. — Mozart: Benedictus. — Ireland: Return my lovely. — Waelrant: Over desert plains. — Smith: Hark, the hollow woods. — Danby: Sweet thrush. — Eccles: Wine does wonders. — Webbe: Rise my joy. — Cooke: Comrades, come. — Brewer: Turn Amarillis. — Paxton: Go, Damon, go. — Callcott: In the lonely vale. — Smith: As on a summer's day. — Weber: Huntsman's chorus. — Mozart: The fairies' roundelay. — Stevens: It was a lover. — Danby: Call the waiter. — Cherubini: Wine brightly flowing.

Vol. 8. Shield: Health to our sovereign. — Shield: Wisdom, riches and greatness. — Maddison: The sun that lights. — Shield: Beauties, have you seen. — O'Meara: The hunter's halloo. — Callcott: The red cross knight. — Williams: The broken vow. — King: The owl is out. — Maddison: Doubt thou the stars. — Maddison: Row, brothers, row. — King: Oh never say. — Callcott: Farewell to Lochaber. — Webbe: Live to day. — Webbe: Hail, star of Brunswick. — Webbe: Bacchus, Jove's deligbtful boy. — Baildon: When gay Bacchus.

Apollo and the muses. Glee [T. T. B.]. (*In* Apollonian harmony. Vol. 1, p. 23.) No. 1 in M.141.21.1

Also to be found in Social harmony.

Apollo Club, *Boston.*

Programmes. Vol. 1–6. No. 1–151, Dec., 1878–May, 1901. [Boston. 1878–1901.] 6 v. M.304.1

Arranged, with indexes and many newspaper cuttings, by Allen A. Brown.

Rules. Boston. Marvin. 1871. No. 1 in M.137.13

Apollo e Dafne. *Cantata.* For the Music see **Handel.** Werke.

Apollo Musical Club, *Chicago.*

Directory, containing a brief history of the club. Chicago. 1876. Photograph. M.109a.11

Apollo's gift, or the musical souvenir for 1831. Edited by Muzio Clementi and J. B. Cramer. London. Cramer & Co. [1830.] Facsimiles. M.158.5

Apolloni, Apollonio.

La Dori ovvero lo schiavo reggio. [Musica di] M. A. Cesti. M.400.6.2

Apolloni, Giuseppe.

L'Ebreo. Melodramma tragico in un prologo e 3 atti [di F. de' Boni]. Riduzione per canto con accomp. di pianoforte di L. Truzzi. Milano. Ricordi. [1856?] M.230.3

Gustavo Wasa. Melodramma in 4 atti del Prof^e. Ulisse Poggi. Posto in musica dal M^o G. Apolloni. Canto e pianoforte. Milano. Lucca. [1872?] M.251.17

Apollonian harmony. a collection of glees, catches, madrigals . . . London. Thompson. [183–?] 2 v. in 1. Plate. M.141.21

Contents. — Apollo and the muses. — Webbe: Merry and wise. — Smart: The happy fellow. — Hayes: Melting airs. — Arne: Husb to peace. — Webbe: Heigh Ho. — Hayes: The rose. — Aldrich: Hark the bonny. — Webbe: The moon and woman. — Arne: On the death of Mr. Shenstone. — Hayes: When Flora decks. — Webbe: Surely that's the tender. — Battishall: Amidst the myrtles. — Purcell: Fye, nay prithee, John. — Purcell: Come all, come all. — Hayes: Let the French hop and sing. — Fickle Cupid, ever roving. — Hayes: Oh ever against eating cares. — Savile: Viva tutte le vezzose donne. — Hayes: Give me but my bottle. — Care, thou canker of our joys. — Webbe: A batchelor wou'd have a wife. — Bates: Sir you, sir you. — Hook: Hush, hush, the god of love. — Hayes: Winde, gentle evergreen. — Drink to me only with thine eyes. — Hayes: May the king for ever live. — Purcell: Soldier, soldier, take off thy wine. — Brewer: Why shou'd not we threc be merry? — Purcell: Let's live good, honest lives. — Handel: When Phoebus the tops. — Eccles: Wine does wonders. — Green: Hail! hail! green fields and shady woods! — While Adam slept. — Sneezing catch. — Edwards: Wbere griping grief. — Hayes: A catch that is merry and gay. — Dibden: Far from the wood. — A boat, a boat, haste to the ferry. — Webbe: If Eve in her innocence. — Hayes: In a domestic teteatete. — Now we're met like jovial fellows. — Baildon: Ye heav'ns, if innocence. — Harington: How great is the pleasure. — Green: Come, come, all noble souls. — Atterbury: Sweet enslaver. — Boyce: A blooming youth. — God save great George our king.

Vol. 2. Hayes: Cobweb breeches. — Purcell: I gave her cakes. — Mornington: 'Twas you sir. — Purcell: Fear no danger to ensue. — Hayes: Haste, ye soft gales. — Berg: Not a day more than thirty. — Purcell: While bolts and bars. — Webbe: As Thomas was cudgel'd one day. — To Portsmouth, to Portsmouth. — Pasqualli: O happy solitude. — Dear friend, this brown jug. — Purcell: Jack, thou'rt a toper. — Thomas: Tho' you are young and I am old. — Giardini: Beviamo tutti. — Come, honest friends & jovial boys. — Purcell:

Apollonian harmony. *(Continued.)*
Fairest isle, of isles excelling. — Este: How merrily we live. — Atterbury: Pretty maidens, buy my fairings. — Hayes: On a scolding wife. — Adieu, vain joys. — Green: I've lost my mistress, horse & wife. — Blow: Go, perjur'd man. — Carissimi: Dite O cieli. — Hayes: Ars longa, vita brevis. — Berg: How happy are we. — Hilton: Turn Amarillis. — Brewer: Go, Damon, go. — Ravenscroft: We be three poor mariners. — Lawes: Gather your rosebuds. — Hayes: Hail! flow'ry mead. — Arne: Which is the properest day to drink. — Ives: Now we are met. — Nares: Wilt thou lend thy mare. — Howard: Ye chearful virgins. — Baildon: Adieu to the village delights. — Carey: In these groves. — Hayes: This tomb be thine, Anacreon. — Tallis: Like as the doleful dove. — Holcombe: When here, Lucinda. — Webbe: A gen'rous friendship. — Morley: Sweet nymph, come to thy lover. — Carter: A match, a match, a match. — Follow me, my jovial boys. — Arne: Rise, glory, rise. — Travers: Doubtless the pleasure is as great. — Hold thy peace.

Apollonicon, The, or musical album. [No. 1–4.] London. Clementi & Co. [1832.] 4 nos. in 1 v. Portraits. Plates. M.123.17

Apollonide, L'. *Opera.* For the Music see **Servais, F. M.**

Apologues. *Songs.* Rodrigues-Henriques. M.204.41

Apostel, Die, von Philippi. *Oratorio.* For the Music see **Loewe, J. C. G.** For the Libretto see **Giesebrecht.**

Apostles, The. *Oratorio.* For the Music see **Elgar.**

Apoteosi, L', d'Ercole. *Opera.* For the Music see **Mercadante.** For the Libretto see **Schmidt, Gustav.**

Apotheke, Die. *Opera.* For the Music see **Neefe.**

Apotheker, Der. *Opera.* For the Music see **Haydn, F. J.** For the Libretto see **Rota, V.**

Apotheker, Der, und der Doctor. *Opera.* For the Music see **Ditters von Dittersdorf.** For the Libretto see **Stephanie.**

Apothéose, L'. *Cantata.* For the Music see **Berlioz, L. H.**

Apothéose de Lulli. *Concerto.* Couperin. No. 16 in M.356.11

Apotheosis, The, of St. Dorothy. *Cantata.* For the Music see **Allen, N. H.** For the Libretto see **Gosse.**

Apothicaire et perruquier. *Opera.* For the Music see **Offenbach.** For the Libretto see **Frébault.**

Appariran per me le stell' in cielo. *Part-song.* Lassus. Sämmtliche Werke. Band 8. M.8040a.67.8

Apparition. *Song.* Schubert, F. P. Mélodies. Vol. 7. M.327.4.7

Apparuit gratia Dei. *Motet.* Palestrina. Werke. Band 7. M.8040a.66.7

Appeal, The, of Spain. *Song.* Hodges, G. L. Collection of Peninsular melodies. Vol. 1. No. 15 in M.244.25.1

Appel, Carl.
Abendscene beim Bivouak. Für Männerstimmen (Soli und Chor). Op. 8. Leipzig. Kahnt. [187–?] No. 2 in M.212.3
Das war zu Assmannshausen . . . Für vier Männerstimmen (Solo und Chor). Op. 59. Leipzig. Kahnt. [188–?] No. 32 in M.392.2
Gegrüsset sei'st du in Liebe! Für vier Männerstimmen, Solo [Bar.] und Chor. Op. 17. Leipzig. Kahnt. [185–?] No. 31 in M.392.2
Herr, sei Du mit mir! Gebet . . . Für Männerstimmen, Soli und Chor. Op. 9. Leipzig. Kahnt. [1855?] No. 3 in M.392.33
Serenade. Sologesang für T. und B. mit Begleitung von vier Männerstimmen. Op. 12. Leipzig. Kahnt. [1855?] No. 1 in M.392.33

Appel au pouvoir. Chevé, E. J. M. No. 6 in M.207.16

Appel aux armes. *Song.* Wagner, W. R. No. 28 in M.392.28.2

Appia, Adolphe.
La mise en scène du drame wagnérien. Paris. Chailley. 1895. No. 4 in M.372.39

Applaud so great a guest. *Part-song.* Hudson, M. No. 18 in M.220.9.2

Apprenti sorcier, L'. *Scherzo.* Dukas. M.410.20

Approach, The, of May. *Part-song.* Walmisley, T. A. No. 5 in M.204.36.3

Après avoir constamment attendu de l'Éternel la volonté. *Anthem.* Sweelinck. Werken. Deel 2. M.413.2.2

Après Fontenoy, ou manche à manche. *Opera.* For the Music see **Weckerlin.** For the Libretto see **Galoppe d'Onquaire.**

Après l'hiver. *Song.* Bizet. Vingt mélodies. No. 2 in M.265.24

Après la noce. *Opera.* For the Music see **Legouix.** For the Libretto see **Boisselot, P.**

Après la valse. *Opera.* For the Music see **Tolbecque.** For the Libretto see **Clouzot.**

Après-midi, L', d'un faune. *Overture.* Debussy. No. 1 in M.406.7

Après une aussi longue absence. *Duet.* Auber. No. 2 in M.157.40

Apri gli occhi. *Canzonetta.* Curschmann. Curschmann-Album. No. 1 in M.157.37

April is in my lady's face. *Part-song.* Morley. No. 2 in M.235.7.1; etc.

April showers. *Part-song.* Hatton. No. 3 in M.195.1.6; etc.

Aprile, Giuseppe.
[Notturni, no. 1–6. Per 2 voci, S. A., e basso continuo.] Manuscript. [180–?] No. 10 in M.120.29

Aprillaunen. *Song.* Franz, R. Sechs Gesänge. Op. 44. No. 74 in M.244.5.3

Apthorp, William Foster, *translator.*
Ambroise, H. Titi à la représentation de Robert le Diable. No. 6 in M.127.1
Berlioz, L. H. Hector Berlioz. Selections . . . M.149a.32

Aquarellen. *For orchestra.* Henriques, R. No. 1 in M.405.20

Aquarellen. *For string quintet.* Gade. No. 2 in M.345.44

Aquerelles. *Suite.* Le Borne. No. 4 in M.343.46

Aquin de Château-Lyon, Pierre Louis, *editor.*
Almanach littéraire, ou étrennes d'Apollo . . . M.205.30

Ar hyd y nos. All through the night. [Welsh air.] Arranged [for 1 voice, also] harmonized for 4 voices. (*In* Thomas, J. Welsh melodies. Vol. 1, pp. 19–25.) No. 3 in M.235.6.1

Araba, L'. *Song.* Gordigiani. Échos de la Toscane. Vol. 2. No. 34 in M.244.13.2

Arabesque. *Song.* Pénavaire. Vingt mélodies. No. 3 in M.287.6

Arabi, Gli, nelle Gallie. *Opera.* For the Music see **Pacini, G.**

Arabia. *Music.*
Daniel, F. S. La musique arabe. Ses rapports avec la musique grecque et le chant grégorien. Alger. 1879. M.197.6
Delphin, G. Complainte arabe sur la rupture du barrage de Saint-Denis-du-Sig. Notes sur la poésie et la musique arabes dans le Maghreb algérien par G. Delphin et L. Guin. Paris. 1886. M.376.6
Kiesewetter, R. G. Die Musik der Araber, nach Originalquellen dargestellt, . . . begleitet mit einem Vorwort von dem Freiherrn v. Hammer-Purgstall. Leipzig. 1842. Diagrams. M.214.20

Arabian love song. *Song.* Sullivan, A. S. Twelve songs. No. 2 in M.157.10

Arabian maid's song, The. *Song.* Bishop, H. R. No. 23 in M.236.2

Arabische Serenade. *For orchestra.* Langey. No. 2 in M.342.12

Araby's daughter. Ballad [S. or T.] from Lalla Rookh. The melody by ——, with symphonies and accomp. by G. Kiallmark. London. Power. [185–?] No. 15 in M.236.2

Arachne once. *Part-song.* Long. No. 52 in M.220.9.1

Arago, Jacques Étienne Victor.
Mémoires d'un petit banc de l'Opéra. Paris. Ébrard. 1844. M.129a.16

Arbaud, Damase, *editor.*
Chants populaires de la Provence. Aix. Makaire. 1864. [Bibliothèque provençale.] M.218.1
The airs of many of the songs are given.

Arbeitsmann, Der. *Song.* Strauss, R. Fünf Lieder. No. 3 in M.380.24.3

Arbel, Marguerite.
Cœur brisé. Pantomime. Musique de Georges Hüe. No. 2 in M.303.16

Arblay, Frances d'.
Memoirs of Doctor Burney. London. Moxon. 1832. 3 v. M.135.4

Arbore, L', di Diana. *Opera.* For the Music see **Martin y Solar.** For the Libretto see **Ponte.**

Arbre enchanté, L'. *Opera.* For the Music see **Gluck.** For the Libretto see **Vadé.**

Arcadelt, Jacob.
Ave Maria. À 4 voix. [Accomp. de piano ou d'orgue.] (*In* Échos du monde religieux. Pp. 118–120.) M.156.52
Same. [Voices only.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 4, pp. 24–36.) No. 12 in M.158.33.4
Same. [S. A. T. B.] Edited by Sir Henry R. Bishop. London. Lonsdale. [183–?] No. 21 in M.260.10.5
Same. Réduit pour 2 voix égales. (*In* Chapelle, La. Vol. 1, pp. 4, 5.) No. 10 in M.201.33
Same. "Give ear unto my prayer." (*In* Leslie. Cassell's Choral music. Pp. 87, 88.) No. 19a in M.235.10
Same. Hail! Thou that art highly favour'd. Hymn. For S. A. T. B. (*In* Hullah. The Singer's library. Sacred. Pp. 81, 82.) No. 16 in M.157.3
— [A different setting. Without accomp.] (*In* Gounod. The Royal Albert Hall choral music. Vol. 2, pp. 12, 13.) M.384.28
Now spring in all her glory. Madrigal. London. Novello. 1858. No. 31 in M.157.25
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Archambeau, Jean Michel d'.
Ecce panis. [Motet, T. T. B.] Accomp. d'orgue. Paris. Schott. [187–?] No. 2 in M.201.33
Tota pulchra es. [Motet, T. T. B.] Accomp. d'orgue. Paris. Schott. [187–?] No. 3 in M.201.33

Arche Noäh, Die. *Part-song.* Fink. No. 30 in M.213.9

Arcona. *Part-song.* Stein, C. No. 28 in M.203.7

Ardant amour. *Part-song.* 4 voci. Lassus. Sämmtliche Werke. Band 12. M.8040a.67.12

Ardant amour souvent. *Part-song.* 5 voci. Lassus. Sämmtliche Werke. Band 14. M.8040a.67.14

Ardennaise, L'. *Song.* Louis, N. No. 16 in M.390.11; etc.

Ardens est cor meum. *Motet.* Carissimi. No. 3 in M.202.6.2
Vittoria. Opera. Tomus 1. M.313.2.1

Arditi, Luigi.
L'orfanello. Canzonetta [s. o. t. Accomp. de piano]. (*In* Fleurs d'Italie. Pp. 36–39.) No. 2 in M.364.10
La partenza. Romanzetta [s. ou bar. Inédite. Accomp. de piano. Portrait. Facsimile]. (*In* Album du Gaulois. Vol. 1.) No. 2 in M.391.28.1

Ardo lungi e dappresso. *Madrigal.* Palestrina. Werke. Band 28. M.8040a.66.28

Ardo, sì, ma non t'amo. *Part-song.* Lassus. Sämmtliche Werke. Band 8. M.8040a.67.8

Are the white hours. *Glee.* Callcott, J. W. No. 89 in M.220.9.4; etc.

Are ye able to drink of the cup? *Anthem.* Lassus. No. 20 in M.233.25.1

Are you coming, bonny Annie? *Song.* Linley, G. [Songs.] Vol. 1. No. 7 in M.235.19.1

Arène, Paul Auguste.
Le char. Opéra-comique. Poëme de Paul Arène et Alphonse Daudet. [Musique de] Émile Pessard. No. 2 in M.287.15
Les deux loups-garous. Opérette. Musique de Léopold Dauphin. No. 1 in M.295.8

Arenski, Anton Stepanovitch.
Intermezzo pour orchestre. Op. 13. Partition d'orchestre. Moscou. Jurgenson. [188–?] No. 2 in M.405.1
„Nal und Damajanti." Opera. „Наль и Дамаянти". Опера въ 3ъ дѣйствіяхъ и 6ти картинахъ. Текстъ М. Чайковскаго (по Жуковскому), музыка А. Арэнскаго. Op. 47. Ausgabe für Gesang und Klavier. Москва. Юргенсонъ. [1903.] M.383.2
Same. Einleitung zur Oper Nal und Damajanti. Partitur. Moskau. Jurgenson. [1899.] No. 1 in M.406.68
Quatuor (la mineur) pour violon, alto et deux violoncelles. Op. 35. Moscou. Jurgenson. [188–.] No. 3 in M.358.19
Quatuor pour 2 violons, alto et violoncelle. [Op. 11.] Moscou. Jurgenson. [188–?] No. 1 in M.358.19
Quintuor pour piano, 2 violons, alto et violoncelle. Op. 51. [Partition et parties.] Moscou. Jurgenson. [190–?] 5 parts in 1 v. M.410.96
Raffaelo. Scene musicale dell' epoca del Rinascimento. Testo originale russo di A. Krjukoff, tradotto in italiano da L. Egidi. Musica di A. Arensky. Per canto e pianoforte. Mosca. Jurgenson. [1896.] No. 1 in M.393.2
Silhouettes (2me suite) pour deux pianos à 4 mains. Op. 23. Pour orchestra (par l'auteur). Partition. Moscou. Jurgenson. [188–?] No. 3 in M.405.1
Сонъ на волгѣ. Опера въ 4хъ дѣйствіяхъ. Для фортепіано. Текстъ . . . изъ драмы Островскаго „Сонъ на Водгѣ." Москва. Юргенсонъ. [1890.] M.381.3
Der Springquell von Bachtschissaraï. Dichtung von A. Puschkin, deutsche Umdichtung von Fr. Bodenstedt. Musik [Solo, s. und Chor] von A. Arensky. Clavierauszug mit Text. Moskau. Jurgenson. [1899.] No. 1 in M.193.3
Suite, 3me (Variations), pour 2 pianos à 4 mains, instrumentée [pour l'orchestre] par l'auteur. Moscou. Jurgenson. [188–.] No. 2 in M.358.19
Symphonie No. 1 en si mineur pour grand orchestre. Œuvre 4. [Partition.] Moscou. Jurgenson. [188–?] The title is in Russian and French. M.405.2
Trio (D-moll) pour le piano, violon et violoncelle. Op. 32. [Partition et parties.] Moscou. Jurgenson. [189–.] 3 parts in 1 v. M.404.38

Arete. *Song.* Mozart. XXX Gesänge. M.221.28

Arethusa. *Cantata.* For the Music see **Gray, A.** For the Libretto see **Shelley, P. B.**

Aréthuse. *Opera.* For the Music see **Montgomery, L. de.**

Argenide e Serse. *Opera.* For the Libretto see **Portogallo.**

Argine, Rinaldo dall'.
Ricciarda. Dramma tragico, posto in musica da F. Baroni. M.230.7

Argonautes, Les. *Cantata.* For the Music see **Holmès, A. M. A.**

Argument, An. *Part-song.* Moscheles, I. No. 22 in M.235.18.4

Argwohn. *Part-song.* Juengst. No. 39 in M.392.12

Aria de lo mare, L'. *Song.* Cottrau. No. 4 in M.390.44

Ariadne. *Opera.* For the Music see **Brambach.** For the Libretto see **Freudenberg, O.**

Ariadne auf Naxos. *Cantata.* For the Music see **Scheibe.** For the Libretto see **Gerstenberg.**

Ariadne auf Naxos. *Cantata.* For the Music see **Haydn, F. J.** Gesänge. Hcft 1.

Ariadne auf Naxos. *Duodrama.* For the Music see **Benda, G.** For the Libretto see **Gotter.**

Ariane. *Cantata.* For the Music see **Maupeou.** For the Libretto see **Gallet.**

Ariane. *Opera.* For the Music see **Massenet.** For the Libretto see **Mendès.**

Ariane dans l'isle de Naxos. *Opera.* For the Music see **Edelmann.** For the Libretto see **Moline.**

Arianna. *Opera.* For the Music see **Handel.** Werke. Also **Marcello, B.** For the Libretto see **Cassani.**

Arie im Walde. *Songs.* Methfessel, A. G. No. 6 in M.221.33

Ariel's song in The tempest. *Song.* Arne, T. A. Lyric harmony. Vol. 2. M.380.1

Arien-Album. Sammlung berühmter Arien für Bariton und Bass mit Pianofortebegleitung. Band 1. Leipzig. Peters. [187–?] No. 4 in M.204.37
Contents. — Bach: Gebt mir meinen Jesum wieder. — Handel: Wer mag den Tag seiner Zukunft erleiden. Das Volk das im Dunkeln wandelt. Sie schallt die Posaun. Genug, der Ew'ge sei mit euch. Soll ich auf Mamre's Fruchtgefild. — Haydn: Rollend in schäumenden Wellen. Nun scheint in vollem Glanze. Schon eilet froh der Ackersmann. Seht auf die breiten Wiesen hin. — Gluck: Ihr, die ihr mich verfolgt. Ihr, die ihr das Land des wilden Volkes schützt. — Mozart: Wer ein Liebchen hat gefunden. Solche hergelaufne Laffen. O! wie will ich triumphiren. Ich soll ein Glück entbehren. Will einst das Gräflein ein Tanzchen wagen. Dort vergiss leises Flehen. Ach öffnet eure Augen. Süsse Rache, o süsse Rache. Keine Ruh' bei Tag und Nacht. Schoene Donna! dieses kleine Register. Treibt der Champagner das Blut erst im Kreise. Horch auf den Klang der Zither. O Isis und Osiris. In diesen heil'gen Hallen. Der Vogelfänger bin ich ja. Ein Mädchen oder Weibchen. Bald muss ich dich verlassen. — Beethoven: Hat man nicht auch Gold

Arien-Album. *(Continued.)*
daneben. — Boieldieu: Weil man jetzt hier im Haus. — Weber: Hier im ird'schen Jammerthal. Schweig! damit dich Niemand warnt. Wo berg' ich mich? — Spohr: Der Kriegeslust ergeben.
The words are in German and Italian.

Arienzo, Marco d'.
Il carnevale di Venezia, ovvero le precauzioni. Opera buffa. Musica del Mo. E. Petrella. M.311.36
La contessa di Mons. Melodramma. Musica de Lauro Rossi. M.264.18
Leonora. Melodramma. Musica di S. Mercadante. M.283.3; etc.
Napoli di carnovale. Opera giocosa, musica di Niccola de Giosa. M.396.23
Pelagio. Tragedia lirica. Posta in musica dal Cav. S. Mercadante. M.310.34

Ariodant. *Opera.* For the Music see **Méhul.** For the Libretto see **Hoffmann, F. B.**

Ariodante. *Opera.* For the Music see **Handel.** Werke.

Arion. *Cantata.* For the Music see **Josephson.** For the Libretto see **Nyblom.**

Arion. *Part-songs.* Willard. M.109.1

Arion, der Töne Meister. *Cantata.* For the Music see **Tschirch, F. W.** For the Libretto see **Sturm, J. C. R.**

Arise and help us. *Anthem.* Marcello, B. No. 57 in M.111.4.2

Arise! arise! my fair. *Part-song.* Horsley, W. No. 1 in M.235.9.4; etc.

Arise, arise, the sunbeams hail. *Part-song.* Berger, F. No. 12 in M.195.1.3

Arise, awake. *Part-song.* Morley. No. 44 in M.157.20.2; etc.

Arise, my fair one. *Part-song.* Hook, J. No. 72 in M.220.9.3
Spofforth. No. 7 in M.235.15

Arise, O Judah. *Chorus.* Haydn, F. J. No. 33 in M.221.22.2

Arise, O Lord. *Anthem.* Blodgett. Anthems, responses and hymns. No. 4 in M.203.9

Arise! shine! for thy light has come. *Motet.*
Buck, D. No. 6 in M.100.4.2
Elvey, G. J. No. 2 in M.190.3
Fowle. Fifteen short anthems. M.290.26

Arise! shine, O Zion. *Anthem.* Greene, M. Forty select anthems. Vol. 1. M.233.7.1

Arise, sweet love. *Part-song.* Leslie, H. D. No. 20 in M.195.1.4

Arise, Thou Judge. *Anthem.* Nares. Twenty anthems. No. 5 in M.236.33

Arise up, my love. *Easter carol.* Danks. No. 24 in M.158.15

Arise, ye people, clap the hand. *Anthem.* Hayes, W. No. 22 in M.190.5

Arise, ye winds. *Part-song.* Webbe, S. No. 23 in M.235.13.2; etc.

Aristippe. *Opera.* For the Music see **Kreutzer, R.** For the Libretto see **Giraud, P. F. F. J.**

Aristodemo. *Opera.* For the Libretto see **Buonavoglia.**

Aristophanes.
[The frogs.] The music to The frogs, composed by C. H. H. Parry. With an English version. No. 3 in M.155.36
[The wasps.] The music to The wasps, composed by T. Tertius Noble. English translation. No. 3 in M.193.6

Arkadelt, Jacob. See **Arcadelt, Jacob.**

Arkadische Suite. *For orchestra.* Scharwenka, L. P. No. 3 in M.342.32

Arkansas traveller. *For violin.* Vieuxtemps. No. 4 in M.410.4

Arlequin. *Scherzo.* Delahaye, L. L. No. 1 in M.213.26

Arlesiana, L'. *Opera.* For the Music see **Cilèa.** For the Libretto see **Marenco.**

Arlesienne, L'. *Opera.* For the Music see **Bizet.** For the Libretto see **Daudet.**

Arlésienne, L'. *Suites.* Bizet. No. 1, 2 in M.358.2

Ariette. *Pantomime.* Gregh. No. 1 in M.384.7

Arm, arm, ye brave. *Part-song.* Handel. No. 22 in M.221.22.1

Armaillis, Les. *Opera.* For the Music see **Doret.** For the Libretto see **Cain.**

Armando il gondoliero. *Opera.* For the Music see **Chiaromonte.** For the Libretto see **Micci.**

Arme Heinrich, Der. *Opera.* For the Music see **Rheinberger, J. G.** For the Libretto see **Bonn.**

Arme Herz, Das. *Song.* Hamm, J. V. No. 6 in M.236.6

Arme Jonathan, Der. *Opera.* For the Music see **Milloecker.** For the Libretto see **Wittmann, H.**

Arme kind, Het. *Opera.* For the Music see **Miry.** For the Libretto see **Story.**

Arme Peter, Der. *Part-song.* Schwalm. No. 5 in M.392.38

Arme Peter, Der. *Song.* Schumann, R. A. Romanzen und Balladen. Heft 3. No. 8 in M.244.15.2; etc.

Arme Sänger, Der. *Song.* Kiel. Sechs Lieder. No. 1 in M.221.33

Arme Thoms, Der. *Part-song.* Moehring. No. 115 in M.246.22

Arme Thoms, Der. *Song.* Bratsch. No. 3 in M.236.6

Armellino, Giorgio.
Die Kunst des Clavierstimmens . . . Zum Selbstunterricht für angehende Stimmer, sowie für alle Clavierbesitzer. Nach dem „Accordeur" des G. Armellino . . . frei bearbeitet von einem vielerfahrenen Clavierstimmer. 2. vermehrte Auflage. Weimar. Voigt. 1863. Plate. [Neuer Schauplatz der Künste und Handwerke. Band 21.] No. 1 in M.370.69

Armenian Church.
[The responses, hymns, etc. in Armenian, with music. Venice. 1865?] No. 1 in M.158.32

Armer Mann, Ein, ein braver Mann. *Part-song.* Goldmark, C. No. 6 in M.212.6

Armes, Philip.
Give ear, O ye heavens. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 4, pp. 110–117.)
Also to be found in Ouseley's Special anthems. No. 10 in M.195.2.4
Hezekiah. A short oratorio. The words selected from the Book of Isaiah, and the music composed by Philip Armes. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [1878.] No. 3 in M.194.1
I will sing a new song. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 5, pp. 22–41.) No. 2 in M.195.2.5
The Lord preserveth the souls of His saints. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 15, pp. 41–55.) No. 7 in M.195.2.15
Rejoice in the Lord, O ye righteous. A festival anthem for solo [s.] and chorus. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 15, pp. 186–203.) No. 20 in M.195.2.15
St. Barnabas. A sacred cantata or church oratorio. The words selected from the Scriptures. The music by Philip Armes. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [188–?] No. 4 in M.194.1
Te Deum laudamus. In G. (*In* Novello's Parish choir book. Pp. 68–72.) No. 14 in M.157.30

Armes, Philip, *editor.*
Gibbons, O. The eyes of all wait. No. 14 in M.195.2.14

Armes Bäumchen. *Song.* Taubert, C. G. W. Klänge aus der Kinderwelt. Heft 1. No. 3 in M.192.6

Armes Kind am Wege. *Song.* Taubert, C. G. W. Klänge aus der Kinderwelt. Heft 11. No. 36 in M.192.8

Armida. *Opera.* For the Music see **Gluck;** also **Righini;** also **Rossini;** also **Salieri.** For the Libretto see **Quinault;** also **Coltellini.**

Armida abbandonata. *Cantata.* For the Music see **Handel.** Werke. Lieferung 52A.

Armide. *Opera.* For the Music see **Gluck;** also **Lully.** For the Libretto see **Quinault.**

Armide, vous m'allez quitter? *Duet.* Gluck. No. 4 in M.157.40

Armin. *Opera.* For the Music see **Hofmann.** For the Libretto see **Dahn.**

Arminio. *Opera.* For the Music see **Handel.** Werke.

Arminius. *Oratorio.* For the Music see **Bruch;** also **Kiesewetter, G.** For the Libretto see **Cueppers;** also **Immergruen.**

Armor. *Opera.* For the Music see **Lazzari.** For the Libretto see **Jaubert.**

Armor. *Overture.* Lazzari. No. 2 in M.404.80

Armourer, The, of Nantes. *Opera.* For the Music see **Balfe.** For the Libretto see **Bridgeman.**

Armstrong, George Frederick.
Eudora. A dramatic idyll. Music by William Creser. No. 2 in M.285.38

Armstrong, M. F.
Hampton and its students. By Mrs. M. F. Armstrong and Helen W. Ludlow. With 50 cabin and plantation songs arranged by Thomas P. Fenner. New York. Putnam. 1874. Illus. Plate. M.146.3

Armstrong, William.
Thekla: a story of Viennese musical life. Philadelphia. Lippincott Co. 1887. M.108.34

Armstrong, William D.
Choral mass in G. [Accomp. for pianoforte.] Boston. O. Ditson & Co. 1899. No. 2 in M.193.17

Arnal, Étienne Nicolas Joseph.
Jacquet, C. J. B. Arnal. Par Eugène de Mirecourt [pseud.]. Paris. 1868. Portrait. No. 3 in M.129a.36
Same. 2e édition. 1867. M.124.12.1

Arnaud, Angélique.
The art of oratory, system of Delsarte, from the French of l'Abbé Delaumosne and Mme. Angélique Arnaud. With an essay on the attributes of reason, by F. Delsarte . . . 2d edition. [Translated by Frances A. Shaw.] Albany. Werner. 1884. M.149a.10

Arnaud, François.
Lettre sur la musique à Monsieur le Comte de Caylus. [Paris?] 1754. No. 6 in M.103.3

Arnaud, J.
Mois de Marie. Trente-trois chœurs religieux, hymnes et cantiques à trois voix égales, avec accomp. d'orgue ou de piano et de contre-basse non obligée. [Aussi de violon 1, 2, alto, harpe, etc.] Paris. Nicou, Choron & Canaux. 1839. M.201.26

Arnaud, Joseph.
Deux beautés d'autrefois. Saynète-bouffe. Paroles de MM. E. Durafour et J. Arnaud. Musique de L. C. Desormes. No. 1 in M.295.34
Ragivore et Collodium. Saynète-bouffe. Paroles de J. Arnaud et E. Durafour. Musique de Charles Hubans. No. 3 in M.286.13

Arnaud, Simone, *pseud.* See **Copin-Albancelli,** Anne.

Arnault, Antoine Vincent.
Chant lyrique pour l'inauguration de la statue votée à Sa Majesté l'Empereur et Roi. Musique de Méhul. M.273.25
Horatius Coclès. Opéra lyrique. Musique de Méhul. M.273.21
Mélidore et Phrosine. Drame lyrique. Mis en musique par Méhul. M.273.34
Same. [Pièces choisies.] No. 2 in M.273.28

Arndt, Ernst Moritz.
Bundeslied, componirt von Ferdinand Hiller. No. 2 in M.392.40; etc.
Trinklied [T. T. B. B.]. (*In* Das Rütli. P. 433.) No. 183 in M.147.4

Arndts, Maria von.
Der Schwalben Abschied . . . Für Männer-Quartett. Paderborn. Esser. [188–?] No. 9 in M.392.3

Arne, Michael.
Cymon. A dramatic romance. [By David Garrick.] Composed by Michael Arne. [Accomp. for piano. London.] Longman, Clementi & Co. [1767?] M.350.1
Same. Johnston. [1793?] No. 1 in M.130.1
Same. A dramatic romance. [By David Garrick.] The original music composed by Michael Arne. New music composed, and the whole arranged for the pianoforte [and voice] by Henry R. Bishop. London. Goulding, D'Almaine, Potter & Co. [1815.] M.396.1

Arne, Thomas Augustine.
Artaxerxes, an opera. Arranged by John Clarke. [Accomp. for piano. The words translated from Metastasio by the composer.] London. Birchall & Co. [1821.] M.251.18
Same. Dale's new edition of Artaxerxes, a serious opera . . . composed by Dr. Arne. [The words from Metastasio by the composer. Accomp. for the pianoforte.] London. Dale. [181–?] No. 8 in M.391.54
Same. The overture, recitatives, airs & duets in the opera of Artaxerxes, composed by Dr. Arne, with an accomp. for the piano forte, arranged from the scores by J. Addison. In this edition are added the quartet "Mild as the moon beams" by Braham, and the accompanied recitative & grand finale by Henry R. Bishop. [The words adapted from Metastasio.] London. Goulding & D'Almaine. [182–?] No. 2 in M.391.13

Arne, Thomas Augustine. *(Continued.)*
[As you like it.] The whole of the music in As you like it, by H. R. Bishop. Added the 3 songs composed for the play by Dr. Arne. [Accomp. for pianoforte.] London. Goulding, D'Almaine & Co. [1824?] M.391.2
Bewitch'd, Lady Fanny. Catch a 4 voci. (*In* Warren. Collection of catches. Vol. 1, pp. 130, 131.) No. 117 in M.220.9.1
Blind man's buff. Glee [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 1, pp. 197–203.) No. 151 in M.220.9.1
Blow, blow, thou winter wind. Song [s. or T.]. (*In* Musical library. Vol. 2, pp. 42–44.) No. 17 in M.235.18.2
Also to be found in Turle and Taylor's The People's music book.
Same. Song harmonized [A. T. B.]. (*In* Social harmony. Pp. 276, 277.) No. 224 in M.215.21
Buz, quoth the blue fly. Catch [for 4 voices]. (*In* Bland. The Ladies' collection. Vol. 1, p. 33.) No. 50 in M.235.17.1
Also to be found in Flowers of harmony; The Harmonist; Social harmony.
Clear the course. Catch [for 4 voices]. (*In* Warren. Vocal harmony. Pp. 100, 101.) No. 64 in M.220.10
A cock-match. Catch [for 4 voices]. (*In* Warren. Vocal harmony. Pp. 38, 39.) No. 26 in M.220.10
Come, shepherds, we'll follow. Elegy [A. T. T. B.]. (*In* Amusement for the ladies. Vol. 1, pp. 10–13.) No. 5 in M.220.3.1
Also to be found in Apollonian harmony; Bland's The Ladies' collection; Clementi's Collection of catches; Clementi's Vocal harmony; Same, 2d edition; The Harmonist; Social harmony; Turle and Taylor's The People's music book; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.
[Comus.] The musick in the masque of Comus. Written by Milton. Composed by Mr. Arne. [For voices and orchestra.] London. Walsh. [1738.] M.401.2
Same. For voice, harpsichord, and violin. Harrison & Co. [178–?] No. 1 in M.220.36
Cymon and Iphigenia. A cantata. [Accomp. for figured bass. London. 175–?] No. 4 in M.237.26
Dear Jenny, I love you. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 1, pp 286, 287.) No. 186 in M.220.9.1
Dite Carlo. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 1, p. 238.) No. 167 in M.220.9.1
Do, re, mi, fa. Catch a 5 voci. (*In* Warren. Collection of catches. Vol. 1, pp. 104, 105.) No. 104 in M.220.9.1
Eliza; an English opera. [Words by Richard Rolt.] For the voice, harpsichord and violin. Composed by Dr. Arne. London. Harrison & Co. [1743.] No. 1 in M.130.4
Fair Aurora. Duet [S. A.]. (*In* Webbe, Jr. Convito armonico. Vol. 2, pp. 148, 149.) No. 10 in M.234.3.2
The fairy prince. A masque [by George Colman, the elder]. Composed by T. A. Arne. [Accomp. for pianoforte.] London. Welcker. [1771.] No. 1 in M.220.19
The overture is missing.
Follow my path. Canon [3 in 2]. (*In* Warren. Collection of catches. Vol. 1, p. 133.) No. 119 in M.220.9.1
From tyrant laws. Duet [T. T.]. (*In* Bland. The Ladies' collection. Vol. 1, pp. 88, 89.) No. 138 in M.235.17.1
Also to be found in Webbe, Jr.'s Convito armonico.
Gentle youth, ah! tell me why. Song [S.] from Love in a village. (*In* Musical library. Vol. 3, pp. 70–71.) No. 21 in M.235.18.3
Già riede prima. Glee [A. T. B.]. (*In* Warren. Collection of catches. Vol. 1, pp. 214–217.) No. 155 in M.220.9.1
Giocondie felici. Catch [for 3 voices]. (*In* Warren. Vocal harmony. P. 135.) No. 78 in M.220.10
Good neighbours, be quiet. Catch [for 4 voices]. (*In* Warren. Collection of catches. Vol. 1, pp. 124, 125.) No. 113 in M.220.9.1
Good statesmen. Glee [A. T. B.]. (*In* Warren. Vocal harmony. Pp. 144, 145.) No. 92 in M.220.10
Ha' done, you little teazing wretch. Catch [for 4 voices]. (*In* Warren. Vocal harmony. Pp. 6, 7.) No. 4 in M.220.10

Arne, Thomas Augustine. *(Continued.)*

Hail to thy living light. Duet and chorus, from Elfrida. (*In* Turle and Taylor. The People's music book. Vol. 3, pp. 52–57.) No. 25 in M.111.4.3

Hark you, my dear. Catch a 3 voci. (*In* Clementi. Collection of catches. Vol. 1, pp. 46, 47.) No. 40 in M.110.1.1; No. 40 in M.110.2.1
Also to be found in Warren's Collection of catches.

Help me, O Lord. Canon [3 in 1]. (*In* Warren. Collection of catches. Vol. 1, p. 129.) No. 116 in M.220.9.1
Also to be found in Webbe, Jr.'s Convito armonico.

Homeward bound. [Song, T., with accompaniment for harpsichord and clarinets.] London. Harrison & Co. [178–?] No. 37 in M.384.48

How cheerful along the gay mead. The hymn of Eve [s.] from the oratorio of Abel. [Accomp. for piano.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, p. 105.) No. 37 in M.290.22.1

How gentle was my Damon's air, recit., and On every hill, in every grove, air [s.], from The masque of Comus. (*In* Musical library. Vol. 4, pp. 58–60.) No. 20 in M.235.18.4

Hush to peace. Glee [T. T. B.]. (*In* Amusement for the ladies. Vol. 1, pp. 6, 7.) No. 3 in M.220.3.1
Also to be found in Apollonian harmony; Bland's The Ladics' collection; Clementi's Collection of catches [for four voices]; Social harmony; Warren's Collection of catches.

If 'tis joy to wound. Glee [A. T. B. B.]. (*In* Bland. The Ladies' collection. Vol. 2, pp. 168, 169.)
Also to be found in The Harmonist. No. 208 in M.235.17.2

In friendship. Canon [3 in 2]. (*In* Collection of glees and catches. Pp. 70, 71.) No. 18 in M.110.8
Also to be found in Warren's Collection of catches.

Is the devil in you? Glee [T. T. B.]. (*In* Warren. Collection of catches. Vol. 1, pp. 288–290.) No. 187 in M.220.9.1

Joan marching forth. Catch [for 4 voices]. (*In* Warren. Collection of catches. Vol. 1, pp. 232, 233.) No. 163 in M.220.9.1

Judith, an oratorio. [Full score.] London. Walsh. [1764?] M.241.4

Let mirth abound. Canon [4 in 1]. (*In* Warren. Collection of catches. Vol. 1, pp. 334, 335.) No. 204 in M.220.9.1

The love rapture. Glee [A. T. T. B.]. (*In* Amusement for the ladies. Vol. 2, pp. 30–33.) No. 9 in M.220.3.2
Also to be found in Warren's Collection of catches.

Lurk, lurk. Round [for 4 voices]. (*In* Webbe, Jr. Convito armonico. Vol. 2, p. 205.) No. 37 in M.234.3.2

Lyric harmony, consisting of eighteen entire new ballads, with Colin and Phæbe in score . . . London. Printed for the Author, by W. Smith. [175–?] 2 v. in 1. M.380.1
Contents. — 1. The kind inconstant. — The invitation. — The charms of Isabel. — The complaint. — The rover reclaim'd. — Philosophy no remedy for love. — Colin's invitation. — The generous distress'd. — Kindness and a gracefull air preferr'd to beauty. — Cloe, generous as fair. — The lovesick invocation. — The fond appeal. — To a lady, who being ask'd by her lover for a token of her constancy, gave him a knife. — The complaint. — The contest between love and glory. — The dumps, selected and alter'd from Gay's Pastorals. — The happy bride. — Colin and Phæbe, a pastoral. 2. Phillis. — The tout ensemble. — Dione. A pastoral ballad. — Nature beyond art, written by Ben Jonson. — Ariel's song in The Tempest. — The caution, modernized from Chaucer. — A song from Shakespear's Cymbeline. — Love and wine in alliance. The words by Lord Lansdown. — The syren's song to Ulysses. — The despairing shepherd. — The scholar's relapse. — The rose bud. — To Chloe. The words by Addison. — On Cloe, sleeping, taken from Shakespear. — Love and reason inconsistent. The words by John Suckling. — On a young lady . . . —[Why so pale and wan, fond lover?] The words by John Suckling. — Damon and Cloe.

The maid's with child. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 1, pp. 332, 333.) No. 203 in M.220.9.1

Make haste to meet. Glee [A. T. T. B.]. (*In* Amusement for the ladies. Vol. 4, pp. 20–30.) No. 8 in M.220.3.4
Also to be found in Clementi's Vocal harmony; Same, New edition; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

My beloved is mine. Canon [3 in 2]. (*In* Flowers of harmony. Vol. 1, pp. 73–75.) No. 46 in M.157.18.1
Also to be found in Warren's Collection of catches.

Ombre a mene. Canon, 4 in 2. (*In* Warren. Collection of catches. Vol. 1, pp. 228, 229.) No. 159 in M.220.9.1

Arne, Thomas Augustine. *(Continued.)*

Overture to Thomas and Sally. [Also the Scotch air, s., in the overture.] London. Goulding & Co. [178–?] No. 30 in M.237.7

The play-house hubbub. Catch [for 4 voices]. (*In* Social harmony. Pp. 158, 159.) No. 137 in M.215.21

Poculum elevatum. Glee [T. T. T. B. B.]. (*In* The Apollo. Vol. 5, pp. 327–331.) No. 2 in M.139a.18.5
Also to be found in Warren's Collection of catches.

Poor, little, pretty, flutt'ring thing. Glee [A. T. T. B.]. (*In* Amusement for the ladies. Vol. 4, pp. 88, 89.)
Also to be found in Warren's Vocal harmony. No. 24 in M.220.3.4

Rise, glory, rise. Song [T. T. B.]. (*In* Apollonian harmony. Vol. 2, pp. 56–60.) No. 44 in M.141.21.2
Also to be found in Social harmony.

Rule Britannia. A favorite song. Voice [s.] or Ger. flute with pianoforte accomp. London. Andrews. [179–?] No. 1 in M.384.48

Same. Harmonized for 4 voices, by Vincent Novello. London. Novello. [184–?] No. 57 in M.158.18
Also to be found in Bland's The Ladies' collection; The Choralist; Hullah's Part music, Secular; Musical times [Music]; Social harmony; Turle and Taylor's The People's music book.

Same. Englisches Volkslied. (*In* Orpheus. Band 6, pp. 57, 58.) No. 210 in M.129a.43.6

Sigh no more, ladies. Song harmonized [for T. T. B.]. (*In* Social harmony. Pp. 70, 71.) No. 61 in M.215.21

Silence, ye jades. Catch [for 3 voices]. (*In* Warren. Vocal harmony. Pp. 112, 113.) No. 70 in M.220.10

Sound the trumpet. Catch a 4 voci. (*In* Warren. Collection of catches. Vol. 1, pp. 182, 183.) No. 140 in M.220.9.1

Stout Hodge. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 1, pp. 236, 237.) No. 166 in M.220.9.1

Sweet muse, inspire. Glee [A. T. T. B.]. (*In* Amusement for the ladies. Vol. 2, pp. 25–29.) No. 8 in M.220.3.2
Also to be found in The Apollo; Clementi's Collection of catches; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

Tell me, where is fancy bred. Glee [A. T. T. B.]. (*In* Warren. Vocal harmony. Pp. 61–63.) No. 41 in M.220.10

[The tempest.] The music in Shakspeare's Tempest, by Purcell, Arne, Smith & Linley. New edition. [Accomp. for pianoforte.] London. Lonsdale. [183–?] No. 5 in M.391.58

Thomas and Sally; or, the sailor's return: a dramatic pastoral. [Words by Bickerstaff.] Composed by Dr. Arne for the voice, harpsichord, and violin. London. Harrison & Co. [178–?] No. 2 in M.220.36

Thou soft flowing Avon. Harmonized [T. T. B.]. (*In* Collection of glees and catches. Pp. 21, 22.) No. 5 in M.110.8
Also to be found in Ditson's The Orphean lyre; The Harmonist; Social harmony.

To fair Fidele's grassy tomb. Dirge [T. T. B.]. (*In* Social harmony. P. 181.) No. 154 in M.215.21

To soften care. Glee [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 1, pp. 328–330.) No. 201 in M.220.9.1

Two English cantatas for a voice and instruments. London. Walsh. [174–?] No. 3 in M.237.26
Contents. — The school of Anacreon. — Lydia, from Sappho.

Water parted from the sea. Part-song. The melody by Arne. Harmonized by the editor. (*In* Hullah. The Singer's library. Secular. No. 37. Pp. 49–52.) No. 37 in M.157.2

When all the Attic fire was fled. [Duet, A. B.] (*In* Social harmony. Pp. 218, 219.) No. 181 in M.215.21

When forc'd from dear Hebe. Ballad [T.]. (*In* Musical library. Vol. 1, pp. 144, 145.) No. 64 in M.235.18.1
Also to be found in Turle and Taylor's The People's music book.

Same. Glee [A. T. T. B.] harmonized by I. Brooks. (*In* Bland. The Ladies' collection. Vol. 5, pp. 492, 493.) No. 124 in M.235.17.5

When Phœbus the tops. Duett [T. T. Accomp. for pianoforte]. (*In* Bland. The Ladies' collection. Vol. 2, p. 171.)
Also to be found in The Harmonist. No. 210 in M.235.17.2

Where the bee sucks. Glee [s. s. T. B.]. Harmonized by

Arne, Thomas Augustine. *(Continued.)*
Wm. Jackson. (*In* The Harmonist. Vol. 7, pp. 44–51.) No. 11 in M.218.8.7
Also to be found in Novello's Glee-hive; Webbe, Jr.'s Convito armonico.

Which is the properest day to drink? Glee [A. T. T. B.]. (*In* Amusement for the ladies. Vol. 3, pp. 63–65.) No. 22 in M.220.3.3
Also to be found in The Apollo; Apollonian harmony; Bland's The Ladies' collection; Clementi's Collection of catches; Clementi's Vocal harmony; Same, 2d edition; Flowers of harmony; The Harmonist; Hullah's Part music, Secular; Social harmony; Warren's Collection of catches.

The wooden walls. Glee [A. T. B.]. (*In* Amusement for the ladies. Vol. 4, pp. 65–71.) No. 17 in M.220.3.4
Also to be found in The Harmonist; Warren's Collection of catches.

You ask me, dear Jack. Glee [T. T. B.]. (*In* Bland. The Ladies' collection. Vol. 2, pp. 225–227.) No. 245 in M.235.17.2
Also to be found in Clementi's Collection of catches; Warren's Collection of catches.

Arne, Thomas Augustine, *editor.*
Gay, J. [The beggar's opera.] No. 6 in M.391.54

Arnim, Carl, *Baron* von.
A selection of German national melodies, with the words both in the original and translated into English . . . The introductory symphonies by J. Mazzinghi. [Accomp. for pianoforte.] London. Goulding, D'Almaine, Potter & Co. [181–?] 2 v. in 1. M.212.21
Contents. — 1. Himmel: To Hebe. — Hurka: Remembrance. — Himmel: The exchange of hearts. — May song. — Beneken: The grave. — To Laura. — Reichard: Sportsman's evening song. — Strangford: Use of time. — Himmel: The white rose. — The adieu. — Zumsteg: Serenade. — Wüstenberg: The soldier's farewell. — Zelter: The hunter. — Ellis: The rat-catcher. — Arnim: Indifference and affection. — Sterkel: Remuneration. — L. Reichard: The shepherd's complaint. — Hurka: Longing for happiness. — Himmel: The changes of time. — J. F. Reichard: Sorrows and pleasures. 2. J. F. Reichardt: The minstrel. — On parting. — Harder: The first of May. — Beczwarzowsky: The song of the sword. — J. F. Reichardt: Calm at sea. — Arnim: The marriage song. — Zumsteg: Fernando and Clare. — J. F. Reichardt: Camp song. — Complaint. — Italy.

Arnim, Elizabeth von.
Briefe von Beethoven und Frau Rath Goethe an Bettina Brentano. [Herausgegeben von M. Carrière. Leipzig. 1880.] No. 5 in M.372.44
In the Allgemeine conservative Monatsschrift für das christliche Deutschland, Januar, 1880.

Arno's vale. *Part-song.* Holcombe. No. 4 in M.220.5; etc.

Arnold, *Sir* Edwin.
The light of Asia, a cantata. The music by Dudley Buck. No. 1 in M.154.38

Arnold, George Benjamin.
Ahab. An oratorio. The words from the Holy Scriptures. [Accomp. for piano.] London. Addison & Lucas. [1863.] M.241.5
Sennacherib. A sacred cantata. The words selected from the Scriptures. The music by George B. Arnold. [Solos, s. T. B., and chorus. Accomp. for pianoforte.] London. Weekes & Co. [1883.] No. 1 in M.204.3
Te Deum and Jubilate [in D. With organ accomp.]. London. Addison, Hollier & Lucas. [186–?] No. 1 in M.236.22
Te Deum laudamus. In C. (*In* Novello's Parish choir book. Pp. 80–86.) No. 16 in M.157.30

Arnold, Gottfried.
Das jüngste Gericht. Oratorium, in Musik gesetzt von L. Spohr. M.243.28

Arnold, Gustav.
Hinaus in die Welt! [Männerchor.] (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 12. . . . Sängerfeste. Pp. 64–66.) No. 8 in M.130.7
Der Rütlischwur. Dramatische Scene für Männerchor, Soli und Orchester, nach Worten aus Schiller's „Wilhelm Tell." . . . Componirt von Gustav Arnold. Klavierauszug. Zürich. Hug. [1891.] No. 1 in M.203.9

Arnold, John.
Toby Swill. Song [T. B.]. (*In* Social harmony. P. 192.) No. 169 in M.215.21

Arnold, John Harvey Vincent.
[Catalogue of his] Library. New York. Leavitt & Co. 1879. M.113.2
Particularly rich in dramatic literature.

Arnold, Samuel. *1740-1802.*
An address to a locket. Song [s. Accomp. for pianoforte]. (*In* Musical library. Vol. 3, pp. 124, 125.) No. 40 in M.235.18.3
Adieu, my fears and sorrows. A duett [s. T.], in The maid of the mill. [Accomp. for pianoforte.] London. Dussek. [179–?] No. 10 in M.237.2
The agreeable surprise, a comic opera in 2 acts . . . The music composed by Dr. Arnold. For the voice, harpsichord, or violin. [Text by John O'Keeffe.] London. Bland. [1781.] No. 4 in M.220.17
As pants the hart. Canon in the 4th and 8th below. (*In* Warren. Collection of catches. Vol. 2, p. 278.) No. 116 in M.220.9.2
Auld Robin Gray, a pastoral entertainment . . . Written by Samuel Arnold jun^{r}. The music selected & composed by Dr. Arnold. Op. 36. [Accomp. for pianoforte.] London. Preston. [1794.] No. 5 in M.360.15
[The battle of Hexham.] The overture, songs, chorusses, &c., in The battle of Hexam [sic] . . . The words by G. Colman, jr. The music by Dr. Arnold. [Vocal score. Accomp. for piano.] London. Longman & Broderip. [1789.] No. 1 in M.320.1; No. 2 in M.220.17
The best compliments. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 2, p. 270.) No. 113 in M.220.9.2
Brisk wine. Two part song [T. B.]. (*In* Bland. The Ladies' collection. Vol. 2, p. 205.) No. 235 in M.235.17.2
The castle of Andalusia. A comic opera . . . the selected airs by Handel, Vento, Giordani . . . The overture, chorusses, new airs, &c., composed by Dr. Arnold. [Words by John O'Keeffe. Accomp. for piano.] London. Bland. [1782.] No. 2 in M.320.1
The enchanted wood. [Opera. For voices and pianoforte.] Op. 35. [Words by Mr. Francis.] London. Smart. [1792.] No. 3 in M.220.36
Faint and wearily the way-worn traveller. [Duet, s. T.] in The mountaineers. [Accomp. for pianoforte.] London. Goulding & Co. [182–?] No. 21 in M.237.7
The genius of nonsense; an original, whimsical, operatical, pantomimical, farcical, electrical, naval and military extravaganza . . . Composed by Dr. Arnold for the voice, harpsichord and violin. (Opera XXVII.) [Vocal score.] London. Harrison & Co. 1784. No. 1 in M.30.24
Great god of sleep. Glee [A. T. B.]. (*In* Bland. The Ladies' collection. Vol. 2, pp. 239–241.) No. 252 in M.235.17.2
Happy island. Song harmonized [s. A. B.]. (*In* Social harmony. Pp. 288, 289.) No. 231 in M.215.21
The hardy sailor. Song [s. or T.] from The castle of Andalusia. [Accomp. for pianoforte.] (*In* Musical library. Vol. 3, pp. 56, 57.) No. 17 in M.235.18.3
[Harlequin D^{r}. Faustus.] The songs, tunes, and dances in Harlequin D^{r}. Faustus for the harpsichord. London. Welcker. [1793.] No. 5 in M.391.30
Here lyes poor Teague. Catch a 3 voci. (*In* Clementi. Collection of catches. Vol. 3, p. 64.) No. 206 in M.110.1.3; No. 206 in M.110.2.3
Idalian queen. Duet [s. s. or T. T.] from The castle of Andalusia. [Accomp. for pianoforte.] (*In* Musical library. Vol. 3, pp. 58–60.) No. 18 in M.235.18.3
In yonder grave. Elegiac [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 2, pp. 238–241.) No. 102 in M.220.9.2
Inkle and Yarico. A comic opera . . . The words by George Colman jun^{r}. The musick composed by D^{r}. Arnold. Adapted for the voice, harpsichord, piano forte, &c. London. Longman & Broderip. [1787?] No. 3 in M.130.1
Lira, lira, a favorite song, . . . in the Surrender of Calais. [s., with pianoforte accomp.] London. Preston. [179–?] No. 38 in M.384.48
The maid of the mill, a comic opera [by Isaac Bickerstaff].

Arnold, Samuel. *1740–1802. (Continued.)*
For the voice, harpsichord, or violin. London. Bremner. [1765.] No. 1 in M.152.12
An arrangement of songs and choruses by many composers.
The mountaineers . . . Written by George Colman, jr., the music selected and composed by Dr. Arnold. [Accomp. for piano.] London. Preston. [1795.] No. 3 in M.320.1
The muleteer's glee [T. T. B.]. (*In* The Harmonist. Vol. 7, pp. 11–13.) No. 2 in M.218.8.7
Obi; or three finger'd Jack. The overture, songs, chorusses & appropriate music in the pantomimical drama. Composed & adapted by Sam^l. Arnold, with selections from the most eminent masters arranged for the voice & piano forte. London. Longman, Clementi & Co. [1800.]
The words are by John Fawcett. M.391.29
On board the Valiant. Song [T.] from The shipwreck. [Accomp. for pianoforte.] (*In* Musical library. Vol. 4, pp. 132, 133.) No. 44 in M.235.18.4
Peeping Tom of Coventry; a comic opera [by John O'Keeffe]. Composed by Dr. Arnold, for the voice, harpsichord, and violin. Op. 25. London. Harrison & Co. [1784?] No. 2 in M.130.1
The seasons. Glee. (*In* Musical library. Vol. 3, pp. 164–169.) No. 55 in M.235.18.3
The shipwreck, a comic opera, in two acts . . . written by S. Arnold, jun^r., the music composed by Dr. Arnold. Op. 40. [Accomp. for pianoforte.] London. Longman & Broderip. [1796.] No. 1 in M.120.31
Solace of life. Glee [A. T. B.]. (*In* Warren. Collection of catches. Vol. 2, pp. 225–229.) No. 96 in M.220.9.2
[The Spanish barber.] The fandango, overture, airs, &c. in The Spanish barber . . . Op. 17. [The words after Beaumarchais, by George Colman, the elder. Accomp. for pianoforte.] London. Bland. [1777?] No. 4 in M.360.15
Such a liar is Tom. Catch [for 3 voices]. (*In* Social harmony. P. 241.) No. 198 in M.215.21
The surrender of Calais, . . . written by George Colman, Esq. jun^r, the music by Dr. Arnold. Op. XXXIII. [Vocal score.] London. Preston. [1791.] No. 3 in M.30.24
The Te Deum, Jubilate, Sanctus, Kyrie, Nicene creed, Magnificat, & Nunc dimittis, in B flat major. (*In* Goss and Turle. Cathedral services. Vol. 2, pp. 123–153.) No. 5 in M.233.10
Turk, and no Turk. A comic opera . . . For the voice, harpsichord, violin, or German flute. Composed by Dr. Arnold. [Text by George Colman, the younger.] London. Skillern. 1785. No. 1 in M.220.17
Two to one; a comic opera . . . Composed by Dr. Arnold, for the voice, harpsichord, and violin. [Text by George Colman, the younger.] London. Harrison & Co. 1784. No. 3 in M.220.17
The veteran tar. A comic opera in two acts for the voice and pianoforte. The words by S. I. Arnold. The music composed by S. Arnold. Opera 50. London. Thompson. [1801.] No. 1 in M.396.2
Who is this that cometh? Anthem [A. T. B.] for Palm Sunday. The organ part by Vincent Novello. (*In* Novello's Collection of anthems. Vol. 6, pp. 14–24.) No. 2 in M.195.2.6

Arnold, Samuel, *editor. 1740–1802.*
Convivial harmony. Being a collection of catches, canons and glees . . . for the voice and piano forte. London. Harrison, Cluse & Co. [179–?] No. 7 in M.158.13
Contents. — Greene: How soft the delights. — Come let us laugh. — Great Bacchus. — As Thomas was cudgel'd. — Mortals learn. — So peaceful rests. — Greene: I've lost my mistress. — Jolly mortals fill your glasses. — On the poor confin'd debtors. — Hail, green fields. — Come all noble souls. — Prithee, foolish boy. — Gibbons: The silver swan. — Morley: Fair Phillis. — Rogers: Come all noble souls. — Conversi: When all alone. — Ford: Fair, sweet, cruel. — Baildon: Adieu to the village.
HANDEL, G. F. Redemption. M.241.3

Arnold, Samuel, Jr. *1774–1852.* See Arnold, Samuel James.

Arnold, Samuel James.
The Americans. A comic opera, the music composed by M. P. King & Mr. Braham. M.380.50

Arnold, Samuel James. *(Continued.)*
Auld Robin Gray, a pastoral entertainment . . . The music selected & composed by Dr. Arnold. No. 5 in M.360.15
The devil's bridge, an operatic romance. The music composed by C. E. Horn and M^r. Braham. No. 2 in M.391.64
Frederick the Great, or the heart of a soldier. An operatic anecdote. Composed by T. Cooke. No. 3 in M.391.14
The maniac, or the Swiss banditti. Serio comic opera. Composed by Henry R. Bishop. M.391.12
Nourjahad, a romantic grand opera. Composed by E. J. Loder. M.263.14
Plots, or the north tower. A melo dramatic opera. The music composed by M. P. King. No. 1 in M.391.66
The shipwreck, a comic opera, the music composed by Dr. Arnold. No. 1 in M.120.31
Up all night, or the smugglers' cave, a comic opera. Composed by M. P. King. M.253.9
The veteran tar. A comic opera. The music composed by S. Arnold. No. 1 in M.396.2

Arnold, Yuri Fedorovitch.
[Boris Godunow.] Ouverture zu Alex. Puschkin's Drama, „Boris Godunow." Partitur. Leipzig. Heinze. [186–?]
The title is repeated in Russian. No. 2 in M.332.2
Der Einfluss des Zeitgeistes auf die Entwickelung der Tonkunst. Leipzig. Rhode. 1867. No. 4 in M.119a.13
Franz Liszt's Oratorium: „Die Legende von der heiligen Elisabeth" und die neue Musikrichtung. Leipzig. Rhode. 1868. No. 5 in M.119a.13
Теорія древне-русскаго церковнаго и народнаго пѣнія . . . Выпускъ первый: Теорія православнаго церковнаго пѣнія вообще, по ученію эллинскихъ и византійскихъ писателей. Москва. 1880. M.215.2
Vier und zwanzig auserlesene Opern-Charaktere in Bezug auf deren musikalisch-deklamatorische, wie dramatisch-mimische Darstellung analysirt und beleuchtet. Heft 1. Der Freischütz. Leipzig. Rhode. 1867. Plates. No. 6 in M.145.6

Arnold, Yuri Fedorovitch, *translator.*
KUI, T. A. Angelo. M.396.28
TCHAIKOVSKI, P. I. Опричникъ. M.396.41

Arnoud, J.
Athalie, tragédie de J. Racine. Musique, solos, duos, trios et chœurs à 3 voix égales, avec accomp. de piano, par J. Arnoud. Paris. Gautier. [1876?] No. 1 in M.156.17

Arnould, *pseud.* See Mussot, Auguste Jean François.

Arnould, Edmond.
Les poèmes de la nature. Poème musical composé par A. Prévost-Rousseau. No. 1 in M.321.5

Aroldo. *Opera.* For the MUSIC see Verdi. For the LIBRETTO see Piave.

Around the festive board. *Part-song.* WEBBE, S. No. 28 in M.235.13.2; etc.

Around the May-pole tripping. *Part-song.* HATTON. No. 17 in M.157.23

Around we pace. *Chorus.* PURCELL, H. Beauties of Purcell. Vol. 1. M.221.2

Arracheuse de dents, L'. *Opera.* For the MUSIC see Chautagne. For the LIBRETTO see Charles.

Arrachez de mon cœur. *Aria.* SACCHINI. Le Sacchini des concerts. M.274.9

Arresta il passo. *Cantata.* For the MUSIC see Handel. Werke. Lieferung 52A.

Arri, arri. *Duet.* MASINI. No. 50 in M.157.39

Arrieta, Juan Emilio.
Ildegonda. Dramma lirico in 2 atti di T. Solera, posto in musica . . . da Emilio Arrieta. Riduzione per canto con accomp^to. di p. f. Milano. Lucca. [1848.] M.140.2

Arrow, The, and the song. *Part-song.* HAY. No. 16 in M.195.1.16
SIMPSON, J. F. No. 15 in M.121.3

Ars longa, vita brevis. *Part-song.* HAYES, W. No. 24 in M.141.21.2; etc.

Arse la fiamm' e consumò l'ardore. *Part-song.* Lassus. Sämmtliche Werke. Band 6. M.8040a.67.6

Arsenal, The; or war and peace. *Cantata.* For the Music see **Speer.** For the Libretto see **Longfellow.**

Arsene. *Opera.* For the Music see **Seydelmann.** For the Libretto see **Favart, C. S.**

Art, L', d'être grand-père. *Cantata.* For the Music see **Saint-Saëns.** For the Libretto see **Hugo.**

Art divin qui faisais ma gloire. *Song.* Halévy, J. F. F. É. No. 9 in M.193.21.2

Art, The, of improving the voice and ear, and of increasing their musical powers on philosophical principles. London. Prowett. 1825. M.136.9

Art théâtrale, L'. *Poem.* Samson, J. I. M.208.10

Art thou weary? *Anthem.* Lloyd, C. H. No. 19 in M.195.2.11

Artamof, Piotre, *pseud.* See **La Fite de Pellepore, Vladimir.**

Artaxerxes. *Opera.* For the Music see **Arne, T. A.** For the Libretto see **Metastasio.**

Artcibouchеff, N. See **Artsybushev,** Nikolai Vasilievitch.

Arteaga, Stefano.

Les révolutions du théâtre musical en Italie. Traduites et abrégées de l'italien de Dom Artéaga [par le Baron de Rouvrou]. London. Gameau & Co. 1802. M.149.25

Le rivoluzioni del teatro musicale italiano. Bologna. Trenti. 1783. 2 v. in 1. M.109a.27

Article de Paris. *Opera.* For the Music see **Audran.** For the Libretto see **Boucheron.**

Articulation.

Dorval, P. L'art de la prononciation appliquée au chant et manière facile d'augmenter les resources de la voix. Versailles. 1850. No. 7 in M.206.3

Ellis, A. J. Speech in song: being the singer's pronouncing primer. London. [1878.] No. 1 in M.117.5

Artillerist's oath, The. *Part-song.* Adam, C. F. No. 12 in M.109.1

Artisan, L'. *Opera.* For the Music see **Halévy, J. F. F. É.** For the Libretto see **Saint-Georges.**

Artist's model, An. *Opera.* For the Music see **Jones, S.** For the Libretto see **Hall, O.**

Artistes, Les, par occasion. *Opera.* For the Music see **Catel.** For the Libretto see **Duval, A. V. P.**

Artisti, Gli, alla fiera. *Opera.* For the Music see **Rossi, L.** For the Libretto see **Ghislanzoni.**

Artôt, Jean Désiré, *pseud.* See **Montagney,** Jean Désiré.

Artsybushev, Nikolai Vasilievitch, and others.

Варіаціи на русскую тему для смычковаго квартета. [Variations sur un thème populaire russe.] Варіація I: Н. Арцыбушева. II: А. Скрябина. III: А. Глазунова. IV: Н. Римскаго-Корсакова. V: А. Лядова. VI: І. Витола. VII: Ф. Блуменфельда. VIII: В. Эвальда. IX: А. Винклера. X: Фіналъ Н. Соколова. Партитура. Лейпцигъ. Бѣляевъ. 1899. No. 2 in M.412a.1

As a beam o'er the face of the waters may glow. (Irish melody.) Harmonized for 4 voices. (*In* Warren. Cocks's Hand-book of glees. Vol. 3, no. 146, pp. 181–184.) No. 64 in M.157.6.3

As a rosy wreath. *Part-song.* Evans, C. S. No. 8 in M.235.12

As afternoon, one summer's day. *Glee.* Baildon. No. 80 in M.220.10

As Colin one evening. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 2, p. 84.) No. 35 in M.220.9.2

As Dick returning. *Part-song.* King, J. No. 37 in M.220.9.4

As Dolly and Nan. *Part-song.* Wellesley, G. C. No. 148 in M.220.9.2

As fades the morn. Modinha [s. or t. Accomp. for pianoforte]. (*In* Musical library. Vol. 1, p. 164.) No. 72 in M.235.18.1

As fair as morn. *Part-song.* Wilbye. No. 23 in M.235.18.1; etc.

As Flora slept. *Fa la.* Hilton. Ayres or fa las. No. 3 in M.234.21

As for sinners, they shall be consumed. *Anthem.* Gardiner. No. 21 in M.236.30.3

As I live, saith the Lord. *Anthem.* Chipp. No. 14 in M.195.2.15

As I saw fair Clora. *Duet.* Hayden. No. 18 in M.139a.18.5; etc.

As I was going to Derby. *Glee.* See **Callcott, J. W.** The Derbyshire ram.

As I was going to St. Ives. *Part-song.* Brown, O. B. No. 8 in M.158.14

As I wove. *Part-song.* Pring, J. C. No. 1 in M.220.9.5

As in the field . . . *Part-song.* Reinecke, C. H. C. No. 4 in M.204.36.7

As it began to dawn. *Anthem.* Vincent, C. J. No. 15 in M.195.2.16

As it fell upon a day. *Part-song.* Reay. No. 8 in M.158.23; etc.
Wellesley, G. C. No. 1 in M.236.23; etc.

As Jenny one morning. *Part-song.* Berg, G. No. 69 in M.220.9.1

As Joan was lamenting. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 2, p. 86.) No. 37 in M.220.9.2

As Joseph was awalking. *Carol.* H., C. No. 25 in M.158.17

As matchless beauty. *Madrigal.* Wilbye. Works. Vol. 2. No. 15 in M.235.19.2

As Nancy danced. *Part-song.* Webbe, S. No. 19 in M.235.13.2; etc.

As now the shades. *Part-song.* Cooke, B. No. 14 in M.220.3.4; etc.

As o'er the past. *Quartet.* Morris, J. W. Vocal quartets. No. 34 in M.190.5

As o'er the past my memory strays. *Sacred song.* Bach, C. P. E. No. 51 in M.290.22.2
Richards, H. B. No. 25 in M.234.6

As o'er the varied meads. *Part-song.* Webbe, S. No. 20 in M.110.8; etc.

As on a mournful poplar bough. *Glee.* Callcott, J. W. No. 18 in M.234.1.1

As on a summer's day. *Part-song.* Smith, J. S. No. 4 in M.235.7.1; etc.

As pants the hart. *Anthem.* Arnold, S. No. 116 in M.220.9.2
Clifton, J. C. No. 53 in M.157.1; etc.
Handel. Werke. Lieferung 34, 36. M.313.1.34, 36
Marston. No. 16 in M.158.18
Millard, H. No. 25 in M.158.18; etc.
Mozart. No. 24 in M.157.34; etc.
Pattison, J. N. No. 36 in M.190.6
Spohr, L. No. 12 in M.290.9.1; etc.
Thomas, J. R. No. 1 in M.290.6
Warren, G. W. No. 3 in M.190.9

As Quin and Foote. *Catch.* Holder. A collection of catches. No. 4 in M.120.31

As Roger was sitting. Catch a 3 voci. (*In* Warren. Collection of catches. Vol. 1, pp. 362, 363.) No. 216 in M.220.9.1

As St. Joseph lay asleep. *Carol.* Ayers, D. J. Christmas carols. No. 8 in M.158.13

As Sir Toby reel'd home. *Catch.* Hayes, W. Catches, glees and canons. Vol. 1. No. 1 in M.220.5

As soon as the chaos. *Duet.* Purcell, H. Beauties of Purcell. Vol. 2. M.221.2

As steals the morn. [Duet, s. t.] (*In* Bland. The Ladies' collection. Vol. 4, pp. 382–384.) No. 67 in M.235.17.4

As t'other day. *Part-song.* Atterbury. No. 17 in M.220.9.3

As the blossom oft is broken. *Part-song.* Kuecken. No. 93 in M.157.6.2

As the evening sun. *Part-song.* Horn, C. E. No. 28 in M.139a.18.1

As the fragrant flowers. *Part-song.* Weinwurm. No. 6 in M.203.19

As the hart panteth. *Anthem.* Marcello, B. No. 12 in M.236.30.3

As the hart pants. *Anthem.* Chadwick, G. W. No 33 in M.158.14
Gounod. No. 12 in M.290.13; etc.
Mendelssohn-Bartholdy, J, L. F. No. 1 in M.280.17
Southard. No. 25 in M.190.7

As the moments roll. *Glee.* Webbe, S. Selection of glees. Vol. 2. No. 27 in M.235.13.2

As they departed. *Anthem.* Este, M. No. 3 in M.234.26; etc.

As they tramp up and down. *Catch.* HAYES, W. Catches, glees and canons. Vol. 2. No. 2 in M.220.5
As Thomas was cudgel'd. [Catch for 3 voices.] (*In* Arnold. Convivial harmony. P. 5.) No. 7 in M.158.13
As Thomas was cudgel'd. *Part-song.* WEBBE, S. No. 8 in M.141.21.2; etc.
As Vesta was. *Madrigal.* WEELKES. No. 28 in M.157.20.2; etc.
As we have borne the image. *Anthem.* BARNBY. No. 12 in M.234.10; etc.
As when the weary traveller. *Anthem.* DANA. No. 22 in M.158.15
As years go past. *Song.* COWEN. No. 2 in M.192.11
As you like it. For the MUSIC see **Bishop, H. R.** For the TEXT see **Shakespeare.**
Asbeïn. *Novel.* KIRSCHNER. M.370.38
Ascanio. *Opera.* For the MUSIC see **Saint-Saëns.** For the LIBRETTO see **Gallet.**
Ascanio in Alba. *Opera.* For the MUSIC see **Mozart.** Werke.
Ascanio il gioielliere. *Opera.* For the MUSIC see **Giosa.** For the LIBRETTO see **Giannini.**
Ascendens Christus. *Mass.* VITTORIA. Opera. Tomus 2. M.313.2.2
Ascendens Christus in altum. *Motet.* PALESTRINA. Werke. Band 7. M.8040a.66.7
VITTORIA. Opera. Tomus 1. M.313.2.1
Ascendit Deus in jubilatione. *Motet.* PALESTRINA. Werke. Band 1. M.8040a.66.1
VITTORIA. Opera. Tomus 1. M.313.2.1
Ascendit Deus in jubilatione. *Offertory.* PALESTRINA. Werke. Band 9. M.8040a.66.9
Ascendit Deus in jubilo. *Motet.* WEBBE, S. No. 27 in M.156.50
Ascendo ad Patrem. *Mass.* PALESTRINA. Werke. Band 21. M.8040a.66.21
Ascendo ad Patrem meum. *Motet.* HANDL. No. 24 in M.158.33.3
PALESTRINA. Werke. Band 2. M.8040a.66.2
Ascension, The. *Oratorio.* For the MUSIC see **Edwards, H. J.**
Ascension, L', du Mont Blanc. *Opera.* For the MUSIC see **Géraldy.** For the LIBRETTO see **Péricaud.**
Aschenbroedel. *Cantata.* For the MUSIC see **Hofmann.** For the LIBRETTO see **Grabbe.**
Aschenbroedel. *Opera.* For the MUSIC see **Blech**; also **Wolf-Ferrari.** For the LIBRETTO see **Batka**; also **Pezzé-Pascolato.**
Aschenbroedel. *Symphonic poem.* BENDEL. No. 1 in M.332.5
Ascolta se Romeo. *Aria.* BELLINI. No. 10 in M.157.39
Ascribe unto the Lord. *Anthem.* BASSANI. No. 29 in M.290.22.1
CORNELL. No. 12 in M.158.15
TRAVERS. No. 16 in M.195.2.17
WESLEY, S. S. No. 11 in M.195.2.5
Ascribe ye strength. *Introit.* BLODGETT. Anthems, responses and hymns. No. 4 in M.203.9
Ash grove, The. Song. Llwyn onn. [Welsh air.] Arr. [for 1 voice, also] harmonized for 4 voices. (*In* Thomas. Welsh melodies. Vol. 1, pp. 1–9.) No. 1 in M.235.6.1
Ashton, J.
Sweetly let's enjoy. Laughing glee. (*In* Bland. The Ladies' collection. Vol. 4, pp. 388–390.) No. 70 in M.235.17.4
Asilio al pellegrino. *Song.* MERCADANTE. Soirées italiennes. M.367.10
Asioli, Bonifazio.
Ah! non lasciarmi nò. Arietta [s. Accomp. for pianoforte]. (*In* Musical library. Vol. 1, p. 61.) No. 2 in M.235.18.1
Messa a 3 voci [T. T. B.] con violini, viole, flauto, 2 clarinetti, 2 corni, fagotto, tromba e contrabass. [Partitura.] Milano. Ricordi. [180–?] M.222.21
Pimmalione. Azione teatrale. [Accomp. di piano.] London. Birchall. [179–?] M.230.4
Se resto sul lido. Arietta [s. or T. Accomp. for pianoforte]. (*In* Musical library. Vol. 2, p. 80.) No. 32 in M.235.18.2
Tisbe. Cantata a voce sola di soprano. [Accomp. d'orchestra.] Partitura. Manuscript. [180–?] M.360.1
Ask me why I bring. *Part-song.* STEVENS, R. J. S. No. 22 in M.234.3.4
Asket, Der. *Opera.* For the MUSIC see **Schroeder, C.** For the LIBRETTO see **Schriefer.**
Asleep in Jesus. *Anthem.* SPRAGUE, N. B. No. 22 in M.203.20
Asmodeus, *pseud.* See **Meighan, Thaddeus W.**
Aspa, Edwin.
Endymion, a pastoral, the poem by Vincent Amcotts, the music by Edwin Aspa. [Solos and chorus. Accomp. for pianoforte.] London. Novello, Ewer & Co. [187–?] No. 1 in M.154.17
The gipsies, a cantata, words by Marmaduke E. Browne, music by Edwin Aspa. [Solos, S. A. T. B., and chorus. Accomp. for pianoforte.] London. Novello, Ewer & Co. [187–?] No. 2 in M.154.17; No. 2 in M.194.1
The statue bride. An operetta in two tableaux. The words by Vincent Amcotts, the music by Edwin Aspa. [Vocal score with pianoforte accomp.] London. Ollivier & Co. [187–?] M.240.1
Aspa, Mario.
Ah! nell' alma ancor mi suona. Romanza [s. ou T. Accomp. de piano]. (*In* Fleurs d'Italie. Pp. 132–134.) No. 2 in M.364.10
Quando Ciccotto per l'India partì. Barcarola [B. Accomp. de piano]. (*In* Fleurs d'Italie. Pp. 120–124.) No. 2 in M.364.10
Sul sentier della soria. Romanza [A. ou BAR. Accomp. de piano]. (*In* Fleurs d'Italie. Pp. 82–85.) No. 2 in M.364.10
Aspasia. *Opera.* For the MUSIC see **Schroeder, C.** For the LIBRETTO see **Bittong.**
Asperges. (Chorus. Gregorian.) [Accomp. for organ.] (*In* Lutz. Motets for the year. No. 64. Pp. 308–311.) No. 64 in M.156.50
Asperges. *Anthem.* KOLLROS. No. 30 in M.201.33
MAYO. No. 5 in M.201.35
NOVELLO, V. No. 21 in M.260.10.6; etc.
PALESTRINA. Werke. Band 32. M.8040a.66.32
PERGOLESI. No. 6 in M.290.29.3
WEBBE, S. No. 2 in M.260.24.1
Aspice Domine. *Mass.* PALESTRINA. Werke. Band 11. M.8040a.66.11
Aspice, ut invictos. *Motet.* LASSUS. Werke. Band 5. M.8040a.67.5
Aspinwall, John W.
Give ear, O Lord. Sacred song. [Accomp. for pianoforte.] (*In* Haycraft. Sacred harmony. Pp. 77–81.) No. 24 in M.234.6
God is our refuge. Psalm. [Accomp. for pianoforte.] (*In* Haycraft. Sacred harmony. Pp. 44, 45.) No. 7 in M.234.6
I will judge you. Anthem. [Accomp. for pianoforte.] (*In* Haycraft. Sacred harmony. Pp. 117–130.) No. 31 in M.234.6
Aspirant, L', de marine. *Opera.* For the MUSIC see **Labarre.** For the LIBRETTO see **Rochefort-Luçay.**
Aspiration. *Cantata.* For the MUSIC see **Meyerbeer.** For the LIBRETTO see **Thomas à Kempis.**
Asra, Der. *Song.* RUBINSTEIN. Sechs Lieder. No. 5 in M.192.5
Asraël. *Opera.* For the MUSIC see **Franchetti.** For the LIBRETTO see **Fontana, F.**
Assarpaï. *Opera.* For the MUSIC see **Hummel, F.** For the LIBRETTO see **Duncker.**
Assarpai. *Overture.* HUMMEL, F. No. 3 in M.410.34
Assaut de soubrettes. *Opera.* For the MUSIC see **Bordèse.** For the LIBRETTO see **Flan.**
Assedio di Arlem, L'. *Opera.* For the MUSIC see **Verdi.** For the LIBRETTO see **Cammarano, S.**
Assedio di Brescia, L'. *Opera.* For the MUSIC see **Pontoglio.** For the LIBRETTO see **Belotti.**
Assedio di Calais, L'. *Opera.* For the MUSIC see **Donizetti.** For the LIBRETTO see **Cammarano, S.**
Assedio di Leida, L'. *Opera.* For the MUSIC see **Petrella.** For the LIBRETTO see **Bolognese.**
Assignation, The. *Catch.* See **Come, where shall we walk?**
Assis dans ma barque. *Song.* CARAFA. No. 3, 8 in M.390.37
Assmayer, Ignaz.
Saul und David. Dramatisches Oratorium von Christian [sic] Kuffner. In Musik gesetzt . . . von I. Assmayr. [Partitur.] Wien. Haslinger. [1841.] Portrait. M.241.6

Assumpta est. *Motet.* NEUKOMM, S. No. 43 in M.156.50
PALESTRINA. Werke. Band 6. M.8040a.66.6
PRENNER. No. 17 in M.158.33.4
Assumpta est Maria. *Mass.* PALESTRINA. Werke. Band 23. M.8040a.66.23; etc.
Astaroth. *Opera.* For the MUSIC see **Debillemont.** For the LIBRETTO see **Boisseaux.**
Astarté. *Opera.* For the MUSIC see **Leroux.** For the LIBRETTO see **Gramont.**
Astarte. *Romanza.* LINLEY, G. [Songs.] Vol. 2. No. 5 in M.235.19.2
Astholz, ——
Hunter's joy. [Part song, T. T. B. B.] (*In* Chickering collection. Vol. 2, pp. 28–30.) No. 12 in M.392.48.2
Jägers Lust. [Männerchor.] (*In* Regensburger Liederkranz. Pp. 77–80.) No. 34 in M.129a.44
Astiterunt reges. *Anthem.* PALESTRINA. Werke. Band 32. M.8040a.66.32
Astonish'd seraphim. *Anthem.* GRAUN. No. 30 in M.290.29.3
Astorga, Emanuele, *Barone* d'.
Blessed be the power. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 72–74.) No. 17 in M.290.29.1
Christe! cum sitiam exire. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 188–191.) No. 43 in M.290.29.1
Fac me penitentem flere. Duetto [A. T.] from his Stabat Mater. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 129–131.) No. 29 in M.290.29.1
Also to be found in Rochlitz's Sammlung vorzüglicher Gesangstücke.
God be merciful. Chorus, from the "Stabat Mater." [Accomp. for organ.] (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 133–145.) No. 34 in M.111.4.2
Hear my crying. [Trio, S. T. B. Accomp. for organ.] (*In* Cotton. Bangor cathedral collection. Pp. 104–108.) No. 17 in M.290.33
O quam tristis. Terzetto [S. T. B., from his Stabat Mater. Accomp. for pianoforte]. (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 22–25.) No. 4 in M.290.92.1
Also to be found in Rochlitz's Sammlung vorzüglicher Gesangstücke.
Quis est homo. Duetto [S. A., from his Stabat Mater. Accomp. for pianoforte]. (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 25–29.) No. 5 in M.290.29.1
Recordare. Aria [S. Accomp. for pianoforte]. (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 158, 159.) No. 35 in M.290.29.1
Stabat Mater. [Soli and choruses.] Klavier-Auszug. Boston. Prüfer. [187–?] No. 2 in M.158.31; No. 4 in M.156.1
Same. [Opening quartet.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, pp. 68–71.) No. 17 in M.202.6.2
Same. Für 4 Singstimmen . . . In erweiterter Instrumentation und mit Clavierauszug versehen von Robert Franz. Partitur mit Clavierauszug. Halle. Karmrodt. [1864.] No. 1 in M.352.20
Astorga. *Opera.* For the MUSIC see **Abert.** For the LIBRETTO see **Pasqué.**
Astrella. *Opera.* For the MUSIC see **Grunewald.** For the LIBRETTO see **Tannenhofer.**
Astres, Les. *Song.* SCHUBERT, F. P. Mélodies. Vol. 6. M.327.4.6
Astrologi imaginari, Gli. *Opera.* For the MUSIC see **Paisiello.**
Astronome, L', de Pont-Neuf. *Opera.* For the MUSIC see **Durand, É.** For the LIBRETTO see **Moinaux.**
Astronomie. *Part-song.* ANACKER. No. 99 in M.213.9
Astuta, L', in amore. *Opera.* For the MUSIC see **Fioravanti, V.**
Astuzie femminili, Le. *Opera.* For the MUSIC see **Cimarosa.** For the LIBRETTO see **Metastasio.**
At Andernach. *Part-song.* ABT, F. No. 22 in M.205.10.6
At break of day. *Part-song.* SCHUMANN, R. A. No. 20 in M.205.10.6
At early dawn from humble cot. *Song.* ATTWOOD. No. 26 in M.237.2
At early morning. *Part-song.* ABT, F. No. 25 in M.392.2; etc.
At first the mountain rill. *Part-song.* MACFARREN, G. A. No. 1 in M.195.1.14
At home. *Song.* BISHOP, H. R. Airs of haut-ton. No. 3 in M.244.19
At illi dixerunt. *Motet.* LASSUS. Sämmtliche Werke. Band 11. M.8040a.67.11
At length the dawn of joy. *Part-song.* MOZART. No. 88 in M.111.4.3
At midnight. *Part-song.* LACHNER, F. No. 28 in M.204.36.5
At morning, noon, and evening. *Anthem.* MOZART. No. 1 in M.236.30.4
At night. *Part-song.* LEAVITT. No. 8 in M.190.5
At parting. *Part-song.* FRANZ, R. Six songs for mixed voices. No. 10 in M.270.4; etc.
At that dread hour. *Glee.* LINLEY, W. Eight glees. M.235.3
At the close of the evening. *Part-song.* PURCELL, H. No. 4 in M.158.30
At the coming of the spring. *Part-song.* HATTON. No. 25 in M.195.1.12
At the spinning-wheel. *Part-song.* HERING, C. E. No. 24 in M.204.36.7
At the voice of ocean's king. *Quartet.* BISHOP, H. R. Complete collection of glees. Vol. 3. M.235.1.3
At the window. *Part-song.* KOSCHAT. No. 29 in M.392.13; etc.
Atala. *Opera.* For the MUSIC see **Folville.** For the LIBRETTO see **Collin, P.**
Atalanta. *Opera.* For the MUSIC see **Handel.** For the LIBRETTO see **Zeno.**
Återkomsten. *Song.* KJERULF. Sånger och visor. Band 1. M.158.47
Athalia. *Incidental music.* For the MUSIC see **Schulz, J. A. P.** For the LIBRETTO see **Racine.**
Athalia. *Oratorio.* For the MUSIC see **Handel.**
Athalie. *Incidental music.* For the MUSIC see **Arnoud;** also **Clément, F;** also **Mendelssohn-Bartholdy, J. L. F.** For the LIBRETTO see **Racine.**
Athen. *Cantata.* For the MUSIC see **Baake.**
Atherton, Percy Lee.
Hamlet; or, the sport, the spook, and the spinster. Musical score of the '93 Hasty Pudding play. Music by Percy Lee Atherton and Ernest Hamlin Abbott. Words by Samuel Francis Batchelder. [Accomp. for pianoforte.] Boston. Miles & Thompson. 1893. No. 2 in M.245.14
Atkinson, Robert Whitman.
Obispah. The '91 Hasty Pudding play. The words by B. A. Gould, Jr. The music by R. W. Atkinson and L. S. Thompson. Some of the words and music. [Accomp. for pianoforte.] Boston. Oliver Ditson Co. 1891. No. 4 in M.394.29
Atlas, L'. *Song.* SCHUBERT, F. P. Mélodies. Vol. 5. M.327.4.5; etc.
Attaque, L', du moulin. *Opera.* For the MUSIC see **Bruneau.** For the LIBRETTO see **Gallet.**
Attend, ye sons of mirth. *Part-song.* WEBBE, S. No. 170 in M.220.9.1
Attende. *Anthem.* DIETSCH, P. L. P. No. 13 in M.260.20
Attendez-moi sous l'orme. *Opera.* For the MUSIC see **Indy, P. M. V. d'.** For the LIBRETTO see **Prével, J.**
Attenhofer, Carl.
Das Erkennen. [Männerchor.] (*In* Das Rütli. Pp. 361–364.) No. 152 in M.147.4
Frühlings-Warnung. [Männerchor.] Op. 46, No. 1. Leipzig. Kistner. 1895. No. 1 in M.203.11
In einer Sturmnacht . . . Für Männerchor, Bariton-Solo und Orchester. Op. 57. Klavier-Auszug. Leipzig. Hug. [1887?] No. 2 in M.203.9
Kreuzfahrt. Dichtung von Carl Hecker, für Männerchor, Bariton-Solo und Orchester componirt von Carl Attenhofer. Op. 67. Clavier-Auszug. Berlin. Luckhardt. [1890.] No. 1 in M.203.10
Morgenlied. [Männerchor.] (*In* Eidgenössischer Sängerverein. Männerchöre für das 12. . . . Sängerfest. Pp. 3–5.) No. 1 in M.130.7
Pater Franzesco. [Männerchor mit B.-solo.] (*In* Claasen. Ludwig Liebe-Album. Pp. 4, 5.) No. 11 in M.203.16

Attenhofer, Carl. *(Continued.)*

Spring's warning [T. T. B. B.]. Boston. Schmidt & Co. [1884.] No. 33 in M.392.2; No. 10 in M.392.3

Trutzlied „Bin ein frommer Waffenknecht" von Albert Westermann, für Männerchor und Bariton-Solo, mit Orchester oder Pianoforte, componirt von Carl Attenhofer. Op. 85. Clavier-Partitur. Leipzig. Leuckart. [1895.] No. 3 in M.212.3

Völkerfreiheit. Freedom. Gedicht v. Fr. Rohrer, (Engl. ver. by E. Buek,) für Männerchor, Tenor Solo und Orchester componirt von Carl Attenhofer. Op. 60. Clavierauszug. Berlin. Luckhardt. 1889. No. 2 in M.203.10

Attente, L'. *Song.*

HORTENSE, *Queen of Holland.* Romances. M.221.27

SCHUBERT, F. P. Mélodies. Vol. 3. M.327.4.3

Atterbury, Luffman.

Adieu, ye streams. Glee [A. T. T. B.]. (*In* Amusement for the ladies. Vol. 4, pp. 31–33.) No. 9 in M.220.3.4
Also to be found in Clementi's Collection of catches; Clementi's Vocal harmony; Musical times [Music]; Warren's Collection of catches.

As t'other day. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 3, p. 56.) No. 17 in M.220.9.3

Begone, dull care. Glee [A. T. T. B.]. (*In* Clementi. Vocal harmony. Vol. 4, pp. 350–356.) No. 7 in M.235.9.4
Also to be found in Warren's Collection of catches.

A canvassing squire. Catch a 3 voci. (*In* Warren. Collection of catches. Vol. 1, p. 331.) No. 202 in M.220.9.1

A collection of catches & glees for 3 and 4 voices. London. Thompson. [1777.] No. 3 in M.220.7
Contents. — Love's a gentle, gen'rous passion. — Pretty maidens. — Yes, these are the scenes. — Ye gentle swains. — How fair and sweet. — Farewell forever. — Welcome, friendly gleam. — Sweet enslaver. — Content and rosy dimpled mirth. — Now round the board. — Hot cross buns. — Tell me, gentle shepherd. — With the juice of the grape.

Come, fill the board. Glee [A. T. T. B.]. (*In* Bland. The Ladies' collection. Vol. 2, pp. 212–215.) No. 239 in M.235.17.2

Come, let us all a Maying go. Glee [A. T. T. B.]. (*In* The Apollo. Vol. 2, pp. 106–108.) No. 9 in M.139a.18.2
Also to be found in Page's Festive harmony; Warren's Collection of catches.

Same. [S. A. T. B.] London. Novello. 1858. No. 32 in M.157.25
Also to be found in Hullah's Part music, Secular; Musical times [Music].

Don't you know. Catch a 3 voci. (*In* Warren. Collection of catches. Vol. 1, p. 196.) No. 149 in M.220.9.1

Farewell forever now to all that's gay. Round for 3 voices. (*In* Warren. Cocks's Hand-book of glees. Vol. 2, p. 120.) No. 80 in M.157.6.2

Gentle air. Glee [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 193–195.) No. 61 in M.220.9.4

Go, thou gentle whisp'ring wind. Glee [A. T. T. B.]. (*In* Clementi. Collection of catches. Vol. 4, pp. 97–99.) No. 259 in M.110.1.4; No. 259 in M.110.2.4
Also to be found in Warren's Collection of catches.

Happy the man. Glee [A. T. B.]. (*In* Warren. Vocal harmony. Pp. 1–3.) No. 1 in M.220.10

Here I, Thomas Wharton. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 4, p. 104.) No. 35 in M.220.9.4

Here lie as dead. Catch a 4 voci. (*In* Warren. Collection of catches. Vol. 1, p. 183.) No. 141 in M.220.9.1

Hodge told Sue. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 2, p. 37.) No. 14 in M.220.9.2

Hot cross buns. Catch [for 3 voices]. (*In* Amusement for the ladies. Vol. 3, p. 71.) No. 24 in M.220.3.3
Also to be found in Bland's The Ladies' collection; Flowers of harmony; Warren's Cocks's Hand-book of glees; Warren's Collection of catches.

How fair and sweet. Glee [A. T. B.]. (*In* Social harmony. Pp. 256, 257.) No. 212 in M.215.21
Also to be found in Warren's Cocks's Hand-book of glees.

How I enjoy. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 3, p. 226.) No. 90 in M.220.9.3

I want to have a habit. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 3, p. 171.) No. 66 in M.220.9.3

Atterbury, Luffman. *(Continued.)*

Joan said to John. Catch [for 3 voices]. (*In* Amusement for the ladies. Vol. 3, p. 47.) No. 15 in M.220.3.3
Also to be found in The Apollo; Bland's The Ladies' collection; Flowers of harmony; The Harmonist; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

Lay that sullen garland. Glee [T. T. B.]. (*In* Clementi. Collection of catches. Vol. 2, pp. 82–86.) No. 155 in M.110.1.2; No. 155 in M.110.2.2
Also to be found in Warren's Collection of catches.

Now round the board. Glee [A. T. B.]. (*In* Amusement for the ladies. Vol. 4, pp. 104–106.) No. 31 in M.220.3.4
Also to be found in Warren's Vocal harmony.

[O harmony. Glee, A. T. T. B.] Autograph manuscript. 1796. No. 1 in M.220.7

Oh thou sweet bird. Glee [A. T. T. B.]. (*In* Amusement for the ladies. Vol. 4, pp. 107–109.) No. 32 in M.220.3.4
Also to be found in Clementi's Vocal harmony; Ditson's The Orphean lyre; Warren's Collection of catches.

One winter's night. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 3, p. 388.) No. 138 in M.220.9.3

Pretty maidens. Catch [for 3 voices]. (*In* Apollonian harmony. Vol. 2, p. 23.) No. 18 in M.141.21.2
Also to be found in Social harmony.

Rejoyce, brave boys. Catch [for 4 voices]. (*In* Warren. Vocal harmony. P. 21.) No. 16 in M.220.10

Round with the glass. Catch [for 4 voices]. (*In* Warren. Collection of catches. Vol. 2, p. 345.) No. 140 in M.220.9.2

Says Nan. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 4, p. 54.) No. 18 in M.220.9.4

[See the blooming spring. Round for 3 voices.] Autograph manuscript. 1795. No. 2 in M.220.7

Some modern wives. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol 3, p. 51.) No. 40 in M.220.9.3

Sweet enslaver. Catch a 3 voci. (*In* Amusement for the ladies. Vol. 3. p. 46.) No. 13 in M.220.3.3
Also to be found in Apollonian harmony; Bland's The Ladies' collection; Clementi's Collection of catches; Collection of catches; Flowers of harmony; The Harmonist; Musical library; Musical times [Music]; Social harmony; Turle and Taylor's The People's music book; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

Take, oh take those lips away. Catch [for 3 voices]. (*In* Bland. The Ladies' collection. Vol. 2, p. 215.)
Also to be found in The Harmonist. No. 240 in M.235.17.2

Tell me, gentle shepherd. Glee for 4 voices. (*In* Warren. Cocks's Hand-book of glees. Vol. 2, pp. 181–184.) No. 96 in M.157.6.2

Tell me, then, the reason why. [T. T. B.] (*In* Musical library. Vol. 2, pp. 150, 151.) No. 55 in M.235.18.2
Also to be found in Warren's Vocal harmony.

Who like Bacchus. Glee [A. T. B.]. (*In* The Apollo. Vol. 2, pp. 149–152.) No. 22 in M.139a.18.2
Also to be found in Clementi's Collection of catches; Collection of glees and catches; Warren's Vocal harmony.

Winter has a joy for me. [Chorus. Accomp. for organ.] (*In* Handel and Haydn Society Collection of church music. Vol. 1, pp. 88, 89.) No. 21 in M.221.22.1

With horns and hounds. Catch [for 3 voices]. (*In* Bland. The Ladies' collection. Vol. 5, p. 551.) No. 151 in M.235.17.5
Also to be found in Clementi's Collection of catches; Social harmony; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

Yes, these are the scenes. Glee [T. T. B.]. (*In* Social harmony. Pp. 172, 173.) No. 147 in M.215.21

You must go. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 3, p. 281.) No. 107 in M.220.9.3

Attila. *Opera.* For the MUSIC see **Malipiero**; also **Verdi.** For the LIBRETTO see **F., L.**; also **Solera.**

Attilio Regolo, L'. *Opera.* For the MUSIC see **Jommelli.** For the LIBRETTO see **Metastasio.**

Attinger, L.

Vier Trinklieder für vierstimmigen Männerchor. Op. 11. Heft 2. Leipzig. Seitz. [1874?] No. 34 in M.392.2
Contents. — 3. Wein-Revolution. 4. Zum Quartett gehören vier.

Attolite. *Motet.* WEBBE, S. No. 7 in M.156.50

Attrup, Carl August.

Romanze für Violine mit Orchester. Op. 18. Partitur. Berlin. Simrock. 1888. No. 1 in M.338.8

Attwood, Thomas.

The acacia bower. [Song, s. or T.] From Lalla Rookh. [Accomp. for pianoforte.] London. Power. [185–?] No. 11 in M.236.2

At early dawn from humble cot. A song [s.] in the farce Fast asleep. [Accomp. for pianoforte.] London. Goulding & Co. [179–?] No. 26 in M.237.2

Il bondocani, a musical drama . . . written by T. Dibdin, composed by T. Attwood and J. Moorehead. [Accomp. for pianoforte.] London. Goulding, Phipps & D'Almaine. [180–?] No. 2 in M.391.22

Caernarvon castle. [A musical drama. Accomp. for pianoforte.] London. Preston. [1793.]
The text is by John Rose. No. 4 in M.230.5; No. 3 in M.220.18

The Castle of Sorrento. A comic opera. The words [adapted from the French of Duval] by Henry Heartwell. Composed by T. Attwood. [For voice and pianoforte.] London. Goulding, Phipps & D'Almaine. [1799.] No. 2 in M.396.2

Attwood's Cathedral music . . . Edited and the organ accomp. arranged by Thomas Attwood Walmisley. London. Novello. [1852.] Portrait. M.233.2
Contents. — Service in F, A, C, D. — Anthems: Teach me, O Lord; O God, who by the leading; Grant, we beseech Thee; O Lord, we beseech Thee; Teach me Thy way; Withdraw not Thou Thy mercy; Let the words of my mouth; They that go down to the sea. — Nine chants.

The cold wave my love lies under. [Song, s. or T.] From Lalla Rookh. [Accomp. for pianoforte.] London. Power. [185–?] No. 10 in M.236.2

Come, Holy Ghost. Hymn for Whitsuntide. [Accomp. for organ.] London. Novello & Co. [185–?] No. 8 in M.190.1
Also to be found in Musical times [Music].

[The curfew.] The music as performed in The curfew. Written by the late J. Tobin. Composed by T. Attwood. [For voice and pianoforte.] London. Monzani & Co. [1807.] No. 3 in M.396.2

Enter not into judgment. Full anthem. [Accomp. for organ.] London. Novello. [183–?] No. 9 in M.190.1
Also to be found in Ayrton's Sacred minstrelsy.

The escapes; or, the water carrier, a musical entertainment . . . composed by Thomas Attwood. [Accomp. for pianoforte.] London. Dale. [1801.] No. 5 in M.391.45
An adaptation, with additions, of Cherubini's Les deux journées.

Full well our Christian sires of old. Glee for 3 voices. (*In* Warren. Cocks's Hand-book of glees. Vol. 2, no. 82, pp. 125–130.) No. 82 in M.157.6.2

Go, lovely rose. Canzonet [T. Accomp. for pianoforte]. (*In* Musical library. Vol. 2, pp. 73–75.) No. 30 in M.235.18.2

God, that madest earth and heaven. Vesper hymn [s. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 54, 55.) No. 21 in M.290.22.2

[Guy Mannering.] The overture, songs, duett, glees & chorusses in the musical play of Guy Mannering, or the gipsy's prophecy. [The words by Daniel Terry.] Composed and aranged for the piano forte by Thos. Attwood and Henry R. Bishop. London. Goulding, D'Almaine, Potter & Co. [1816.] No. 1 in M.390.41
Two numbers only were composed by Attwood.

Hark! the curfew's solemn sound. Glee [s. s. B.]. (*In* Boosey's Standard English glees. Vol. 1, pp. 1–6.) No. 1 in M.157.7
Also to be found in Novello's Glee-hive; Warren's Cocks's Hand-book of glees.

He is gone on the mountain. Coronach [s. T. Accomp. for pianoforte]. (*In* Musical library. Vol. 3, pp. 71–73.) No. 22 in M.235.18.3

Her hands were clasp'd. Recit. and air [s. or T.] from Lalla Rookh. [Accomp. for pianoforte.] London. Power. [185–?] No. 12 in M.236.2

I was glad when they said. Anthem. [Accomp. for piano.] (*In* Novello's Collection of anthems. Vol. 6, pp. 1–13.) No. 1 in M.195.2.6

In liquid notes, as music floats. Trio [s. s. A. Accomp. for pianoforte]. London. Longman & Broderip. [182–?] No. 2 in M.237.2

Attwood, Thomas. *(Continued.)*

Same. Cock & Co. [185–?] No. 23 in M.244.10.2

The magic oak; or, Harlequin woodcutter. Composed by Thos. Attwood. The words by T. Dibdin. [For voice and pianoforte.] London. Goulding, Phipps & D'Almain. [1799.] No. 4 in M.396.2

The mariners; a musical entertainment in two acts. [Accomp. for pianoforte. London.] Longman & Broderip. [1793.] No. 2 in M.230.5
The text is by Samuel Birch.

More sweet than odours which at morn. Glee for 5 voices [s. s. A. T. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 3, no. 132, pp. 127, 128.) No. 43 in M.157.6.3

The mouth of the Nile. A favorite musical entertainment . . . Composed by T. Attwood. The words by T. Dibdin. [Accomp. for pianoforte.] London. Goulding, Phipps & D'Almaine. [1798.] No. 1 in M.391.63

The old cloaths-man. A comic opera [by T. Holcroft]. Composed by Thos. Attwood. [For voice and pianoforte.] London. Goulding, Phipps & D'Almaine. [1799.] No. 5 in M.396.2

The poor sailor; or, little Ben and little Bob; a musical drama in two acts. [Accomp. for pianoforte.] London. Longman & Broderip. [1794?] No. 3 in M.230.5
The text is by John O'Keeffe.

The prisoner; a musical romance. [Accomp. for pianoforte.] London. Longman & Broderip. [1792.]
The text is by John Rose. No. 1 in M.230.5

Rise to the battle. Glee [s. s. B.]. (*In* Page. Festive harmony. Pp. 89–96.) No. 15 in M.235.11

St. David's Day, a favorite comic opera. Composed by T. Attwood. The words by T. Dibdin. Arranged for the harp or pianoforte [with voices]. London. Goulding, Phipps & D'Almaine. [1801.] No. 6 in M.396.2

Sanctus and responses [in G. Accomp. for organ]. London. Novello. [183–?] No. 1 in M.236.16

The smugglers, a musical drama in 2 acts. Composed by Thomas Attwood. The words by Sam[l]. Birch. [Accomp. for pianoforte.] London. Longman & Broderip. [1796?] No. 16 in M.220.4; No. 4 in M.340.16

The song of the fire-worshipper [T.], from Lalla Rookh. [Accomp. for pianoforte.] London. Power. [185–?] No. 9 in M.236.2

Sweet, soothing hope. Glee. (*In* Hullah. The Singer's library. Secular. Pp. 25–29.) No. 33 in M.157.2

Teach me, O Lord. Full anthem. (*In* Hullah. The Singers' library. Sacred. Pp. 89–91.) No. 52 in M.157.1; No. 18 in M.157.3
Also to be found in Turle and Taylor's The People's music book.

They that go down to the sea. Full anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 8, pp. 54–64.) No. 6 in M.195.2.8

To all that breathe. [Glee. S. A. T. B. B.] (*In* Clementi. Vocal harmony. Vol. 1, pp. 58–74.) No. 13 in M.235.9.1
Also to be found in the second edition of the same.

Turn Thee again, O Lord. Anthem. [Accomp. for organ.] London. Novello & Co. [184–?] No. 10 in M.190.1
Also to be found in Novello's Collection of thirty-one anthems.

Turn Thy face from my sins. Anthem for a treble voice with chorus. [Accomp. for organ.] London. Novello. [1830?] No. 11 in M.190.1
Also to be found in Ayrton's Sacred minstrelsy; Musical times [Music]; Parish choirs in the Diocese of Massachusetts, Annual festival, Order of music, 7th festival.

The waves retreating from the shore. Duet [s. s.] in The smugglers. [Accomp. for pianoforte.] London. Longman & Broderip. [18—?] No. 3 in M.237.2

Ye visions. Glee. (*In* Page. Festive harmony. Pp. 134–139.) No. 22 in M.235.11

Atys. *Opera.* For the Music see **Lully**; also **Piccinni, N.** For the Libretto see **Quinault.**

Atys. *Song.* Schubert, F. P. Werke. Serie 20, Band 5. M.317.1.20.5

Au bon lapin sauté. *Opera.* For the Music see **Villebichot.** For the Libretto see **Gothi.**

Au bonheur. *Song.* SCHUBERT, F. P. Mélodies. Vol. 5. M.327.4.5

Au bord de la fontaine. *Song.* SCHUBERT, F. P. Mélodies. Vol. 2. M.327.4.2

Au bord de la mer. *Song.* MASSÉ. No. 2 in M.391.28.2
SCHUBERT, F. P. Mélodies. Vol. 5. M.327.4.5

Au bosquet. *Song.* SCHUBERT, F. P. Mélodies. Vol. 2. M.327.4.2

Au camp. *Song.* SCHUBERT, F. P. Mélodies. Vol. 2. M.327.4.2

Au cimetière. *Song.* BERLIOZ, L. H. Les nuits d'été. No. 11 in M.391.32
Same. 33 mélodies. No. 5 in M.265.8

Au clair de la lune. *Opera.* For the MUSIC see **Garibcldi.** For the LIBRETTO see **Longuet.**

Au convent. *Song.* DAVID, F. C. Cinquante mélodies. M.363.28

Au feu, venez moi secourir. *Part-song.* LASSUS. Sämmtliche Werke. Band 14. M.8040a.67.14

Au jeu d'amour. *Pantomime.* PALICOT. No. 1 in M.389.14

Au main [sic] par en ajournant. *Song.* THIÉBAUT DE BLASON. M.236.10

Au mois de mai. *Song.* SCHUBERT, F. P. Mélodies. Vol. 5. M.327.4.5

Au mois de may. *Part-song.* SWEELINCK. Werken. Deel 7. M.413.2.7

Au pied de l'autel. *Oratorio.* For the MUSIC see **Thielemans.** For the LIBRETTO see **Ropartz, S.**

Au pied de la croix. *Song.* LOUIS, N. No. 14 in M.390.4

Au point du jour. *Tyrolienne.* WECKERLIN. Chants des Alpes. No. 1 in M.158.44

Au printemps. *Song.* GOUNOD. Vingt mélodies. 2e recueil. No. 12 in M.157.36.2

Au revoir! *Polka.* STRAUSS, J. *1825–1899.* No. 23 in M.391.28.2

Au rossignol. *Song.* GOUNOD. Vingt mélodies. 2e recueil. No. 19 in M.157.36.2

Au septième étage. *Opera.* For the MUSIC see **Herman, A.** For the LIBRETTO see **Coron.**

Au soleil. *Song.* SCHUBERT, F. P. Mélodies. Vol. 5. M.327.4.5

Au Soleil d'or. *Opera.* For the MUSIC see **Uzès.** For the LIBRETTO see **Beissier.**

Au temps jadis. *Part-song.* LASSUS. Sämmtliche Werke. Band 14. M.8040a.67.14

Au terme de tes maux. *Song.* SCHUBERT, F. P. Mélodies. Vol. 1. M.327.4.1

Au tombeau de Beethoven. *Chorus.* MEYERBEER. 40 mélodies. No. 1 in M.157.38

Au travers du mur. *Opera.* For the MUSIC see **Poniatowski.** For the LIBRETTO see **Saint Georges.**

Au village. *For orchestra.* GODARD, B. L. P. Scènes poétiques. No. 1 in M.343.41

Aubade. *Song.* COWEN. No. 3 in M.192.11
GOUNOD. Vingt mélodies. 1e recueil. No. 6 in M.157.36.1

Aubade aux mariés. *For orchestra.* LACOMBE. No. 1 in M.343.22

Aubade printanière. *For orchestra.* LACOMBE. No. 2 in M.343.22

Aube tombe, L'. *Song.* CHOUDENS, A. 20 mélodies. No. 2 in M.285.14

Auber, Daniel François Esprit.

Actéon. Opéra comique en 1 acte. Paroles de E. Scribe. Musique de D. F. E. Auber. Partition. Paris. Troupenas & cie. [1836?] M.223.6

Same. Accomp. de piano. Mainz. Schott. [184–?] M.251.31
The title and text are in both French and German.

[L'ambassadrice. Opéra. Paroles de Scribe et de St. Georges. Musique d'Auber. Partition.] Manuscript. [Paris? 184–?] M.223.2

Same. Opéra comique en 3 actes, paroles de Scribe et de St. Georges, musique de D. F. E. Auber. Partition piano et chant. Paris. Brandus & cie. [1850?] M.361.23

Après une aussi longue absence. Duo [s. t. From La part du diable]. (*In* Bibliothèque musicale. Série 2, pp. 31–44.) No. 2 in M.157.40

Barcarola. [T. solo. Accomp. de piano.] Lisboa. Sassetti. [185–?] No. 2 in M.391.57

La barcarolle. Opéra comique en 3 actes, paroles de Mr. E. Scribe, musique de D. F. E. Auber. Partition. Paris. Troupenas & cie. [1845.] M.223.9

Auber, Daniel François Esprit. *(Continued.)*

Same. Avec accomp. de piano. M.361.29

Le bel état que celui d'aubergiste. Air [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série, 2, tome 2, pp. 88–89.) No. 15 in M.193.21.2

La bergère châtelaine. Opéra en 3 actes . . . Paroles de M. Planard, mis en musique . . . par D. F. E. Auber. Partition. Paris. Petit. [1820.] M.223.14

Same. Partition piano et chant. Brandus & cie. [184–?] M.361.32

C'est la corvette. Couplets de Haydée. (*In* Album lyrique du chant français. Pp. 60–64.) No. 2 in M.157.38

Les chaperons blancs. Opéra comique en 3 actes. Paroles de E. Scribe. Musique de D. F. E. Auber. Partition. Paris. Troupenas & cie. [1836.] M.223.10

Same. Avec accomp. de piano. Mainz. Schott. [184–?] M.251.28
With French and German words and the German title Die schöne Flamanderin.

Che gusto, ah! que mon sort est beau. Air [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, tome 2, pp. 74–82.) No. 12 in M.193.21.2

Le cheval de bronze. Opéra féerie en trois actes. Paroles de E. Scribe. Musique de D. F. E. Auber. Partition. Paris. Dépôt central de musique et de librairie. 1835. M.402a.2

Same. Partition piano et chant. Brandus, Dufour & cie. [184–?] M.361.22

La Circassienne. Opéra comique en trois actes. Paroles de Eug. Scribe, musique de D. F. E. Auber. Partition. Paris. Colombier. 1861. Plates. M.402a.3

Same. Partition piano & chant. M.362.10

Come hither all who wish to buy. The market chorus in Masaniello. Arranged for 3 voices [s. s. B.] by T. Cooke. [Accomp. for pianoforte.] London. Willis & Co. [181–?] No. 27 in M.235.7.1

Concert à la cour, ou la débutante. Opéra comique en 1 acte et en prose. Paroles de MM. Scribe et Mélesville [pseud.]. Musique de D. F. E. Auber. [Partition.] Paris. Frère. [1824?] M.251.27

Same. Das Concert am Hof. Komische Oper. Klavier Auszug, eingerichtet von Heinr. Zeuner. Frankfurt a. M. Fischer. [182–?] No. 2 in M.110.14

Dans les défilés des montagnes. Boléro des Diamants de la couronne. (*In* Album lyrique du chant français. Pp. 86–89.) No. 2 in M.157.38

Les diamants de la couronne. Opéra comique en 3 actes, paroles de Scribe et de St. Georges, musique de D. F. E. Auber. Partition piano et chant. Paris. Brandus & cie. [1847?] M.361.19

Same. Partition. No title-page. [184–?] 2 v. M.223.16

Same. The crown diamonds. With French and English words. Translated into English by J. W. Bernhardt. Edited and corrected by W. Boulvin. [Vocal score with pianoforte accomp.] London. Dicks & Co. [187–?] Portrait. [Dicks' Edition of standard operas.] M.237.20

Same. Opera in 3 acts, by Auber. [The words by Scribe and St. Georges.] With Italian and English words. Edited by Arthur Sullivan and J. Pittmann. [Accomp. for piano.] London. [187–? Boosey's Standard operas.] M.255.9

Le dieu et la bayadère. Opéra en 2 actes. Paroles de Scribe. Musique de D. F. E. Auber. Partition. Paris. Troupenas. [1830?] M.223.7

Same. Partition piano et chant. Brandus & cie. [184–?] M.361.33

Same. Ouverture. [Partition.] Paris. Brandus & cie. [185–?] No. 1 in M.332.3

[Le domino noir. Opéra comique en 3 actes, paroles de Scribe, musique de D. F. E. Auber. Partition.] Manuscript. [Paris? 184–?] M.223.3

Same. Opéra comique en 3 actes, paroles de Scribe, musique de D. F. E. Auber. Partition piano et chant. Paris. Brandus & cie. [184–?] M.361.31

Auber, Daniel François Esprit. *(Continued.)*

Du pauvre seul ami fidèle. Cavatine de la Muette de Portici. (*In* Album lyrique du chant français. Pp. 12–15.) No. 2 in M.157.38

Le Duc d'Olonne. Opéra comique en 3 actes. Paroles de Scribe et Saintine. Musique de D. F. E. Auber. Partition. Paris. Troupenas. [1842?] M.223.8

Same. Avec accomp. de piano. M.361.20

Same. Ouverture à grand orchestre. Partition. Paris. Troupenas & cie. [184–?] No. 2 in M.332.3

Emma, ou la promesse imprudente, opéra comique en 3 actes et en prose, paroles de Mr. Planard, musique de D. F. E. Auber. [Partition.] Paris. La lyre moderne. [1821?] M.251.21

Same. Partition piano et chant. Colombier. [184–?] M.361.18

L'enfant prodigue. Opéra en 5 actes. Paroles de Scribe. Musique de D. F. E. Auber. Partition piano et chant. Paris. Brandus, Dufour & cie. [185–?] M.361.36

Entendez-vous? C'est le tambour. Duo [s. t. From La fiancée]. (*In* Bibliothèque musicale. Série 2, pp. 174–187.) No. 13 in M.157.40

Une fée, un bon ange. Couplets du Domino noir. (*In* Album lyrique du chant français. Pp. 77–81.) No. 2 in M.157.38

Ferme ta paupière. Romance de la Part du diable. (*In* Album lyrique du chant français. Pp. 74–76.) No. 2 in M.157.38

La fiancée, opéra-comique en 3 actes. Paroles de Scribe. Musique de D. F. E. Auber. Partition. Paris. Troupenas. [1829.] M.223.17

Same. Accomp. de piano. [183–?] M.361.30

La fiancée du roi de Garbe. Opéra-comique en 3 actes et 6 tableaux. Paroles de Scribe et de Saint Georges. Musique de D. F. E. Auber. Partition chant et piano. Paris. Challiot & cie. [1863?] Portrait. M.262.2

Fiorella. Opéra comique en 3 actes, paroles de Scribe, musique de D. F. E. Auber. [Partition.] Paris. Pleyel. [1826?] M.223.13

Same. [Accomp. de piano.] Schonenberger. [183–?] M.362.12

Fra Diavolo, a comic opera, in 3 acts, written & adapted by M. Rophino Lacy, composed by Auber. [Accomp. for piano.] London. Chappell. [183–?] M.251.19

[Same. Opéra comique en 3 actes, paroles de Scribe, musique de D. F. E. Auber. Partition.] Manuscript. [Paris? 184–?] M.223.4

Same. Opéra comique en 3 actes, paroles de Scribe, musique de D. F. E. Auber. Partition piano et chant. Nouvelle édition. Paris. Brandus, Dufour & cie. [184–?] M.362.1

Grande ouverture composée pour l'inauguration de l'Exposition universelle de Londres (1862). [Partition.] Paris. Brandus & Dufour. [186–?] No. 1 in M.353.16

Gustave, ou le bal masqué. Paroles de Mr. Scribe, musique de D. F. E. Auber. Opéra historique en cinq actes. [Partition d'orchestre.] Paris. Troupenas. [1833.] 1 v. in 2. Pages 645–674 are missing. M.400.32

Same. Partition piano et chant. Brandus, Dufour & cie. [185–?] M.362.3

Same. Ouverture à grand orchestre. Partition. Paris. Troupenas & cie. [183–?] No. 3 in M.332.3

Same. Gustavus the Third; or the masked ball. [The libretto by A. Bunn after Scribe.] Composed by D. F. E. Auber. [Accomp. for piano.] London. D'Almaine & Co. [183–?] No. 2 in M.223.1

Haydée, ou le secret, opéra comique en 3 actes, paroles de Mr. E. Scribe, musique de D. F. E. Auber. Partition piano et chant. Nouvelle édition. Paris. Brandus & Dufour. [185–?] M.361.24

Hear, Holy power. The nuptial chorus in Masaniello. [Accomp. for pianoforte.] London. Willis & Co. [182–?] Also to be found in Musical times [Music]. No. 33 in M.235.7.1

Il est un enfant d'Israël. Romance de l'Enfant prodigue. (*In* Album lyrique du chant français. Pp. 46–50.) No. 2 in M.157.38

Auber, Daniel François Esprit. *(Continued.)*

Je suis content, je suis heureux. Air [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, tome 2, pp. 26–32.) No. 5 in M.193.21.2

Jenny Bell. Opéra-comique en 3 actes, poëme de Scribe, musique de D. F. E. Auber. Partition pour piano et chant. Paris. Meissonnier. [185–?] M.362.7

Same. Partition d'orchestre. [1855.] M.400.26

Le lac des fées, opéra en 5 actes, paroles de Scribe, musique de D. F. E. Auber. Partition piano et chant. Paris. Brandus, Dufour & cie. [184–?] M.361.35

Le voilà, c'est heureux. Duo [s. t. From Le serment]. (*In* Bibliothèque musicale. Série 2, pp. 127–142.) No. 10 in M.157.40

Leicester, ou le château de Kenilworth. Opéra comique en 3 actes et en prose. Paroles de Scribe et Mélesville [pseud.]. Musique de D. F. E. Auber. Partition. Paris. Frère. [1823.] M.223.15

Same. Partition piano et chant. Brullé. [182–?] M.361.27

Léocadie. Drame lyrique en 3 actes . . . Paroles de MM. Scribe et Mélesville [pseud.]. Musique de D. F. E. Auber. [Partition.] Paris. Pleyel. [1825?] M.251.22

Same. [Partition chant et piano.] Schonenberger. [183–?] M.362.11

Lestocq. Opéra-comique en 4 actes. Paroles de E. Scribe. Musique de D. F. E. Auber. Partition. Paris. Troupenas & cie. [1834?] M.223.11

Same. Partition piano et chant. Brandus & cie. [185–?] M.255.10

Same. Opera, composed by D. F. E. Auber. The poetry by A. Bunn [after Scribe]. The music arranged [with pianoforte accomp.] by T. Cooke. London. D'Almaine & Co. [183–?] No. 1 in M.223.1

Le maçon. Opéra français. [Paroles de Scribe et G. Delavigne.] Musique de D. F. E. Auber. [Partition chant et piano.] Paris. Schonenberger. [185–?] M.362.5

Manon Lescaut. Opéra comique en 3 actes, poëme de Scribe, musique de D. F. E. Auber. Partition piano et chant. Paris. St. Étienne. [1856.] M.362.9

Marco Spada. Opéra-comique en 3 actes, poëme de Scribe, musique de D. F. E. Auber. Partition pour piano et chant. Paris. Meissonnier. [1853.] M.362.8

La marquise de Brinvilliers. Paroles de MM. Scribe et Castil-Blaze. Musique de MM. Auber, Batton, Berton, Blangini, Boieldieu, Carafa, Cherubini, Hérold et Paër. [Partition chant et piano. Paris.] Pacini. [183–?] 10 parts in 1 v. M.251.23

Masaniello. See his La Muette de Portici.

La muette de Portici. Opéra en 5 actes. Paroles de MM. Scribe et Germain Delavigne. Musique de D. F. E. Auber. [Partition.] Paris. Troupenas. 1828. 2 v. M.402a.4

Same. La muta di Portici. Melodramma in 5 atti dei Sigri. E. Scribe e G. Delavigne. Posto in musica del Mo. D. F. E. Auber. Ridotto per canto con accomp. di pianoforte. Paris. Troupenas & cie. [1828.] M.361.21

Same. Masaniello (The dumb girl of Portici). An opera in 5 acts [by Scribe and Delavigne], composed by Auber. Edited and translated into English by Natalia Macfarren. [Accomp. for piano.] London. Novello, Ewer & Co. [187–?] M.255.8

Same. Ouverture für Orchester zur Oper Die Stumme von Portici. Partitur. Offenbach a. M. André. [187–?] No. 1 in M.335.16

Same. [Ouverture. Partition.] No title-page. [Paris. 185–?] No. 2 in M.353.16

Mon noble gendre a donc quitté la terre. Air [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, tome 1, pp. 10–20.) No. 2 in M.193.21.1

Ne nous trahissez pas tous deux. Duo [s. t. From Lestocq]. (*In* Bibliothèque musicale. Série 2, pp. 79–83.) No. 5 in M.157.40

La neige, ou le nouvel Éginard. Opéra comique en 4 actes et en prose. Paroles de MM. Scribe et Germain Dela-

Auber, Daniel François Esprit. *(Continued.)*
vigne. Musique de D. F. E. Auber. [Partition.] Paris. Frère. [182–?] M.251.25
Same. Partition piano et chant. Schlesinger. [183–?] M.362.6
O Salutaris Hostia, for 4 voices. [Accomp. for piano, ad lib.] London. Cock, Addison & Co. [1860?] No. 9 in M.260.10.7
Parlez! Quel destin est le nôtre? Duo [s. t. From Le domino noir]. (*In* Bibliothèque musicale. Série 2, pp. 211–230.) No. 16 in M.157.40
La part du diable. Opéra-comique en 3 actes [de Scribe]. Musique de D. F. E. Auber. Avec accomp. de piano. Paris. Troupenas & cie. [184–? Répertoire des opéras français.] M.361.28
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Auf die bei Thermopylae Gefallenen. *Part-song.* BRUCH. Zwei Männerchöre mit Orchester. No. 3 in M.154.37
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Auf ein Kind. *Song.* STRAUSS, R. Fünf Lieder. No. 1 in M.380.24.4
Auf ein schlummerndes Kind. *Song.* CORNELIUS. Werke. Band 1. M.414.20.1
Auf eine Unbekannte. *Song.* CORNELIUS. Werke. Band 1. M.414.20.1
Auf einem Schlachtfelde. *Part-song.* LAUR. No. 87 in M.147.4
Auf einen Kirchhof. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 2. M.317.1.20.2
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Aufbruch. *Part-song.* HIRSCH, C. Landsknechtlieder. Heft 1. No. 3 in M.392.12

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Aufenthalt. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 9. M.317.1.20.9

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TSCHIRCH, F. W. No. 156 in M.246.22

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Auftrag an den Frühling. *Song.* TAUBERT, C. G. W. Sechs Lieder. No. 12 in M.192.8

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Augenblick, Der. *Quartet.* HAYDN, F. J. Gesänge. Heft 2. No. 2 in M.312.35

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DOSS. No. 26 in M.260.18
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— Saluts pour le Mois de Marie. No. 2 in M.201.34
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Ave mater matris Dei. *Motet.* LASSUS. Sämmtliche Werke. Band 1. M.8040a.67.1

Ave mitis, ave pia. Anthem [S. A. T.]. (*In* Smith. Musica antiqua. P. 9.) M.236.10
A hymn to the Virgin composed in the 14th century. The text written by John, the Carthusian monk.

Ave mundi spes, Maria. *Motet.* PALESTRINA. Werke. Band 6. M.8040a.66.6

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Aveling, Claude.
The girl from Kay's. A musical play. Music by Ivan Caryll [pseud.] and others. No. 2 in M.381.7

Avenel, Paul.
Mademoiselle de Mancini. Opérette. Musique de J. Javelot. No. 2 in M.393.53
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Aventure d'Arlequin, Une. *Opera.* For the Music see **Hillemacher, P. J. W.** For the Libretto see **Judicis.**

Aventure de Clairon, Une. *Opera.* For the Music see **Bernicat.** For the Libretto see **Péricaud.**

Aventure de la Guimard, Une. *Ballet.* For the Music see **Messager.** For the Libretto see **Cain.**

Aventurier, L'. *Opera.* For the Music see **Poniatowski.** For the Libretto see **Saint Georges.**

Averkamp, Anthonie, *editor.*
Enschedé, J. W., *compiler.* Marschen in gebruik bij het nederlandsche leger gedurende den spaanschen successie-vorlog. No. 3 in M.415.5

Averte, Domine, faciem Tuam. *Motet.* Lassus. Sämmtliche Werke. Band 5. M.8040a.67.5

Averte faciem Tuam. *Offertory.*
Gladstanes. No. 3 in M.260.10.5
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Avery, Ellen.
The winter being over. Part-song. London. Jefferys. [187–?] No. 4 in M.121.3

Aveu, L'. *Duet.* Millet. Duos, trios . . . M.157.11

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Aveugle par amour. *Opera.* For the Music see **Sivry.** For the Libretto see **Domicent.**

Aveugles, Les, de Tolède. *Opera.* For the Music see **Méhul.** For the Libretto see **Marsollier des Vivetières.**

Aveux indiscrets, Les. *Opera.* For the Music see **Monsigny.** For the Libretto see **La Ribadière.**

Avis au public. *Opera.* For the Music see **Piccinni, L. A.** For the Libretto see **Desaugiers.**

Avis aux femmes. *Opera.* For the Music see **Gaveaux.** For the Libretto see **Guilbert de Pixerécourt.**

Avison, Charles.
Brightest and best. [Anthem. Accomp. for organ.] (*In* Musical times. [Music.] Vol. 6, pp. 156, 157.) No. 18 in M.175.1.6
An essay on musical expression. With alterations and additions. Added, a letter to the author concerning the music of the ancients . . . [by Dr. Jortin]. Likewise, Mr. Avison's Reply to the author of Remarks on the Essay on musical expression [William Hayes]. 3d edition. London. Davis. 1775. M.129a.12
Sound the loud timbrel. Chorus. For S. A. T. B. The words by Thomas Moore. The music adapted from Avison by Sir John Stevenson. (*In* Hullah. The Singer's library. Sacred. No. 34. Pp. 33–38.) No. 34 in M.157.3

Avocat, Henri.
Un fusilier dans l'embarras. Opérette-bouffe de Henri Avocat et Émile Lorrain. Musique de Léon Fossey. No. 1 in M.256.12

Avrèle, ——
Mam'zelle Mariette. Opérette. Musique de Émile Bourgeois. No. 3 in M.275.1

Avrigny, Charles Joseph Lœillard d'.
Le miroir. Opéra comique de Bayard et d'Avrigny. Musique de Léon Gastinel. No. 2 in M.256.20

Avril. *Song.* Grandval. No. 23 in M.391.28.1

Avventura di Scaramuccia, Un'. *Opera.* For the Music see **Ricci, L.** For the Libretto see **Romani, F.**

Avventurieri, Gli. *Opera.* For the Music see **Braga.** For the Libretto see **Ghislanzoni.**

Awake! *Part-song.* Zoellner, H. No. 35 in M.203.20

Awake Æolian lyre. *Part-song.* Danby. No. 23 in M.158.15; etc.

Awake and stand up. *Anthem.* Este, M. No. 3 in M.234.26; etc.

Awake, awake, put on thy strength. *Anthem.* Stainer. No. 4 in M.195.2.3

Awake, awake, the flow'rs unfold. *Part-song.* Leslie, H. D. No. 15 in M.195.1.2

Awake, awake, 'tis Easter morn. *Anthem.* Truette. No. 19 in M.158.20

Awake, my fair. *Part-song.* Hutchinson, F. No. 77 in M.220.9.3; etc.

Awake, my lyre. *Part-song.* Horsley, W. No. 11 in M.235.9.2; etc.

Awake, my muse. *Part-song.* Danby. No. 53 in M.220.9.4

Awake my soul. *Anthem.* Clarke, J. No. 14 in M.157.28.2

[Awake, my soul, and with the sun.] Morning hymn. [4 voices with accomp. for organ.] (*In* Gounod. The Royal Albert Hall choral music. Vol. 2, pp. 31, 32.) M.384.28

Awake, O earth. *Carol.* MacGregor. No. 20 in M.158.17

Awake, put on thy strength. *Anthem.* Wise. No. 34 in M.233.23.3; etc.

Awake, sweet love. *Part-song.* Dowland, J. No. 4 in M.235.4; etc.

Awake, sweet muse. *Glee.* Webbe, S. Selection of glees. Vol. 3. No. 34 in M.235.13.3

Awake, the day is breaking. *Part-song.* Abt, F. No. 1 in M.392.3

Awake, the morn is breaking. *Part-song.* Clari. No. 111 in M.111.4.3

Awake, the starry midnight hour. *Part-song.* Mendelssohn-Bartholdy, J. L. F. No. 24 in M.157.4

Awake the trumpet's lofty sound. *Anthem.* Handel. M.193.23.2

Awake, thou pretty dreamer. *Part-song.* Schmidt, Gustav. No. 14 in M.221.22.4

Awake, thou that sleepest. *Anthem.*
Horsley, W. No. 45 in M.157.28.1
Ouseley. No. 16 in M.233.24.1
Stainer. No. 12 in M.195.2.10

Awake up, my glory. *Anthem.* Broderip, J. No. 24 in M.236.30.3
Maker. No. 7 in M.203.28
Nares. Twenty anthems. No. 12 in M.236.33
Patten. Six anthems. No. 4 in M.280.32
Wise. No. 33 in M.233.23.3; etc.

Awakened are the breezes light. *Part-song.* Moehring. M.193.23.1

Awakening of spring. *Cantata.* Gouvy. No. 4 in M.392.29

Awaking of morn, The. *Part-song.* Reinecke, C. H. C. No. 31 in M.204.36.6

Awaking of the rose, The. *Part-song.* METZGER. No. 39 in M.204.38; etc.

Away, away, my maidens. *Trio.* BISHOP, H. R. Complete collection of glees. Vol. 3. M.235.1.3

Away, thou shalt not love me. *Madrigal.* WILBYE. Works. Vol. 1. No. 2 in M.234.19.1; etc.

Away to the west. *Part-song.* HORN, C. E. No. 7 in M.244.10.1

Away to the woods! *Glee.* CONGREVE, B. No. 55 in M.157.5.2

Away, we know that tears are vain. *Song.* PORTER, P. W. A collection of melodies. No. 2 in M.236.21

Away with melancholy. *Song.* MOZART. No. 7 in M.237.2

Away with nature's melodies. *Song.* BISHOP, H. R. Airs of haut-ton. No. 3 in M.244.19

Away with the daylight. *Song.* BISHOP, H. R. Airs of haut-ton. No. 3 in M.244.19

Away with these self-loving lads. *Part-song.* DOWLAND, J. First set of songs. No. 2 in M.234.21

Away with this pouting. *Song.* MOORE, T. No. 17 in M.237.7

Awful matron. *Chorus.* PURCELL, H. Beauties of Purcell. Vol. 2. M.221.2

Awful, pleasing being. *Air.* HANDEL. No. 45 in M.290.22.2

Ax, Guilhaume d'.
Les mystères du piano. Paris. Messager de la Banlieue. 1869. No. 1 in M.115.6

Axel. *Overture.* GEORGES. No. 2 in M.343.45

Axur König von Ormus. *Opera.* For the MUSIC see **Salieri.** For the LIBRETTO see **Schmieder.**

Ayers, David Jacob.
Christmas carols. [Accomp. for piano.] Boston. Miles & Thompson. [1890.] No. 8 in M.158.13
Contents. — Our Christmas holiday has come. — Stars of glory shine more brightly. — As St. Joseph lay asleep. — Sleep, Holy Babe. — O divinest childhood.

Ayes pitié. *Psalm.* SWEELINCK. Werken. Deel 5. M.413.2.5

Aylicson, A.
La cinquantaine. Opéra-comique. Musique de Gennaro-Chrétien. No. 4 in M.395.16
Le menuet de l'Impératrice. Musique de Mme Gennaro-Chrétien. No. 3 in M.395.16

Aylward, Theodore.
A cruel fate. Glee [A. T. B.]. (*In* Amusement for the ladies. Vol. 1, pp. 42, 43.) No. 16 in M.320.3.1
Also to he found in Clementi's Collection of catches; Clementi's Vocal harmony; Warren's Collection of catches.
Here lies honest Ned. Catch [for 5 voices]. (*In* Warren. Collection of catches. Vol. 2, p. 299.) No. 125 in M.220.9.2
To drink or to sing. Glee [A. T. B.]. (*In* Warren. Vocal harmony. Pp. 56–58.) No. 36 in M.220.10

Ayres or fa las, for 3 voices. HILTON. No. 3 in M.234.21

Ayrton, Edmund.
No, no, for my virginity. Catch [for 3 voices]. (*In* Warren. Vocal harmony. P. 19.) No. 14 in M.220.10
We will rejoice. Canon, 5 to 12 in 1. (*In* Warren. Vocal harmony. Pp. 74, 75.) No. 4 in M.220.10

Ayrton, William, *editor.*
Sacred minstrelsy: a collection of sacred music by the great masters of all ages and nations; consisting of anthems, solos, duets, trios, &c.; with accomp. for piano-forte or organ. [Anon.] London. Parker. 1834, 35. 2 v. M.290.22
Contents. — 1. Handel: O come let us worship. — Wise: Prepare ye the way of the Lord. — Greene: Behold I hring you glad tidings. — Righini: How bless'd the man. — Beethoven: The Lord, the almighty monarch, spake. — Travers: Single chant. — Mozart: Eternal ruler of the skies. — Dupuis: Hear my prayer, O Lord! — Purcell: In God's name will I rejoice. — Haydn: Of stars the fairest! — Nares: O come hither and hearken. — Marcello: O hold thou me up. — Neukomm: Yon abhey bell. — Himmel: Come, O come with sacred lays. — Mozart: O Lamb of God. — Soaper: Douhle chant. — Kent: Lord what love have I unto Thy law. — Handel: Every day will I give thanks unto Thee. — Gibbons: Nunc dimittis. — C. P. E. Bach: Messiah! at Thy glad-approach. — Boyce: Hallelujah. — Croft: O Lord Thou hast searched me out. — Steffani: Rejoice in the Lord, O ye righteous. — Beethoven: Oh! most delightful hour. — Farrant: Hide not Thou Thy face. — Humphreys: Grand chant. — T. Purcell: Funeral chant. — Boyce: The sorrows of my heart are enlarged! — Green: Praise the Lord, O my soul. — Handel: Vouchsafe O Lord. — Cherubini: Pie Jesu Domine. — Handel: Comfort ye. Every valley. — Bassani: Ascrihe unto the Lord. — Spohr: Thee, Lord, our king. — Nares: Wherewithal shall a young man. — Hayes: Blessed are all they that fear the Lord. — Dupuis: Double chant. — Gibbons: Sanctus. — [Ayrton]: Cantate Domino.

Ayrton, William, *editor.* Sacred minstrelsy. *(Continued.)*
— Glück [sic]: Maker of all! — Wise: The ways of Zion do mourn. — Handel: He shall feed his flock. — Arne: The hymn of Eve. — Child: O Lord grant the king a long life. — M. Haydn: Oh, Thou who kindly. — Méhul: When childhood's gay dreams. — Purcell: Thy song shall he alway. — Carnaby: Sanctus. — Handel: He was despised. — Kent: Hear my pray'r, O God. — Attwood: Turn Thy face from my sins. — Mozart: Grant, we beseech Thee. — Allegri: Miserere. — Greene: The Lord is my shepherd. — Handel: But Thou didst not leave his soul in hell. — [Ayrton]: Thou to whom all power. — Pergolesi: O Lord! have mercy upon me. — Handel: The plague of darkness. — Marcello: Lord, who shall dwell in Thy tabernacle? — Haydn: By Thee with hliss. — Handel: How beautiful are the feet. — Mason: Lord of all power and might. — Croft: We will rejoice in Thy salvation. — Greene: Acquaint thyself with God. — Mendelssohn-Bartholdy: Lord, when we hend before Thy throne. — Gasparini: Quando corpus morietur. — Handel: Thy rebuke. Behold and see. — Rogers: Teach me, O Lord. — Werner: Resignation. — Nares: The souls of the righteous. — Kent: My song shall bc of mercy. — Handel: I know that my Redeemer liveth. — Blow: The Lord hear thee. — Neukomm: Sanctus. — Marcello: O Lord our governor. — Creyghton: I will arise. — Dupuis: Sing unto God, O ye kingdoms! — Handel: Lord, to Thee each night and day. — Haydn: Hymn. [Lord of heav'n.] — S. Bach: Choral. [Thus ne'er Thy side forsaking.] 2. Spohr: Blessed are the dead. — Porter: Like as the hart. — Wise: Awake up my glory. — Harwood: The dying Christian to his soul. — Handel: Pious orgies. — Beethoven: Happy is the man. — Boyce: By the waters of Babylon. — Nares: Rejoice in the Lord. — Mozart: Ave verum corpus. — Kent: Sing, O heavens! — Handel: Father of heaven! — Greene: O Lord God of hosts. — Steffani: O praise the Lord! — Croft: Sing unto God, O ye kingdoms. — Jommelli: All' idea di quelle pene. — Handel: From mighty kings. — Romherg: Pater noster. — Dupuis: Teach me, O Lord. — Beethoven: A grace. — Marcello: Give ear unto me, Lord. — Attwood: God that madest earth and heaven. — Farrant: Gloria Patri. — Hayes: Praise the Lord, O my soul. — Pergolesi: O sing praises unto our God. — Zingarelli: Brother, thou art gone before us. — Gibbons: Almighty and everlasting God. — Luther: Great God, what do I see. — Handel: Total eclipse! — Cherubini: Et incarnatus est. — Battishill: O remember not the sins. — Handel: Return, O God of hosts. — Helwig: Bow down Thine ear, O Lord. — Beethoven: Agnus Dei. — Batten: Deliver us, O Lord. — Lemon: Double chant. — Greene: O praise the Lord, ye angels. — Nares: Have mercy upon me! — J. S. Bach: Crucifixus. — Galliard: Join voices, all ye living souls. — Handel: Angels ever bright and fair. — Haydn: The heavens are telling. — Boyce: Their sound is gone out into all lands. — Lock: Lord, let me know mine end. — Winter: Father of heaven. — Marcello: Qual anelante. — Handel: Awful, pleasing being. — Bernabei: Who can tell how oft he offendeth? — Purcell: Thy way, O God, is holy. — Attwood: Enter not into judgment. — Handel: O God who in Thy heavenly hand. O Lord! we trust alone in Thee. — Cooke: Double chant. — Kent: My song shall he of mercy. — C. P. E. Bach: As o'er the past my memory strays. — Mozart: Recordare. — Handel: Shall I in Mamre's fertile plain. — Carissimi: I am well pleased. — Greene: O God of my righteousness. — Croft: Lord, what love have I. — Dupuis: Oh, how sweet are Thy words! — Caldara: Benedictus. — Farrant: Call to remembrance. — Handel: O magnify the Lord. — Sarti: Amplius lava me. — Gänshacher: O Thou! who hast at Thy command. — Nares: By the waters of Bahylon. — Boyce: Shew us Thy mercy, O Lord! — Reynolds: My God, my God, look upon me. — Handel: Oh! had I Juhal's lyre. — Haydn: Et incarnatus est. — Clarke: How long wilt Thou forget me? — Caldara: Agnus Dei. — Handel: Risorga il mondo. — Handel: When the ear heard Him. — Schulz: Glory be to God on high. — Tye: Laudate nomen Domini. — Hayes: I will give thanks unto Thee, O Lord. — Blake: Thou shalt shew me the path of life. — Tallis: Nunc dimittis. — Greene: O that my ways were made so direct. — Dupuis: Comfort the soul of Thy servant. — Mozart: Benedictus qui venit in nomine Domini.

Azantchevski, Mikhail Pavlovitch.
Concert-Ouverture für grosses Orchester. Op. 9. Partitur. Leipzig. Kistner. [187–?] No. 1 in M.358.20

Azara. *Opera.* For the MUSIC and LIBRETTO see **Paine, J. K.**

Azémia. *Opera.* For the MUSIC see **Dalayrac.** For the LIBRETTO see **La Chabeaussière.**

Azevedo, Alexis Jacob.
Les double-croches malades. Mélanges de critique musicale. Paris. L'auteur. 1874. 2 v. in 1. M.246.23
Vol. 2 was published hy Dantu.
F. David: coup d'oeil sur sa vie et son œuvre. Paris. Heugel & cie. 1863. Portrait. Facsimiles. No. 2 in M.122.13
G. Rossini: sa vie et ses œuvres. Paris. Heugel & cie. 1864. Portraits. Facsimiles. M.122.14
Impressions d'un vieux dilettante. Jules Diaz de Soria. Paris. Escudier. [1874?] M.373.53
M. Aimé Paris et ses inventions. Dieppe. Delevoie. [1863?] No. 4 in M.207.17
Sur un nouveau signe proposé pour remplacer les trois clefs de la notation musicale. Paris. L'art musical. 1868. No. 2 in M.112.17

Azioli, ——
Dixit Dominus. Choeur [s. t. b. Accomp. d'orgue]. (*In* Lambillotte. Musique religieuse. 3e Salut, pp. 4–19.) No. 11 in M.260.18
O Salutaris. Motet . . . Réduit pour 2 voix égales. [Accomp. d'orgue.] (*In* Chapelle, La. Vol. 1, pp. 21–24.) No. 10 in M.201.33

Azopardi, Francesco.
Le musicien pratique, ou leçons qui conduisent les élèves dans l'art du contrepoint . . . Paris. Leduc. 1786. 2 v. in 1. M.107.25

Azor & Zemira, or the magic rose. *Opera.* For the Music see **Spohr,** L. For the Libretto see **Marmontel,** J. F.

B

B., —— Dr.
Herr Richard Wagner und seine neueste Schrift: "Das Judenthum in der Musik." Breslau. Heidenfeld. 1869. No. 7 in M.197.18

B * * * *, C. See **Brack,** Charles de.

B., D. L. See **Laborde,** Jean Benjamin de.

B., Madame J. de, *editor.*
Annuaire spécial des artistes musiciens. Paris. [1863.] M.198.3

B., W. See **Burge,** William.

B U bu; Z A za. [Catch for 3 voices.] (*In* Warren. Collection of catches. Vol. 1, p. 58.) No. 74 in M.220.9.1

Ba-a, ba-a, black sheep. *Part-song.* Wiske. No. 22 in M.392.27

Baader, G.
Abschied. [Männerchor.] (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 12. . . . Sängerfeste. Pp. 36, 37.) No. 8 in M.130.7

Baake, Ferdinand Gottfried.
Athen. Eine Cantate. Partitur. Manuscript. 1826. M.234.17
This apparently is the original score of an unpublished work.

Baba-Yaga. *Symphonic poem.* Liadov. No. 3 in M.406.70

Babcock, William James.
Again returns the day of holy rest. [Accomp. for organ.] (*In* Buck. Motette collection. Vol 1, pp. 12–14.) No. 2 in M.100.4.1
Rock of ages. Solo-quartette. (*In* Buck. Motette collection. Vol. 1, pp. 63–65.) No. 16 in M.100.4.1

Babes, The, in the wood. *Opera.* For the Music see **Fox.** For the Libretto see **Barham,** R. H.

Babes, The, in the wood. *Pantomime.* Slaughter. No. 1 in M.397.62

Babes in Toyland. *Opera.* For the Music see **Herbert,** V. For the Libretto see **MacDonough.**

Babilons Piramiden. *Opera.* For the Music see **Megdrzicky.** For the Libretto se **Schikaneder.**

Babiole. *Opera.* For the Music see **Laurent de Rillé.** For the Libretto see **Nicolaie,** L. F.

Babolin. *Opera.* For the Music see **Varney,** L. For the Libretto see **Ferrier.**

Baby's opera, The. Crane. M.101.24

Babylon. *Oratorio.* For the Music see **Nicholds;** also **Walton.**

Babylones, Les. *Cantata.* For the Music see **Marcelles.** For the Libretto see **Lévy,** A.

Baccanali, I, di Roma. *Opera.* For the Music see **Generali.**

Baccanti, I. *Opera.* For the Music see **Fontana,** U. For the Libretto see **Sacchero.**

Bacchanal. *Song.* Chopin. 17 polnische Lieder. No. 2 in M.157.37

Bacchanal's song. *Song.* Purcell, H. Beauties of Purcell. Vol. 1. M.221.2

Bacchanale. *Opera.* For the Music see **Ronger,** F. For the Libretto see **Albert,** G.

Bacchanalian song. *Part-song.* Hatton. No. 11 in M.195.1.7

Bacchanalian song, A. *Song.* Eckley. No. 7 in M.235.14

Bacchanten, Die. *Opera.* For the Music see **Generali.**

Bacchantes, Les. *Song.* Gounod. Vingt mélodies. 4e recueil. No. 12 in M.157.36.4

Bacchus. *Ballet.* Duvernoy. M.384.4

Bacchus and Apollo. *Glee.* Smart, G. T. Collection of glees. No. 7 in M.235.8

Bacchus, Jove's delightful boy. *Glee.* Baildon. A collection of glees. No. 4 in M.220.7
Norris, T. No. 175 in M.220.9.1
Webbe, S. No. 10 in M.235.9.7; etc.

Bacchus, own me for thy son. *Glee.* Blewitt. No. 28 in M.157.6.1

Bacchus prens pitié. [Duet, t. b.] Manuscript. [Paris. 176–?] No. 3 in M.340.3

Bacchus, sprightly god. *Part-song.* Wellesley, G. C. No. 16 in M.236.23

Bacchus to arms. *Part-song.* Hutchinson, F. No. 79 in M.220.9.2

Bacchus, would'st thou deign. *Glee.* Spofforth. Collection of glees. No. 13 in M.235.15

Bach, Alberto B.
The art ballad: Loewe and Schubert. Edinburgh. Blackwood. 1890. Portrait. M.107.18
On musical education and vocal culture. 3d edition, enlarged. Edinburgh. Blackwood. 1883. M.135.7

Bach, August Wilhelm.
Bonifacius. Oratorium in 3 Abtheilungen. Klavierauszug. Manuscript. Autograph. [1837.] 3 parts in 1 v. M.222.3
Fantaisie pour le piano-forte. Œuvre 9. Manuscript. [183–?] No. 1 in M.120.18
Intrade, soli und Chöre zu K. L. Kannegiesser's Iphigenia in Delphi. Comp. von A. W. Bach. Klavierauszug. [Leipzig? 184–?] Lithograph script. M.154.18
Rondeau pour le pianoforte. Œuvre 11. Manuscript. [183–?] No. 2 in M.120.18

Bach, Carl Philipp Emanuel.
As o'er the past my memory strays. Sacred song [s. or bar. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, p. 133.) No. 51 in M.290.22.2
Due sonate per il cembalo solo. Manuscript. [177–?]
The first is in A, the second in E. No. 8 in M.200.9
Gli Ebrei nel deserto. Oratorio in 2 parti. Posto in musica dal Mo. C. F. E. Bach. Ridotto per il forte piano dal Sr. G. Mendel. Traduzione italiana di Sr. Sforzosi. Parigi. Choron. [183–?] No. 5 in M.280.5
Et misericordia ejus. [Aus dem grossen Magnificat für s. s. a. a. t. b., mit Pianoforte-Begleitung.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 162–167.) No. 28 in M.202.6.3
Fantasie u. Fuge v. Ph. Em. Bach. Voluntary u. Fuge v. demselben. Fantasie u. Fuge v. Ernst Bach. Für Pianoforte. Manuscript. [187–?] No. 3 in M.200.9
Frühlings-Erwachen. Lied ohne Worte. [Partitur für grosses Orchester.] Manuscript. [185–?] No. 1 in M.312.1
Heilig ist Gott. [Doppelchor, mit Pianoforte-Begleitung.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 168–176.) No. 29 in M.202.6.3
Herrn Professor Gellerts geistliche Oden und Lieder mit Melodien von C. P. E. Bach. 3. Auflage. Berlin, Winter. 1764. No. 1 in M.220.24

Bach, Carl Philipp Emanuel. *(Continued.)*

Karl Wilhelm Rammlers Auferstehung und Himmelfahrt Jesu, in Musik gesetzt von K. P. E. Bach. [Partitur.] Leipzig. Breitkopf. 1787. M.241.7

Letters. (*In* Nohl. Letters of distinguished musicians. Pp. 49–67. London. 1867.) M.101.5

Messiah! at Thy glad approach. Christmas song [s. or T. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 51, 52.) No. 18 in M.290.22.1

O come, let us worship. Anthem. [Accomp. for piano.] (*In* Cotton. Bangor cathedral collection. Pp. 9–11.) No. 3 in M.290.33

Also to be found in Latrobe's Selection of sacred music.

O Lord, hide not Thy face. Aria [A. or BAR.] and chorus. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 120–127.) No. 27 in M.290.29.1

Orchester-Sinfonie. No. 2. [Es dur.] Partitur. Leipzig. Peters. [185–?] No. 2 in M.346.34

Same. Manuscript. [180–?] No. 3 in M.120.18

Sonata, in Es-dur, per il clavicembalo. Manuscript. [177–?] No. 6 in M.200.9

Sonate due per il cembalo solo. Manuscript. [177–?]

The first is in A flat, the second in E flat. No. 7 in M.200.9

Symphonie, D dur, für Orchester. Partitur. Leipzig. Breitkopf & Härtel. [184–?] No. 1 in M.346.34

Tantum ergo. [S. A. T. B. Accomp. d'orgue.] (*In* Dietsch. Répertoire de musique religieuse. Pp. 20–24.) No. 5 in M.260.20

Zwölf geistliche Oden und Lieder als ein Anhang zu Gellerts geistlichen Oden und Liedern mit Melodien von C. P. E. Bach. Berlin. Winter. 1764. No. 2 in M.220.24

Bach, Carl Philipp Emanuel. *Works about.*

BITTER, C. H. Carl Philipp Emanuel und Wilhelm Friedemann Bach und deren Brüder. Berlin. 1868. 2 v. Portraits. Facsimiles. M.141.13

Bach, Johann Christian.

La clemenza di Scipione. A serious opera. London. Da Ponte. 1805. No. 3 in M.147.6

Libretto only, in English and Italian.

Io lo so. Duet [s. s.]. (*In* Musical library. Vol. 4, pp. 161–163.) No. 56 in M.235.18.4

Symphonie périodique. [Partitur.] Manuscript. [177–?] M.403.4

Bach, Johann Christoph.

Ich lasse dich nicht. [Chorale.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 32, 33.) No. 6 in M.202.6.3

Bach, Johann Christoph Friedrich.

Die Kindheit Jesu. [Cantate. Dichtung von Klopstock. In Musik gesetzt, für Solostimmen, S. A. T. B., Chor und Orchester von J. C. F. Bach. Partitur.] Manuscript. [179–?] M.202.1

Bach, Johann Ludwig.

Verzeichniss von Kirchencantaten des Johann Ludwig Bach in Meiningen. (*In* Bach, J. S. Werke. Jahrgang 41.) M.8040.21.41

Bach, Johann Sebastian.

Werke. Herausgegeben von der Bach-Gesellschaft. Leipzig. Breitkopf & Härtel. [1851–99.] 46 v. in 49. Portrait. Facsimiles. M.8040.21

Jahrgang 1. KIRCHENCANTATEN. BAND 1.

Contents. — 1. Wie schön leuchtet der Morgenstern. 2. Ach Gott, vom Himmel sieh darein. 3. Ach Gott, wie manches Herzeleid. 4. Christ lag in Todesbanden. 5. Wo soll ich fliehen hin. 6. Bleib' bei uns, denn es will Abend werden. 7. Christ unser Herr zum Jordan kam. 8. Liebster Gott, wann werd' ich sterben? 9. Es ist das Heil uns kommen her. 10. Meine Seel' erhebt den Herren.

For Kirchencantaten, Band 2–19, see Jahrgang 2, 5 (Lief. 1), 7, 10, 12 (Lief. 2), 16, 18, 20 (Lief. 1), 22, 23, 24, 26, 28, 30, 32, 33, 35, 37. For Indexes to Kirchencantaten see Jahrgang 27 (Lief. 2), 46.

Jahrgang 2. KIRCHENCANTATEN. BAND 2.

Contents. — 11. Lohet Gott in seinen Reichen. 12. Weinen, Klagen, Sorgen, Zagen. 13. Meine Seufzer, meine Thränen. 14. Wär' Gott nicht mit uns diese Zeit. 15. Denn Du wirst meine Seele nicht in der Hölle lassen. 16. Herr Gott Dich loben wir. 17. Wer Dank opfert, der preiset mich. 18. Gleich wie der Regen und Schnee vom Himmel fällt. 19. Es erhub sich ein Streit. 20. O Ewigkeit, du Donnerwort.

Bach, Johann Sebastian. Werke. *(Continued.)*

Jahrgang 3. CLAVIERWERKE. BAND 1.

Contents. — Fünfzehn Inventionen und fünfzehn Symphonien. Clavierühung: Theil 1. Sechs Partiten. Theil 2. Ein Concert und eine Partita. Theil 3. Choralvorspiele und Duetten. Theil 4. Aria mit 30 Veränderungen. Toccata, Fis moll, C moll. Fuga, A moll.

For Clavierwerke, Band 2–6, see Jahrgang 13 (Lief. 2), 14, 36, 42, 45 (Lief. 1).

Jahrgang 4. Passionsmusik nach dem Evangelisten Matthäus.

Jahrgang 5, Lief. 1. KIRCHENCANTATEN. BAND 3.

Contents. — 21. Ich hatte viel Bekümmerniss. 22. Jesus nahm zu sich die Zwölfte. 23. Du wahrer Gott und Davids Sohn. 24. Ein ungefärbt Gemüthe. 25. Es ist nichts Gesundes an meinem Liebe. 26. Ach wie flüchtig, ach wie nichtig. 27. Wer weiss, wie nahe mir mein Ende. 28. Gottloh! nun geht das Jahr zu Ende. 29. Wir danken Dir Gott, wir danken Dir. 30. Freue dich erlöste Schaar.

Jahrgang 5, Lief. 2. Weihnachts-Oratorium.

Jahrgang 6. Messe, H moll.

Jahrgang 7. KIRCHENCANTATEN. BAND 4.

Contents. — 31. Der Himmel lacht, die Erde juhiliret. 32. Liebster Jesu, mein Verlangen. 33. Allein zu Dir, Herr Jesu Christ. 34. O ewiges Feuer, o Ursprung der Liebe. 35. Geist und Seele wird verwirret. 36. Schwingt freudig euch empor. 37. Wer da glaubet und getauft wird. 38. Aus tiefer Noth schrei ich zu Dir. 39. Brich dem Hungrigen dein Brod. 40. Dazu ist erschienen der Sohn Gottes.

Jahrgang 8. Messen. F dur. A dur. G moll. G dur.

Jahrgang 9. KAMMERMUSIK. BAND 1.

Contents. — Drei Sonaten für Clavier und Flöte. Suite für Clavier und Violine. Sechs Sonaten für Clavier und Violine. Drei Sonaten für Clavier und Viola da gamha. Sonate für zwei Violinen und bezifferten Bass.

For Kammermusik, Band 2–8, see Jahrgang 17, 19, 21 (Lief. 1, 2), 27 (Lief. 1), 31 (Lief. 3), 43 (Lief. 1).

Jahrgang 10. KIRCHENCANTATEN. BAND 5.

Contents. — 41. Jesu nun sei gepreiset. 42. Am Abend aber desselbigen Sahhaths. 43. Gott fähret auf mit Jauchzen. 44. Sie werden euch in den Bann thun. 45. Es ist dir gesagt, Mensch, was gut ist. 46. Schauet doch und sehet, oh irgend ein Schmerz sei. 47. Wer sich selbst erhöhet, der soll erniedriget werden. 48. Ich elender Mensch, wer wird mich erlösen. 49. Ich geh' und suche mit Verlangen. 50. Nun ist das Heil und die Kraft.

Jahrgang 11, Lief. 1. Magnificat, D dur, und vier Sanctus, C dur, D dur, D moll, G dur.

Jahrgang 11, Lief. 2. KAMMERMUSIK FÜR GESANG. BAND 1.

Contents. — Der Streit zwischen Phoebus und Pan. Weichet nur betrühte Schatten. Amore traditore. Von der Vergnügsamkeit. Der zufriedengestellte Aeolus.

For Kammermusik, Band 2–4, see Jahrgang 20 (Lief. 2), 29, 34.

Jahrgang 12, Lief. 1. Passionsmusik nach dem Evangelisten Johannes.

Jahrgang 12, Lief. 2. KIRCHENCANTATEN. BAND 6.

Contents. — 51. Jauchzet Gott in allen Landen. 52. Falsche Welt, dir trau ich nicht. 53. Schlage doch, gewünschte Stunde. 54. Widerstehe doch der Sünde. 55. Ich armer Mensch, ich Sündenknecht. 56. Ich will den Kreuzstab gerne tragen. 57. Selig ist der Mann. 58. Ach Gott, wie manches Herzeleid [2. Composition]. 59. Wer mich liebet, der wird mein Wort halten [1. Composition]. 60. O Ewigkeit, du Donnerwort [2. Composition].

Jahrgang 13, Lief. 1. TRAUUNGS-CANTATEN.

Contents. — Dem Gerechten muss das Licht. Der Herr denket an uns. Gott ist uns're Zuversicht. Drei Choräle: Was Gott thut, das ist wohlgethan. Sei Loh und Ehr' dem höchsten Gut. Nun danket alle Gott.

Jahrgang 13, Lief. 2. CLAVIERWERKE. BAND 2.

Contents. — Sechs grosse Suiten, genannt Englische Suiten. Sechs kleine Suiten, genannt Französische Suiten.

Jahrgang 13, Lief. 3. Trauer-Ode.

Jahrgang 14. CLAVIERWERKE. BAND 3.

Contents. — Das wohltemperirte Clavier.

Jahrgang 15. ORGELWERKE. BAND 1.

Contents. — Sechs Sonaten für zwei Claviere und Pedal. Sechs Praeludien und Fugen, Folge 1, 2, 3. Drei Toccaten. Passacaglia.

For Orgelwerke, Band 2–4, see Jahrgang 25 (Lief. 2), 38, 40.

Jahrgang 16. KIRCHENCANTATEN. BAND 7.

Contents. — 61, 62. Nun komm, der Heiden Heiland [1. 2. Composition]. 63. Christen, ätzet diesen Tag. 64. Sehet, welch' eine Liebe hat uns der Vater erzeiget. 65. Sie werden aus Saba Alle kommen. 66. Erfreut euch, ihr Herzen. 67. Halt' im Gedächtniss Jesum Christ. 68. Also hat Gott die Welt gelicht. 69. Lobe den Herrn, meine Seele. 70. Wachet, betet, seid hereit allezeit.

Jahrgang 17. KAMMERMUSIK. BAND 2.

Contents. — Siehen Concerte für Clavier mit Orchesterhegleitung. No. 1 D moll. No. 2 E dur. No. 3 D dur. No. 4 A dur. No. 5 F moll. No. 6 F dur. No. 7 G moll. Tripel-Concert für Clavier, Flöte und Violine mit Orchesterbegleitung, A moll.

Jahrgang 18. KIRCHENCANTATEN. BAND 8.

Contents. — 71. Gott ist mein König [1708]. 72. Alles nur nach Gottes Willen. 73. Herr, wie Du willst, so schick's mit mir. 74. Wer mich liehet der wird mein Wort halten [2te, grössere Bearheitung]. 75. Die Elenden sollen essen. 76. Die Himmel erzählen die Ehre Gottes [1723]. 77. Du sollst Gott, deinen Herren liehen. 78. Jesu, der Du meine Seele. 79. Gott, der Herr, ist Sonn' und Schild. 80. Ein' feste Burg ist unser Gott.

Bach, Johann Sebastian. Werke. *(Continued.)*

Jahrgang 19. KAMMERMUSIK. BAND 3.

Contents. — 1. Concert in F dur für zwei Hörner, drei Oboen, Fagott, concertirende Quart-Geige, zwei Violinen, Viola, Violoncell und Continuo. 2. Concert in F dur für concertirende Trompete, Flöte, Oboe und Violine mit Begleitung von zwei Violinen, Viola und Continuo. 3. Concert in G dur für drei Violinen, drei Violen, drei Violoncelle und Continuo. 4. Concert in G dur für concertirende Violine mit Begleitung von zwei Flöten (flûtes à bec), zwei Violinen, Viola, Violoncell und Continuo. 5. Concert in D dur für Clavier, Flöte und Violine mit Begleitung von Violine, Viola, Violoncell und Continuo. 6. Concert in B dur für zwei Violen, zwei Gamben, Violoncell und Continuo.

Jahrgang 20, Lief. 1. KIRCHENCANTATEN. BAND 9.

Contents. — 81. Jesus schläft, was soll ich hoffen? 82. Ich habe genug. 83. Erfreute Zeit im neuen Bunde. 84. Ich bin vergnügt mit meinem Glücke. 85. Ich bin ein guter Hirt. 86. Wahrlich, ich sage euch. 87. Bisher habt ihr nichts gebeten in meinem Namen. 88. Siehe, ich will viel Fischer aussenden, spricht der Herr. 89. Was soll ich aus dir machen, Ephraim? 90. Es reiset euch ein schrecklich Ende.

Jahrgang 20, Lief. 2. KAMMERMUSIK FÜR GESANG. BAND 2.

Contents. — Drama auf das Geburts-Fest August III: "Schleicht spielende Wellen." Drama zu einer Universitätsfeier: "Vereinigte Zwietracht der wechselnden Saiten." Anhang: Drama zum Namenstage des Königs Augustus: "Auf schmetternde Töne der muntern Trompeten."

Jahrgang 21, Lief. 1. KAMMERMUSIK. BAND 4.

Contents. — Concerte für Violine mit Orchesterbegleitung: No. 1 in A moll; No. 2 in E dur für eine Violine; No. 3 in D moll für zwei Violinen; No. 4 in D dur, Symphoniesatz für concertirende Violine.

Jahrgang 21, Lief. 2. KAMMERMUSIK. BAND 5.

Contents. — Drei Concerte für zwei Claviere mit Orchesterbegleitung: No. 1 in C moll, No. 2 in C dur, No. 3 in C moll.

Jahrgang 21, Lief. 3. Oster-Oratorium.

Jahrgang 22. KIRCHENCANTATEN. BAND 10.

Contents. — 91. Gelobet seist Du, Jesus Christ. 92. Ich hab' in Gottes Herz und Sinn. 93. Wer nur den lieben Gott lässt walten. 94. Was frag' ich nach der Welt. 95. Christus, der ist mein Leben. 96. Herr Christ, der ein'ge Gottessohn. 97. In allen meinen Thaten. 98–100. Was Gott thut, das ist wohlgethan [erste Composition, B dur; zweite, G dur; dritte, G dur].

Jahrgang 23. KIRCHENCANTATEN. BAND 11.

Contents. — 101. Nimm von uns, Herr, Du treuer Gott. 102. Herr, Deine Augen sehen nach dem Glauben. 103. Ihr werdet weinen und heuben. 104. Du Hirte Israël, höre. 105. Herr, gehe nicht in 's Gericht. 106. Gottes Zeit ist die allerbeste Zeit. 107. Was willst du dich betrüben. 108. Es ist euch gut, das ich hingehe. 109. Ich glaube, lieber Herr. 110. Unser Mund sei voll Lachens.

Jahrgang 24. KIRCHENCANTATEN. BAND 12.

Contents. — 111. Was mein Gott will, das g'scheh' allzeit. 112. Der Herr ist mein getreuer Hirt. 113. Herr Jesu Christ, Du höchstes Gut. 114. Ach, lieben Christen, seid getrost. 115. Mache dich, mein Geist, bereit. 116. Du Friedefürst, Herr Jesu Christ. 117. Sei Lob und Ehr dem höchsten Gut. 118. O Jesu Christ, mein's Lebens Licht. 119. Preise, Jerusalem, den Herrn. 120. Gott, man lobet Dich in der Stille.

Jahrgang 25, Lief. 1. Die Kunst der Fuge.

Jahrgang 25, Lief. 2. ORGELWERKE. BAND 2.

Contents. — I. Orgelbüchlein. II. Sechs Choräle, die sogenannten Schübler'schen. III. Achtzehn Choräle, die sogenannten grossen mit dem Schwanenliede, "Vor deinen Thron tret' ich."

Jahrgang 26. KIRCHENCANTATEN. BAND 13.

Contents. — 121. Christum wir sollen loben schon. 122. Das neugeboren Kindelein. 123. Liebster Immanuel, Herzog der Frommen. 124. Meinem Jesum lass' ich nicht. 125. Mit Fried' und Freud' ich fahr' dahin. 126. Erhalt' uns, Herr, bei Deinem Wort. 127. Herr Jesus Christ, wahr'r Mensch und Gott. 128. Auf Christi Himmelfahrt allein. 129. Gelobet sei der Herr, mein Gott. 130. Herr Gott, Dich loben alle wir.

Jahrgang 27, Lief. 1. KAMMERMUSIK. BAND 6.

Contents. — Solowerke für Violine [Sechs Sonaten]. Solowerke für Violoncello [Sechs Suiten].

Jahrgang 27, Lief. 2. Thematisches Verzeichniss der Kirchencantaten No. 1–120.

Jahrgang 28. KIRCHENCANTATEN. BAND 14.

Contents. — 131. Aus der Tiefe rufe ich, Herr, zu Dir. 132. Bereitet die Wege bereitet die Bahn. 133. Ich freue mich in Dir. 134. Ein Herz, das seinen Jesum lebend weiss. 135. Ach Herr, mich armen Sünder. 136. Erforsche mich, Gott, und erfahre mein Herz. 137. Lobe den Herren, den mächtigen König der Ehren. 138. Warum betrübst du dich, mein Herz. 139. Wohl dem, der sich auf seinen Gott. 140. Wachet auf, ruft um die Stimme.

Jahrgang 29. KAMMERMUSIK FÜR GESANG. BAND 3.

Contents. — Cantaten. Was mir behagt, ist mir die muntre Jagd. Non sa che sia dolore. O holder Tag, erwünschte Zeit (Hochzeits-Cantate). Höchsterwünschtes Freudenfest. Schweigt stille, plaudert nicht. Mer hahn en neue Oberkeet. Anhang: Mit Gnaden bekröne der Himmel die Zeiten (Gratulations-Cantate). O angenehme Melodei. Instrumentalsatz für Violine, Oboe und Continuo.

Jahrgang 30. KIRCHENCANTATEN. BAND 15.

Contents. — 141. Das ist je gewisslich wahr. 142. Uns ist ein Kind geboren. 143. Lobe den Herrn, meine Seele. 144. Nimm, was dein ist, und gehe hin. 145. So du mit deinem Munde bekennest Jesum. 146. Wir müssen durch viel Trübsal in das Reich Gottes eingehen. 147. Herz und Mund und That und Leben. 148. Bringet dem Herrn Ehre seines Namens. 149. Man singet mit Freuden vom Sieg. 150. Nach Dir, Herr, verlanget mich.

Bach, Johann Sebastian. Werke. *(Continued.)*

Jahrgang 31, Lief. 1. ORCHESTERWERKE.

Contents. — Ouverturen in C dur, H moll, D dur, D dur. Sinfonia in F dur.

Jahrgang 31, Lief. 2. Musikalisches Opfer.

Jahrgang 31, Lief. 3. KAMMERMUSIK. BAND 7.

Contents. — Zwei Concerte für drei Claviere mit Orchesterbegleitung. No. 1 in D moll, No. 2 in C dur.

Jahrgang 32, KIRCHENCANTATEN. BAND 16.

Contents. — 151. Süsser Trost, mein Jesus kommt. 152. Tritt auf die Glaubensbahn. 153. Schau', lieber Gott, wie meine Feind'. 154. Mein liebster Jesus ist verloren. 155. Mein Gott, wie lang', ach lange. 156. Ich steh' mit einem Fuss im Grabe. 157. Ich lasse Dich nicht, Du segnest mich denn. 158. Der Friede sei mit dir. 159. Sehet, wir geh'n hinauf gen Jerusalem. 160. Ich weiss, dass mein Erlöser lebt.

Jahrgang 33. KIRCHENCANTATEN. BAND 17.

Contents. — 161. Komm, du süsse Todesstunde. 162. Ach, ich sehe, jetzt da ich zu Hochzeit gehe. 163. Nur Jedem das Seine. 164. Ihr, die ihr euch von Christo nennet. 165. O heil'ges Geist- und Wasserbad. 166. Wo gehest du hin. 167. Ihr Menschen, rühmet Gottes Liebe. 168. Thue Rechnung! Donnerwort. 169. Gott soll allein mein Herze haben. 170. Vergnügte Ruh', beliebte Seelenlust.

Jahrgang 34. KAMMERMUSIK FÜR GESANG. BAND 4.

Contents. — Serenate; Durchlaucht'ster Leopold. Cantata; Schwingt freudig euch empor, die Freude reget sich. Dramma per musica; Lasst uns sorgen, lasst uns wachen. Tönet, ihr Pauken! Erschallet, Trompeten. Cantata gratulatoria; Preise den Glücke, gesegnetes Sachsen. Anhang: Dramma per musica; Angenehmes Wiederan. Auf, schmetternde Töne der muntern Trompeten.

Jahrgang 35. KIRCHENCANTATEN. BAND 18.

Contents. — 171. Gott, wie Dein Name, so ist auch Dein Ruhm. 172. Erschallet, ihr Lieder. 173. Erhöhtes Fleisch und Blut. 174. Ich liebe den Höchsten von ganzem Gemüthe. 175. Er rufet seinen Schafen mit Namen. 176. Es ist ein trotzig und verzagt Ding. 177. Ich ruf' zu Dir, Herr Jesu Christ. 178. Wo Gott der Herr nicht bei uns hält. 179. Siehe zu dass deine Gottesfurcht nicht Heuchelei sei. 180. Schmücke dich, o liebe Seele.

Jahrgang 36. CLAVIERWERKE. BAND 4.

Contents. — Suiten, Toccaten, Präludien, Fugen, Fantasieen und andere Stücke.

Jahrgang 37. KIRCHENCANTATEN. BAND 19.

Contents. — 181. Leichtgesinnte Flattergeister. 182. Himmelskönig, sei willkommen. 183. Sie werden euch in den Bann thun (zweite Composition). 184. Erwünschtes Freudenlicht. 185. Barmherziges Herze der ewigen Liebe. 186. Ärg're dich, o Seele, nicht. 187. Es wartet Alles auf Dich. 188. Ich habe meine Zuversicht. 189. Meine Seele rühmt und preist. 190. Singet dem Herrn ein neues Lied (Lobe, Zion, deinen Gott).

Jahrgang 38. ORGELWERKE. BAND 3.

Contents. — Abtheilung 1. Praeludien, Fugen, Fantasieen und andere Stücke. Abtheilung 2. Concerte nach Antonio Vivaldi. Anhang: Variante; Compositionen, deren Aechtheit nicht völlig verbürgt ist; Erster Satz des zweiten Concertes in Vivaldi's Original.

Jahrgang 39, Abtheilung 1. MOTETTEN.

Contents. — No. 1, Singet dem Herrn ein neues Lied; No. 2, Der Geist hilft unsrer Schwachheit auf; No. 3, Jesu, meine Freude; No. 4, Fürchte dich nicht, ich bin bei dir; No. 5, Komm, Jesu, komm; No. 6, Lobet den Herrn alle Heiden. Anhang: Instrumentalbegleitung zu No. 2; Motetten (Ächtheit nicht sicher verbürgt): Ich lasse dich nicht; Sei Lob und Preis mit Ehren.

Jahrgang 39, Abtheilung 2. Choräle und Lieder.

Jahrgang 40. ORGELWERKE. BAND 4.

Contents. — Choralvorspiele in Kirnberger's Sammlung. Übrige Choralvorspiele. Choralvariationen. Anhang: I. Varianten und Bruchstücke. II. Compositionen, welche mangelhaft überliefert oder als ächt nicht sicher verbürgt sind.

Jahrgang 41. KIRCHENMUSIKWERKE.

Contents. — Ergänzungsband. Kirchencantate 191. Gloria in excelsis Deo. Drei unvollständige Kirchencantaten: 1. Nun danket alle Gott. 2. Ihr Pforten zu Zion. 3. Ehre sei Gott in der Höhe. Zwei unvollständige Trauungscantaten: 1. O ewiges Feuer, o Ursprung der Liebe. 2. Herr Gott, Beherrscher aller Dinge. Einzelne Sätze. Anhang: I. Vier Kirchencantaten, deren Ächtheit als Sebastian Bach'sche Compositionen nicht verbürgt ist: 1. Gedenke, Herr, wie es uns gehet. 2. Gott der Hoffnung erfülle euch. 3. Siehe, es hat überwunden der Löwe. 4. Lobt ihn mit Herz und Munde. II. Verzeichniss von Kirchencompositionen des Johann Ludwig Bach in Meinungen.

Jahrgang 42. CLAVIERWERKE. BAND 5.

Contents. — Umarbeitungen eigener und fremder Compositionen. Verschiedene Präludien, Fugen und andere Stücke, deren Ächtheit wahrscheinlich ist. Anhang: I. Compositionen deren Ächtheit nicht sicher verbürgt ist, und einige Varianten. II. Concert No. 2 von Vivaldi und Fuge von Erselius in der Originalgestalt.

Jahrgang 43, Lief. 1. KAMMERMUSIK. BAND 8.

Contents. — Drei Sonaten für Flöte und bezifferten Bass. Sonate und Fuge für Violine und bezifferten Bass. Sonate für zwei Claviere. Concert für vier Claviere nach Antonio Vivaldi. Anhang: Concert für vier Violinen von Antonio Vivaldi in der Originalgestalt.

Bach, Johann Sebastian. Werke. *(Continued.)*

Jahrgang 43, Lief. 2. Musikstücke in den Notenbüchern der Anna Magdalena Bach.

Jahrgang 44. Handschrift in zeitlich geordneten Nachbildungen.

Jahrgang 45, Lief. 1. Clavierwerke. Band 6.

Contents. — Neue berichtigte Ausgabe. Suiten. Canons. Verschiedene Instrumentalcompositionen. Clavier-Büchlein für Wilhelm Friedmann Bach.

Jahrgang 45, Lief. 2. Passionsmusik nach dem Evangelisten Lucas.

Jahrgang 46, Schlussband. Bericht und Verzeichnisse.

Agnus Dei. Solo. [Accomp. de piano ou d'orgue.] (*In* Échos du monde religieux. Pp. 41–43.) M.156.52

Alleluja. Canon [4 in 1]. (*In* Warren. Collection of catches. Vol. 4, p. 253.) No. 75 in M.220.9.4

Andante aus dem italienischen Concert für Violine und Orgel. Eingerichtet von Hermann Kretzschmar. [Partitur und Violine-Stimme.] Leipzig. Forberg. 1869. No. 4 in M.414.30

One page in manuscript is inserted, and pp. 3, 4 are mutilated.

Andante sostenuto (Präludium, H-moll); Scherzo allegretto (Fuga, G-dur). Für Orchester eingerichtet von J. J. Abert. Partitur. Berlin. Ries & Erler. [186–?] No. 4 in M.332.3

Behold, the mountain. Quartett. [Accomp. for pianoforte.] (*In* Falkenstein. Sacred music. P. 7.) No. 17 in M.201.33

Blessing, glory, wisdom and thanks, (Lob und Ehre und Weisheit). An anthem for 8 voices, adapted to English words, with an accomp. for the organ or piano forte . . . by Alfred Angel. London. Novello. [185–?] No. 3 in M.270.6

Bourrée en la mineur. [Partition.] Paris. Durand, Schoenewerk & cie. [187–? Gevaert. Transcriptions pour orchestre.] No. 4 in M.343.48

Cantaten im Klavier-Auszuge, von A. G. Ritter. No. 1, 2. Magdeburg. Heinrichshofen. [1854.] 2 parts in 1 v. No. 1, 2 in M.270.6

Contents. — 1. Wie schön leuchtet der Morgenstern. 2. Ach Gott, vom Himmel sieh' darein.

The words of No. 2 are in German and English.

Ciaconna (in D moll) für Solo-Violine bearbeitet für grosses Orchester . . . von Joachim Raff. Partitur. Leipzig. Seitz. [187–] No. 4 in M.346.45

Clavier Uebung. [Theil 2–4.] Manuscript. [Bernburg, etc. 179–?] 3 parts in 1 v. M.200.12

Contents. — Theil 2. Concerto und Ouverture für einem Clavicymbel mit 2 Manualen. 3. Vorspielen über die Catechismus und andere Gesaenge vor die Orgel. 4. Aria mit verschiedenen Veraenderungen vors Clavicimbal mit 2 Manualen.

Each of these three parts was copied by a different scribe. Part 2 belonged to J. C. Oley; part 3, dated 1795, to Noebergall; part 4 (placed first in binding), to Balthasar Schmid. They are all to be found in Bach's Werke [M.8040.21.3].

The "Coffee cantata" (comic cantata). [S. T. B. and chorus.] Adapted to English words, and edited with pianoforte accomp. by Samuel Reay. London. Weekes & Co. [1882.] No. 1 in M.194.3

Come unto Me. Anthem for a double chorus. Adapted . . . by J. Stainer. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 5, pp. 66–72.) No. 5 in M.195.2.5

From the Matthew Passion-music.

Compositionen. Uebertragen für die Orgel, bearbeitet, revidirt und mit Beiträgen von Franz Liszt. Leipzig. Garbrecht. [187–?] M.312.45

Concert en ut majeur pour 3 clavecins avec 2 violons, viola et basse. 1re édition revue . . . par F. C. Griepenkerl sen. Partition. Leipzig. Peters. [1850.] No. 1 in M.353.17

Concert für 2 Violinen [und Pianoforte], D moll. [Partitur.] Leipzig. Peters. [188–? Violin-Concerte von Joh. Seb. Bach . . . bearbeitet von F. Hermann. No. 3.] No. 1 in M.357.1

Concerto, Premier, pour violino piccolo, 3 hautbois et deux cors de chasse, avec accomp. de 2 violons, alto, violoncelle et basse. [Publiée pour la première fois d'après les manuscrits originaux par S. W. Dehn. Leipzig. Peters. 1850.] No. 1 in M.403.3

Credo à 4 voix sur des chorals. [Accomp. de piano ou d'orgue.] (*In* Échos du monde religieux. Pp. 16–29.) M.156.52

Bach, Johann Sebastian. *(Continued.)*

Crucifixus. Quartet. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 90–92.) No. 37 in M.290.22.2

Dominica Palmarum: „Himmelskönig sei willkommen!" Partitur mit unterlegter Pianoforte-Begleitung von J. P. Schmidt. Berlin. Trautwein & Co. [1885.] No. 4 in M.192.20

8 airs for an alto voice. From various cantatas and masses. Pianoforte arrangement by Robert Franz. Boston. Ditson & Co. 1859. 8 parts in 1 v. M.244.16

Contents. — Well done, ye good and faithful servants. — Cradle song from the Christmas oratorio. — Domine Fili Unigenite, from the mass in G minor. — Mortals trust this wondrous mercy. — The herald comes, behold! — O man in sin no longer languish. — A life devout and faithful. — With trembling steps I groped.

Festo ascensionis Christi. Cantata. Edited by Robert Franz. [Piano and vocal score, T. B. and chorus.] Cincinnati. Church & Co. [189–?] No. 2 in M.384.11

From all that dwell below the skies. Hymn. For S. A. T. B. (*In* Hullah. The Singer's library. Sacred. P. 128.) No. 25a in M.157.3

Fugen aus dem Wohltemperirten Clavier von Johann Sebastian Bach in progressiver Ordnung für die Orgel eingerichtet und mit Angabe des Fingersatzes und der Pedal-Applicatur nebst Anweisung über den Gebrauch der Register versehen von J. A. van Eijken. Haag. Weygand & So. [186–?] 3 parts in 1 v. No. 1–3 in M.312.49

Gavotte en ré mineur. [Partition. Paris. 187–? Gevaert. Transcriptions pour orchestre.] No. 5 in M.343.48

Gebt mir meinen Jesum wieder. Bass-Arie [mit Pianofortebegleitung]. (*In* Arien-Album. Band 1, pp. 3–6.) From the Matthew Passion. No. 4 in M.204.37

God, my King. [Anthem. Adapted by R. R. Rose. Accomp. for organ.] (*In* Musical times. [Music.] Vol. 3, pp. 83–86.) No. 22 in M.175.1.3

God's time is the best. A sacred cantata. The English translation and adaptation by J. Troutbeck. [For A. T. B. solos and chorus. Accomp. for pianoforte.] London. Novello, Ewer & Co. [187–.] No. 4 in M.154.19; No. 2 in M.204.4

Grosse Passions Musik nach dem Evangelium Johannis. Vollständiger Klavierauszug von L. Hellwig. Berlin. Trautwein. [183–?] M.222.1

Grosse Passionsmusik nach dem Evangelium Matthaei. Vollständiger Klavierauszug von Adolph Bernhard Marx. Berlin. Schlesinger. 1830. M.222.2

See also his Passion music.

Hirtenmusik aus dem „Weihnachts-Oratorium" . . . Nach der Bearbeitung von Robert Franz. Theil 2. Orchester-Partitur. Leipzig. Leuckart. [189–?] No. 3 in M.410.8

Die hohe Messe in H-moll. Partitur. Leipzig. Peters. [187–?] M.156.18

Jesus, Thy boundless love. [Chorale.] (*In* Plaistow part-songs. Part 2, p. 64.) No. 6 in M.158.23

Konzert-D-moll, für Klavier & Streichorchester. Freie Bearbeitung von Ferruccio B. Busoni. Partitur. Leipzig. Breitkopf & Härtel. 1899. No. 2 in M.403.3

Konzert in F dur, für den Konzertgebrauch eingerichtet von Felix Mottl. Partitur. Leipzig. Breitkopf & Härtel. [1901.] No. 1 in M.410.8

Mache dich, mein Geist, bereit. [Chor, mit Orchester und Orgel. Partitur.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 39–44.) No. 8 in M.202.6.3

Nimm von uns, Herr. [Chor mit Pianoforte-Begleitung.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 34–38.) No. 7 in M.202.6.3

O, Jesus my Lord! (Motett.) Double chorus. (*In* Gounod. The Royal Albert Hall choral music . . . Vol. 1, pp. 35–41.) M.384.28

Die Kunst der Fuge von Joh. Seb. Bach. Für die Orgel übertragen und zu Studienzwecken mit genauer Bezeichnung des Vortrags, so wie der Manual- u. Pedal-Applicatur versehen von G. Ad. Thomas. Heft 1. Leipzig. Rieter-Biedermann. [187–?] No. 5 in M.414.30

Bach, Johann Sebastian. *(Continued.)*

O Lord! Chorale. [4 voices with accomp. for organ.] (*In* Gounod. The Royal Albert Hall choral music. Vol. 3, pp. 12–17.) M.384.28

Ouverture in D dur für 2 Violinen, Viola, Bass, 3 Oboen, Fagott, 3 Trompeten und Pauken. Partitur. Leipzig. Breitkopf & Härtel. [189–?] No. 2 in M.410.8

Ouverture, ou suite en ré majeur pour 2 violons, viola, basse, timballes, 3 hautbois, basson, 3 trompettes . . . publiée pour la première fois par F. A. Roitzsch. [Partition.] Leipzig. Peters. [1881.] No. 7 in M.332.3

Parce and Hosanna. Choral et fugue. [S. A. T. B., with accomp. for organ.] (*In* Gounod. The Royal Albert Hall choral music. Vol. 2, pp. 20–30.) M.384.28

Passacaglia für die Orgel componirt von J. S. Bach, für grosses Orchester eingerichtet von H. Esser. Partitur. Mainz. Schott. [185–?] No. 2 in M.346.45

Passion music (according to the Gospel of St. Matthew). Words English and German. English translation and adaptation by J. S. Dwight. Full vocal score, with pianoforte mainly by Julius Stern. Boston. Ditson & Co. [1869.] M.153.1

See also his Grosse Passionsmusik.

The "Peasants' cantata" (comic cantata). [S. B. and chorus.] Adapted to English words, and edited with pianoforte accomp., by Samuel Reay. London. Weekes & Co. [1882.] No. 2 in M.194.3

[Präludium, Adagio, Gavotte e Rondo. 3 movements from violin-sonatas, transcribed for string orchestra by S. Bachrich. Wien? Gutmann? 188–?] No. 3 in M.346.34

Präludium für die Orgel. Für grosses Orchester bearbeitet von Bernh. Scholz. Partitur. Leipzig. Rieter-Biedermann. 1874. No. 1 in M.333.6

Präludium und Fuge von Joh. Seb. Bach und Choral von Abert, für Orchester eingerichtet von J. J. Abert. Partitur. Leipzig. Seitz. [186–?] No. 1 in M.346.45

Sarabande, Andante und Bourrée aus den Violinsonaten . . . für Streichorchester bearbeitet von S. Bachrich. Partitur. Wien. Wetzler. [187–?] No. 8 in M.332.3

Sechs Motetten. Partitur. [Ohne Begleitung.] Leipzig. Peters. [186–?] No. 1 in M.204.4

Contents. — Jesu, meine Freude. — Der Geist hilft unsrer Schwachheit auf. — Fürchte dich nicht, ich bin bei dir. — Komm, Jesu, komm. — Lob und Ehre und Weisheit und Dank. — Singet dem Herrn ein neues Lied.

All these motets are for eight voices except the first, which is for S. S. A. T. B.

Sicilienne. Extraite de la sonate en mib pour flûte et clavecin. Transcription pour orchestre. [Partition. Paris. 187–? Gevaert. Transcriptions pour orchestre.] No. 6 in M.343.48

Suite in D-dur (Ouverture, Air, Gavotte, Bourrée und Gigue) für Orchester. Neue Ausgabe . . . von Ferdinand David. Partitur. Leipzig. Senff. [187–?] No. 6 in M.332.3

Suite in H moll für Flöte, 2 Violinen, Viola, Violoncell und Contrabass, mit ausgeführtem Accomp. [des Klaviers] versehen . . . von Robert Franz. Partitur. Leipzig. Leuckart. [187–?] No. 5 in M.332.3

Tantum ergo. À 4 voix. [Accomp. de piano ou d'orgue.] (*In* Échos du monde religieux. Pp. 94, 95.) M.156.52

Tantum ergo. [Chorus. Accomp. for organ.] (*In* Novello. Collection of sacred music. Vol. 2, pp. 60, 61.) No. 3 in M.270.3.2

Tantum ergo, motet pour S. S. T. & B., avec accomp. d'orgue. Paris. Richault. [185–?] No. 11 in M.260.10.3

Also to be found in Novello's Motetts.

Thus ne'er Thy side forsaking. Choral. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, p. 210.) No. 74 in M.290.22.1

Toccata für die Orgel componirt von J. S. Bach, für grosses Orchester eingerichtet von H. Esser. Partitur. Mainz. Schott. [186–?] No. 3 in M.346.45

Weihnachts-Oratorium. Th. 1, 2. Mit ausgeführtem Accomp., bearbeitet von Robert Franz. Text deutsch und englisch. Partitur mit unterlegtem Clavierauszuge. Leipzig. Leuckart. [188–?] M.202.12

Bach, Johann Sebastian. *(Continued.)*

Wie sich ein Vater erbarmet. [Doppelchor.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 49–58.) No. 10 in M.202.6.3

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Il conte di Marsico. Melodramma . . . Posto in musica per sole voci di donne, con accomp. di due piano-forti dei quali uno a 4 mani. Milano. Ricordi. [1839?] 2 v. in 1. M.261.15

Baldur's Tod. *Opera.* For the MUSIC see **Kistler.** For the LIBRETTO see **Sohlern.**

Baldwin, Ralph L.
Sweet is the light of Sabbath eve. [Anthem. Accomp. for organ.] Boston. Schmidt. 1894. No. 4 in M.203.26

Balen, Il, del suo sorriso. *Song.* VERDI. Verdi album. No. 22 in M.236.5

Balfe, Michael William.
The Alpine lay. [Song, S. or T. Accomp. for pianoforte.] Boston. Ditson. [185–?] No. 24 in M.192.9.1
Annabel Lee. Ballad [A. or BAR. Accomp. for pianoforte]. Boston. Ditson & Co. [185–?] No. 1 in M.192.9.1
The armourer of Nantes. A grand romantic opera in 3 acts. The libretto by J. V. Bridgeman, the music by M. W. Balfe. [Accomp. for pianoforte.] London. Addison & Lucas. [1863.] M.261.3
Behold the happy home. Ballad [s. or T. Accomp. for pianoforte]. Boston. Prentiss & Clark. [185–? Music in the Maid of honor.] No. 22 in M.192.9.1
Blanche de Nevers, an opera in 4 acts . . . Written by John Brougham. Composed by M. W. Balfe. [Accomp. for pianoforte.] London. Addison & Lucas. [1864?] M.251.36
The Bohemian girl . . . Written by Alfred Bunn. Composed by M. W. Balfe. [Vocal score.] London. Chappell. [186–?] M.362.14
Same. La Bohémienne, grand opéra en 4 actes, poëme de Mr. de St. Georges, musique de M. W. Balfe. Partition chant et piano. Paris. Gérard & cie. [1862?] Plate. M.255.32
Same. Die Zigeuner. Oper in 3 Acten [von A. Bunn]. Musik von Balfe. [Partitur.] Manuscript. [185–?] 3 v. M.152.32
The bondman, a grand opera, in 3 acts, . . . Written by Alfred Bunn. Composed by M. W. Balfe. [Accomp. for pianoforte.] London. Chappell. [184–?] M.251.35
The canteeneer. Concert song [s. Accomp. for pianoforte]. Boston. Ditson & Co. [185–?] No. 2 in M.192.9.1
Catherine Grey, a grand opera. Written by George Linley. Composed by M. W. Balfe. [Accomp. for pianoforte.] London. Cramer, Addison & Beale. [1837.] M.261.6
The churchyard wall. [Song, BAR. Accomp. for pianoforte.] Boston. Ditson. [185–?] No. 25 in M.192.9.1
Come away to the sands. [Song, S. or T. with accomp. for pianoforte.] Boston. Ditson. [185–?] No. 3 in M.192.9.1
Come into the garden, Maud. Serenade [T.]. With accomp. for the piano forte. Boston. Ditson & Co. [1858?] No. 4 in M.192.9.1
Come with the gipsy bride. Song [s.], with chorus ad lib.

Balfe, Michael William. *(Continued.)*

In the opera of The Bohemian girl. [Accomp. for pianoforte.] London. Chappell. [184–?] No. 26 in M.235.7.1

Could'st thou but know. [Song, T. Accomp. for pianoforte.] Boston. White, Smith & Perry. 1869. No. 23 in M.192.9.1

The day is done. [Song, A. or BAR. Accomp. for pianoforte.] Boston. Ditson & Co. [186–?] No. 5 in M.192.9.1

The enchantress, an opera in 3 acts. Written by M. de St. Georges & Alfred Bunn. Composed by M. W. Balfe. [Accomp. for piano.] London. Chappell. [1845.] M.261.9

[Enrico IV. Cavatine, duette e cori nell' opera. Accomp. di piano.] Milano. Lucca. [183–?] M.350.2

L'étoile de Séville. Opéra en quatre actes, partition piano et chant. Paroles d'Hipp. Lucas. Musique de M. W. Balfe. Paris. Schonenberger. [1845?] M.390.42

Falstaff, a grand opera. The poetry by M. Maggioni. The music by M. W. Balfe. [Accomp. for piano.] London. Cramer, Addison & Beale. [1838?] M.261.1

Farewell, dear home. Ballad [A. or BAR. Accomp. for pianoforte]. Boston. Ditson & Co. [186–?] No. 6 in M.192.9.1

The first kiss. Song [BAR. Accomp. for pianoforte]. Boston. Ditson & Co. [185–?] No. 26 in M.192.9.1

Forget thee. Song or duet [A. BAR. Accomp. for pianoforte]. New York. Gordon. [186–?] No. 7 in M.192.9.1

Fresh as a rose. Ballad [T. Accomp. for pianoforte]. Boston. Ditson & Co. [186–?] No. 8 in M.192.9.1

Gentle Nellie Gray. Song [BAR.] and chorus [A. T. B. B. Accomp. for pianoforte]. Boston. Ditson & Co. [185–?] No. 9 in M.192.9.1

Gently o'er the rippling water. [Song, S. or T., with accomp. for pianoforte.] Boston. Ditson & Co. [185–?] No. 10 in M.192.9.1

The gipsy chorus, in the opera of The Bohemian girl. London. Chappell. [184–?] No. 25 in M.235.7.2

Go, lovely rose. [Song, T., with accomp. for pianoforte.] Boston. Ditson & Co. [185–?] No. 11 in M.192.9.1

Good night! beloved. Serenade [T. Accomp. for pianoforte]. Boston. Ditson & Co. [186–?] No. 12 in M.192.9.1

The green trees whispered low and mild. [Song, T. Accomp. for pianoforte.] Boston. Ditson & Co. [186–?] No. 27 in M.192.9.1

Guide me, O Thou great Jehovah. Anthem. Arranged and adapted from Balfe by Howard M. Dow. [Accomp. for pianoforte.] Boston. Russell & Co. 1876. No. 33 in M.190.2

Gushing from this living fountain. [Song, S. or T. Accomp. for pianoforte.] Boston. Ditson & Co. [185–?] No. 13 in M.192.9.1

Ho girato tutto il mondo. Aria per basso. [Accomp. di pianoforte.] Paris. Mayand & cie. [185–? La lira d'Italia.] No. 14 in M.192.9.1

I love you. Song [T. Accomp. for pianoforte]. London. Davison & Co. [185–?] No. 15 in M.192.9.1

I'm a merry Zingara. Song [S. Accomp. for pianoforte]. Boston. Ditson. [185–?] No. 18 in M.192.9.1

I'm leavin' hame, my Willie. Scotch ballad [A. Accomp. for pianoforte]. London. Addison, Hollier & Lucas. [185–?] No. 19 in M.192.9.1

I'm not in love, remember. Song [S. Accomp. for pianoforte]. London. Davison & Co. [185–?] No. 20 in M.192.9.1

I'm with you once again. [Song, A. or BAR. Accomp. for pianoforte.] Boston. Ditson & Co. [185–?] No. 21 in M.192.9.1

I wandered by the brookside. Ballad [A. or BAR. Accomp. for pianoforte]. Boston. Ditson & Co. [186–?] No. 16 in M.192.9.1

If I could change. Ballad [A. or BAR. Accomp. for pianoforte]. Boston. Ditson & Co. [186–?] No. 17 in M.192.9.1

Joan of Arc, a grand opera. Written by Edward Fitzball [pseud.]. Composed . . . by M. W. Balfe. [Accomp. for pianoforte.] London. Cramer, Addison & Beale. [1837.] M.261.7

Balfe, Michael William. *(Continued.)*

Keolanthe, oder das Traumbild. Grosse Oper in 3 Akten. Clavierauszug ohne Ensembles und Finales. Wien. Spina. [1854?] M.261.12

Lady Mildred. [Song, T. Accomp. for pianoforte.] London. Cramer & Co. [186–?] No. 1 in M.192.9.2

Let me whisper in thine ear. Ballad [T. Accomp. for pianoforte]. Boston. Ditson & Co. [185–?] No. 2 in M.192.9.2

Letty, the basket maker. Comic opera in three acts. Written by Palgrave Simpson. Composed by M. W. Balfe. [Vocal score. Accomp. for pianoforte.] London. Hutchings & Romer. [186–?] M.390.43

The original title of this opera was The devil's in it.

The light of other days. [Song, S. or T. Accomp. for pianoforte.] Boston. Davenport. 1877. No. 13 in M.192.9.2

Magenta, or "Sound, trumpet, sound." Song [A. or BAR. Accomp. for pianoforte]. London. Boosey. [186–?] No. 3 in M.192.9.2

The maid of Artois. A grand opera in 3 acts . . . The words by Alfred Bunn. The music by M. W. Balfe. Arranged for the piano forte by Jules Benedict. London. Cramer, Addison & Beale. [1846?] M.251.34

The maid of honor. [Overture and 19 numbers of the opera. Text by Edward Ball. Music by Balfe. Accomp. for pianoforte.] London. Chappell. [1847?] 20 parts in 1 v. M.391.1

Margaretta. [Song, BAR. Accomp. for pianoforte.] Boston. Ditson & Co. [186–?] No. 4 in M.192.9.2

Mazeppa, a cantata, written by Jessica Rankin, composed by M. W. Balfe. [Accomp. for pianoforte.] London. Cramer, Beale & Wood. [186–?] M.270.7

The moon is up. [Song, A. or BAR. Accomp. for pianoforte.] Boston. Ditson & Co. [186–?] No. 14 in M.192.9.2

Moro, or the painter of Antwerp. Grand opera in 3 acts, with a prologue. Translated [from Piave] and adapted by W. A. Barrett. Music by M. W. Balfe. [Accomp. for pianoforte.] London. Cramer & Co. [1882.] M.255.31

Der Mulatte. Romantische Oper in 3 Acten. Nach dem Englischen des Alfred Bunn von J. C. Grünbaum. Musik von M. W. Balfe. Vollständiger Clavierauszug. Wien. Mechetti. [185–?] M.261.11

My native land. [Bravura song, S. or T. Accomp. for pianoforte.] Boston. Ditson & Co. [185–?] No. 5 in M.192.9.2

Norah, darling, don't believe them. Irish ballad [T. Accomp. for pianoforte]. Boston. Ditson & Co. [186–?] No. 6 in M.192.9.2

"O take me to thy heart again." Song [A. Accomp. for pianoforte]. London. Davison. [185–?] No. 8 in M.192.9.2

O weep not, lady. [Song, BAR. Accomp. for pianoforte.] Boston. Ditson & Co. [185–?] No. 7 in M.192.9.2

O what full delight. Final rondo [and chorus from the Bohemian girl]. London. Chappell. [184–?] No. 12 in M.235.7.2

One smile from thee. Song [A. or BAR. Accomp. for pianoforte]. Boston. Ditson & Co. [185–?] No. 9 in M.192.9.2

Pealing chimes. Four part song. London. Hutchings & Romer. [185–?] No. 2 in M.157.23

The power of love. Part-song. Arranged by W. H. Birch. (*In* The Choralist. Vol. 1, pp. 33–36.) No. 11 in M.157.5.1

Le puits d'amour. Opéra comique en 3 actes. Paroles de Scribe et de Leuven [pseud.]. Musique de M. W. Balfe. [Partition. Paris. 1843.] M.261.13

Same. Partition piano et chant. Paris. Bernard-Latte. [1843?] M.362.15

The Puritan's daughter, an opera in 3 acts. The libretto by J. V. Bridgeman, the music by M. W. Balfe. [Accomp. for pianoforte.] London. Addison, Hollier & Lucas. [1861?] M.261.2

The quadroon girl. Song [A. or B. Accomp. for pianoforte]. London. Boosey & Co. [186–?] No. 19 in M.192.9.2

The reaper and the flowers. [Song, A. or B. Accomp. for pianoforte.] Boston. Ditson & Co. [186–?] No. 17 in M.192.9.2

The rose of Castille, opera, in 3 acts, written by A. Harris & E. Falconer [pseud.], the music . . . by M. W. Balfe.

Balfe, Michael William. *(Continued.)*
[Accomp. for pianoforte.] London. Cramer & Co. [1857?] M.261.8
The rowan tree. [Song, A. or B. Accomp. for pianoforte.] Boston. Ditson & Co. [189–?] No. 16 in M.192.9.2
The sands of Dee. [Song, S. or T. Accomp. for pianoforte.] London. Boosey & Co. [186–?] No. 15 in M.192.9.2
Satanella; or, the power of love. Romantic opera in 4 acts. Written by E. Falconer [pseud.] & A. Harris. Composed by M. W. Balfe. [Vocal score.] London. Boosey. [1858.] M.328.2
Si tu savais, "Didst thou but know." Romance [T. Accomp. for pianoforte]. London. Davison & Co. [186–?] No. 10 in M.192.9.2
The music is the same as in Coulds't thou but know.
The Sicilian bride. [Overture, airs, duets, songs, etc. Pianoforte accomp.] London. Chappell. [187–?] 11 parts in 1 v. M.237.21
The words are by Alfred Bunn.
The siege of Rochelle, a grand opera. The poetry by E. Fitzball [pseud.]. Composed . . . by M. W. Balfe. [Accomp. for piano.] London. Cramer, Beale & Co. [1836?] M.261.4
The sleeping queen, comic opera in 2 acts. Written by Henry Farnie. Composed by M. W. Balfe. [Accomp. for pianoforte.] London. Cramer & Co. [1863.] M.261.10
"Smile, O heaven, upon the day!" Chorus from "Satanella." [Accomp. for pianoforte. London. Boosey & Co. 186–?] No. 68 in M.157.5.2; No. 13 in M.157.1
The spirit of light. Cavatina [S. or T. Accomp. for pianoforte]. Boston. Ditson & Co. [186–?] No. 18 in M.192.9.2
The sun upon the silent hills. [Song, S. or T. Accomp. for pianoforte.] Boston. Ditson & Co. [185–?] No. 20 in M.192.9.2
Sweet blossom of parental joy. Duet [S. T.] in the opera The siege of Rochelle. [Accomp. for pianoforte.] Boston. Ditson. [185–?] No. 11 in M.192.9.2
Sweetheart. A bird's song [S. or T. Accomp. for pianoforte]. Boston. Ditson & Co. [186–?] No. 12 in M.192.9.2
Il talismano (The talisman), or the Knight of the leopard. A grand romantic opera in 3 acts. English libretto by Arthur Matthison. Italian translation by Sigr. Zaffira. Music by M. W. Balfe. [Accomp. for piano.] New York. Pond & Co. 1874. M.261.5
Then lady, wake. [Song, T. Accomp. for pianoforte.] Boston. Ditson & Co. [185–?] No. 21 in M.192.9.2
Threads of gold. Ballad [S. or T. Accomp. for pianoforte]. Boston. Ditson & Co. [186–?] No. 22 in M.192.9.2
Through wood and through forest. Hunting glee [T. T. B. B.], in the opera of The bondman. London. Chappell. [184–?] No. 29 in M.235.7.2
Till thou sought'st my happy cot. Ballad [T.] from The maid of honor. [Accomp. for pianoforte.] Boston. Oakes. [185–?] No. 23 in M.192.9.2
To me the world's an open book. [Song, A. or B. Accomp. for pianoforte.] Boston. Ditson & Co. [185–?] No. 24 in M.192.9.2
'Twas he, my only thought. Ballad [S.] in the opera Bianca the bravo's bride. [Accomp. for pianoforte.] London. Boosey. [186–?] No. 25 in M.192.9.2
'Twas in that garden beautiful. [Song, S.] In The siege of Rochelle. [Accomp. for pianoforte.] Boston. Ditson. [185–?] No. 26 in M.192.9.2
Die vier Haimons Kinder; komische Oper in 3 Aufzügen nach dem Französischen der Herrn Leuven [Pseud.] u. Brunswick [Pseud.] von F. Ritter von Seÿfried. Musik von Balfe. [Partitur.] Manuscript. [184–?] 2 v. M.230.6
Same. Komische Oper in 3 Acten, nach dem Französischen . . . von J. Kupelwiser. Musik von M. W. Balfe. [Clavierauszug.] Wien. Diabelli & Co. [184–?] M.261.14
We may be happy yet. Ballad [S. or T.] in The daughter of St. Mark. [Accomp. for pianoforte.] Boston. Ditson & Co. [185–?] No. 27 in M.192.9.2
What's a tear? Ballad [S. or T. Accomp. for pianoforte]. Boston. Ditson & Co. [186–?] No. 28 in M.192.9.2

Balfe, Michael William. *(Continued.)*
Woman's heart. Romance [S. or T.] in The enchantress. [Accomp. for pianoforte.] Boston. Ditson. [186–?] No. 29 in M.192.9.2
Write to me. [Song, T. Accomp. for pianoforte.] Boston. Ditson. [185–?] No. 30 in M.192.9.2
Yon moon o'er the mountain. Romance [S. or T. Accomp. for pianoforte]. New York. Atwill. [184–?] No. 31 in M.192.9.2
Die Zigeuner. See his The Bohemian girl.

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Barrett, W. A. Balfe: his life and work. London. 1882. Portraits. Plates. M.126.21
Kenney, C. L. A memoir of Michael William Balfe. London. 1875. Portrait. Plate. Facsimile. M.105.6
Neumann, W. William Balfe. . . . Cassel. 1856. Portrait. No. 3 in M.205.15
St. Leger, H. J. Reminiscences of Balfe. London. [1870.] No. 4 in M.128.32

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The devil's elixir. The music by G. Herbert Rodwell. No. 2 in M.391.56
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The Lord of the Isles. The music by G. Herbert Rodwell. M.264.15
Lurline. Grand romantic opera. Composed by W. V. Wallace. M.294.13
The maid of honor. [Music by Balfe.] M.391.1
Maritana, a grand opera, in three acts, by Edward Fitzball [pseud.]. The music by W. V. Wallace . . . London. Johnson. [184–?] No. 8 in M.145.25
Libretto only.
Same. The music by M. V. Wallace. M.294.9
[Paul Clifford.] The music . . . by G. Herbert Rodwell and John Blewitt. No. 2 in M.390.40
Raymond & Agnes, a grand opera. The music by Edward J. Loder. M.366.30
The robber's bride. A grand opera. Composed by Ferdinand Ries. M.264.11
She stoops to conquer, an opera. Composed by G. A. Macfarren. M.263.27
The siege of Rochelle, a grand opera. Composed . . . by M. W. Balfe. M.261.4
Uncle Grayling, or Queen of the Thames, or the anglers. Operetta. The music by J. S. Hatton. M.292.22

Ball, Edward, *translator.*
Scribe, A. E. [The crown jewels.] No. 11 in M.145.25

Ball, J. Meredith.
A poor soul sat sighing. [Part-song.] London. Jefferys. [187–?] No. 36 in M.121.3

Ball, T. Hanly.
Sketch of Handel and Beethoven. London. Skeet. 1864. M.101.13

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Hymn of the night, a sacred work. The music by Sigismund Neukomm. No. 5 in M.221.15

Ball, William, *editor.*
The musical gem; a souvenir for 1833. Edited by N. Mori and W. Ball. M.158.2

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Ballabile. *For orchestra.* Boekelman. No. 4 in M.358.22

Ballad, The, of a knight and his daughter. *Chorus.* For the Music see **Parker, H. W.** For the Libretto see **Stolberg-Stolberg.**

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Ballad singer, The. *Song.* Linley, G. [Songs.] Vol. 1. No. 13 in M.235.19.1

Ballade. *For orchestra.* Glazunov. No. 1 in M.406.12
Pirani. No. 3 in M.406.56

Ballade de la reine Marguerite de Valois. *Song.* Meyerbeer. 40 mélodies. No. 1 in M.157.38

Ballade de minuit. *For violoncello.* Séligmann. No. 8 in M.210.6; etc.

Ballade des Harfners. *Song.* SCHUMANN, R. A. Lieder . . . aus Wilhelm Meister. No. 11 in M.244.15.3; etc.

Ballade et polonaise de concert. *For violin.* VIEUXTEMPS. No. 3 in M.410.4

Ballade serbe. *Song.* VAUCORBEIL. Mélodies. M.213.25

Ballade vom Haideknaben. *Song.* SCHUMANN, R. A. Werke. Serie 13, Band 4. M.316.1.13.4

Balladine et Casquenfer. *Opera.* For the MUSIC see **Barbier, F. É.** For the LIBRETTO see **Blondelet.**

Ballads.

See also **Songs.** With music.

BACH, A. B. The art ballad: Loewe and Schubert. Edinburgh. 1890. M.107.18

CHAPPELL, W. A collection of national English airs, consisting of ancient song, ballad & dance tunes. The airs harmonized by W. Crotch, G. A. Macfarren, and J. Augustine Wade. [London.] 1839, 40. 2 v. M.121.16

CHOPIN, F. F. Balladen für das Pianoforte. Werke. Band 1. M.316.2.1

CHRISTIE, W., *editor.* Traditional ballad airs. Arranged for the pianoforte and harmonium, from copies in Aberdeen, Banff and Moray, by W. Christie, M.A., and the late Wm. Christie, Monquhitter. Edinburgh. 1876, 81. 2 v. M.121.12

JEWITT, L., *editor.* The ballads & songs of Derbyshire. With illustrative notes . . . London. 1867. M.103.15

LA VILLEMARQUÉ, T. C. H. H. DE. Ballads and songs of Brittany. By Tom Taylor. Translated from the "Barsazbreiz." With some melodies harmonized by Mrs. Tom Taylor. London. 1865. M.106.4

RIMBAULT, E. F. Musical illustrations of Bishop Percy's Reliques of ancient English poetry. A collection of old ballad tunes, &c. London. 1850. M.123.7

Ballande, Hilarion.

La parole, ou l'art de dire et d'exprimer appliqué à la causerie, au professorat à la lecture à haute voix . . . Paris. Dentu. 1868. M.198.4

Ballard, Charles.

L'album d'un jaloux. (*In* Foyer de l'Opéra. Tome 2, pp. 39–142.) M.129a.5.2

Ballerina amante, La. *Opera.* For the MUSIC see **Cimarosa.**

Ballet.

ADICE, G. L. Théorie de la gymnastique de la danse théâtrale. Paris. 1859. M.121.29

BLAZE, F. H. J. La danse et les ballets, depuis Bacchus jusqu'à Taglioni. Par Castil-Blaze. Paris. 1832. M.129.26

HEATH, C. Beauties of the opera and ballet. London. [1845.] M.123.9

Ballet-comique, Le, de la reine. *Opera.* For the MUSIC see **Baltazarini.** For the LIBRETTO see **La Chesnaye.**

Ballet d'autrefois. *Duets.* For the MUSIC see **Godard, B. L. P.** For the LIBRETTO see **Boyer.**

Ballet de la reine.

CELLER, L. Les origines de l'opéra et le Ballet de la reine (1581). Paris. 1868. M.129.33

Ballet girl, The. *Opera.* For the MUSIC see **Kiefert.** For the LIBRETTO see **Tanner.**

Ballet music.

See also **Pantomimes.**

ADAM, Adolphe C. Giselle, ou, les wilis. Ballet pantomime en 2 actes . . . [Partition réduite pour le piano.] M.404.37

BALTAZARINI. Ballet comique de la royne. [Choix de pièces dans le ballet. Partition.] (*In* Deldevez. Fondation de l'opéra en France.) No. 1 in M.356.11

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BAYER, J. Der Kinder Weihnachtstraum. Ballet in 1 Acte u. mehreren Bildern von Robert Köller. Musik von Josef Bayer. Clavierauszug. No. 1 in M.255.42

—— Rouge et noir. Ballet in 1 Acte und 3 Bildern. Clavierauszug. No. 2 in M.255.42

—— Sonne und Erde. Ballet in vier Abtheilungen, und eilf Bildern von J. Hassreiter und F. Gaul. Musik von Josef Bayer. [Klavier-Auszug.] No. 1 in M.384.1

—— Ein Tanz-Märchen. Grosses Ballet in 1 Vorspiel, 3 Abtheilungen und 15 Bildern, von J. Hassreiter und F. Gaul. Musik von Josef Bayer. Clavierauszug. No. 3 in M.255.42

BISHOP, H. R. [Caractacus.] The overture, quartetto, & most favorite airs in the grand ballet of Caractacus. [Piano score.] No. 3 in M.391.8

—— [Sadak and Kalasrade.] The overture, songs, marches, and a selection of the favorite airs in the grand Asiatic spectacle, Sadak & Kalasrade; or the waters of oblivion. Composed by Henry R. Bishop. The action &c. arranged by Charles Farley. M.396.12

—— Tamerlane et Bajazet, the new grand heroic ballet . . . The ballet by Sig^r. Rossi, the music composed, selected, and the whole arranged for the pianoforte, by H. R. Bishop. No. 2 in M.396.17

BIZET. Ägyptischer Tanz aus der Oper „Djamileh." Partitur. No. 4 in M.405.5

—— Tanz der Hindus aus der Oper „Die Perlenfischer." Partitur. No. 4 in M.405.5

BLOCKX. Kermesse flamande extraite de Milenka. Ballet-pantomime en un acte et deux tableaux. [Partition.] No. 3 in M.358.22

BOUVAL. Laïs, ou, le scandale du Louvre. Ballet mimé en 1 acte de L. Roger-Milès & Charles Akar. Musique de Jules Bouval. [Partition pour piano.] No. 2 in M.384.1

CHABRIER. Danse slave [dans] Le roi malgré lui. [Partition.] No. 2 in M.358.23

—— Fête polonaise [dans] Le roi malgré lui. [Partition.] No. 3 in M.358.23

CHERUBINI. Balletmusik für grosses Orchester aus der Oper Anacreon. Revidirte Ausgabe. Von Joh. N. Cavallo. Partitur. No. 2 in M.336.6

—— Zwischenact- und Ballet-Musik aus der Oper Ali Baba für grosses Orchester. Herausgegeben von Carl Reinecke. Partitur. No. 1 in M.336.6

COWEN. The language of flowers. Suite de ballet. Full score. M.331.14

DELDEVEZ. Suite de ballets pour orchestre. Op. 27. Partition. M.356.13

DELIBES. Le roi s'amuse, de Victor Hugo. Scène du bal. Airs de danse dans le style ancien. Partition. No. 1 in M.343.51

—— Sylvia. Ballet. Suite d'orchestre. Partition. M.343.52

—— Sylvia, ou la nymphe de Diane, ballet en trois actes et cinq tableaux de Jules Barbier & Mérante . . . Partition piano. M.384.2

DUBOIS, F. C. T. La farandole. Ballet en 2 actes et 3 tableaux, de Ph. Gille, Arnold Mortier et L. Mérante. Musique de Théodore Dubois. [Partition pour piano.] No. 2 in M.305.17

DUVERNOY. Bacchus, ballet en trois actes et cinq tableaux de Georges Hartmann & J. Hansen (d'après un poème de Mermet). Musique de Alphonse Duvernoy. [Partition piano.] M.384.4

FORSTER, J. Der Spielmann. Phantastisches Ballet. Orchester-Partituren: Mazurka, Violin-Solo, Scene und Walzer, Finale. No. 2 in M.331.7

GANNE. L'heureuse rencontre. Divertissement-Watteau mêlé de chant par L. Roger-Milès et Charles Akar. Musique de Louis Ganne. No. 2 in M.384.17

GASTINEL. Le rêve. Ballet en 2 actes et 3 tableaux de MM. Édouard Blau et J. Hansen. Musique de Léon Gastinel. Partition pour piano, réduite par F. Kœnig. No. 1 in M.256.20

GLAZUNOV. L'hiver. Premier tableau du ballet „Les saisons." Op. 67a. Partition. No. 1 in M.410.31

—— Pas de caractère. (Genre slave-hongrois.) Pour orchestre. Op. 68. Partition. No. 2 in M.410.31

—— Raymonda. Ballet en trois actes. Sujet de Lydie Pachkoff et de Marius Petipa. Musique par Alexandre Glazounow. [Partition.] M.402a.35

Ballet music. *(Continued.)*

GLAZUNOV. Ruses d'amour. Pastorale Watteau. Ballet en un acte par Marius Petipa. Musique de A. Glazounow. [Partition.] M.406.47

—— Les saisons. Ballet en un acte et quatre tableaux, composé par Marius Petipa. Musique de Alexandre Glazounow. [Partition.] M.406.48

GLUCK. Airs de ballet disposés en suite d'orchestre. Suite 1, 2. [Partition.] No. 1, 2 in M.343.43

—— Ballet-Musik (Aria per gli atleti, Chaconne und Gavotte) aus Paris und Helena. Herausgegeben von Carl Reinecke. Partitur. No. 3 in M.332.19

—— Ballet-Suite. Balletstücke aus Opern von Chr. W. Gluck für Orchester frei bearbeitet von Felix Mottl. [Partitur.] No. 4 in M.403.39

—— Don Juan. Ballet. Vollständiger Klavierauszug von Friedrich Wollank. No. 3 in M.350.4

—— Same. [2. Serie.] No. 1 in M.410.32

GODARD, B. L. P. Ballet d'autrefois. (Old world ballet.) Petite scène à deux personnages. Poëme de Georges Boyer. Translated by M. C. Gillington (Mrs. G. F. Byron). Musique de Benjamin Godard. No. 2 in M.384.20
The title-page and text are in French and English.

GRANDVAL. [Mazeppa.] Ballet de Mazeppa. Opéra. Partition d'orchestre. No. 3 in M.406.50

GREGH. Arlette, pantomime-ballet en 2 actes (2 tableaux) de Fernand Beissier, musique de Louis Gregh. Partition piano, 2 mains. No. 1 in M.384.7

GRÉTRY, A. E. M. Drei Tanzstücke aus Grétry's heroischem Ballet „Céphale et Procris" zum Konzertvortrag frei bearbeitet von Felix Mottl. 1. Tambourin. 2. Menuetto. 3. Gigue. [Partitur.] No. 2 in M.410.32

GROSSMANN. Trois airs de ballet. Partition. No. 2 in M.358.26

GUIRAUD. Danse persane. Air de ballet. Partition. No. 2 in M.358.15

—— Gretna-Green. Ballet en 1 acte de Ch. Nuitter [pseud.] & Mérante. Musique de E. Guiraud. Partition réduite pour piano. No. 1 in M.276.10

HARTOG. Sevilliana. Air de ballet. Partitur. No. 2 in M.358.13

HOELLERER. Pas de quatre pour grand orchestre. [Partition.] M.333.1

LALO. Namouna. Suite d'orchestre extraite du ballet en deux actes. [1ère,] 2e suite. Partition. M.404.86

LE BORNE. L'idole aux yeux verts. Ballet-pantomime en deux actes de Raoul Lefebvre. Chorégraphie de J. Hansen. Musique de Fernand Le Borne. Partition complète. [Accomp. de piano.] No. 2 in M.384.7

LEFEBVRE, C. É. Divertissement de Djelma, opéra. Partition. No. 4 in M.406.51

LEGRAND-HOWLAND. Pippo. Ballet en deux tableaux. [Partition pour piano.] No. 2 in M.384.5

LINDPAINTNER. Aglaë, l'élève de l'Amour. Ballet anacréöntique en 1 acte de Philippe Taglioni. Composé . . . par P. Lindpaintner. [Partition pour piano.] No. 1 in M.232.39

—— Danina, oder Joko, der brasilianische Affe, Ballet in 4 Acten von Ph. Taglioni, in Musik gesetzt . . . von Lindpaintner. Clavier-Auszug. M.232.37

LORENZ, C. A. [Harald und Theano.] Taubenlied und Balletmusik aus der Oper „Harald und Theano." Partitur. No. 3 in M.403.95

MACKENZIE, A. C. Ballet music and rustic march from the opera "Columba." [Full score.] M.331.26

MASSENET. Le Cid. Opéra. Ballet. Partition. M.403.100

MESSAGER. Une aventure de la Guimard. Ballet en un acte. [Partition piano et chant.] No. 1 in M.389.14

—— Les deux pigeons. Ballet en 3 actes, d'après la fable de La Fontaine par Henry Régnier & Louis Mérante. Musique de André Messager. Partition piano seul. M.394.19

MÉTRA. Le repos de Mikado. Morceau détaché [du ballet Yedda] pour orchestre. Partition. No. 4 in M.343.15

MOZART. Balletmusik zur Oper Idomeneo. Partitur. Werke. Serie 5, No. 14. No. 2 in M.315.1.5.7

Ballet music. *(Continued.)*

NAUMANN, J. G. [Medea.] Le sort de Médée. Grand ballet pantomime, de l'invention du Sieur Lauchery, mis en musique par le Sieur Naumann. Arrangé pour le clavecin par J. C. F. Rellstab. No. 4 in M.225.26

NOSZKOVSKI. Zigeunertanz (Taniec-Cygański) und ukrainischer Tanz [Kołomyjka) . . . Balletmusik aus dem Volksschauspiel: Die einsame Hütte, für Orchester. Partitur. No. 2 in M.410.51

PIRANI. Scènes de ballet pour orchestre. [Partition.] No. 4 in M.331.9

PFOHL. Eine Balletszene für grosses Orchester. Op. 12. Partitur. No. 2 in M.406.56

PUGNI. The grand ballet of Ondine, or La naiade. Composed by M. Perrot, the music . . . by C. Pugni. [Pianoforte score.] M.235.21

PUGNO. Viviane. Ballet en 5 actes et 6 tableaux, de Edmond Gondinet. Musique de R. Pugno & C. Lippacher. Partition pour piano solo. M.297.23

RAMEAU. Castor et Pollux. Fragments disposés en suite d'orchestre. Partition. No. 3 in M.343.48

—— Drei Balletstücke für Orchester. Zum Konzertvortrag frei bearbeitet von Felix Mottl. [Partitur.] No. 1 in M.404.5

—— Drei Balletsuiten . . . eingerichtet von Hermann Kretzschmar. Partitur. No. 2–4 in M.404.5

RIGHINI. Minerva belebt die Statuen des Dädalus. Ein pantomimischer Tanz. Klavierauszug. No. 1 in M.350.11

RIMSKI-KORSAKOV. [Mlada.] Suite pour orchestre tirée de l'opéra-ballet Mlada. Partition. No. 3 in M.410.79

RIOTTE. Elisené, oder der Wald bey Hermannstadt. Grosses pantomimisches Ballet . . . Vollständiger Clavier-Auszug. No. 2 in M.350.11

ROYER, J. N. P. Zaïde, ballet héroïque [de l'Abbé Delamare], mis en musique par Mr. Royer. 2e édition. [Partition.] M.400.28

RUBINSTEIN. Balletmusik für Orchester aus der Oper Der Dämon. Partitur. No. 2 in M.345.11

—— Balletmusik für Orchester aus der Oper Nero. Partitur. No. 2 in M.342.28

—— Balletmusik und Hochzeitszug für Orchester, aus der Oper Feramors. Partitur. No. 1 in M.345.11

—— Die Rebe (La vigne). Ballet in 3 Acten (fünf Bildern) von Taglioni, Grandmougin und Hansen. Musik von Anton Rubinstein. Vollständiger Clavierauszug [zu vier Händen]. M.200.13

SAINT-SAËNS. Airs de ballet de Parysatis. Partition. No. 1 in M.406.29

—— Danse des prêtresses de Dagon, de Samson & Dalila. Partition. No. 1 in M.404.12

—— Étienne Marcel. Opéra. Airs de ballet. Partition. No. 2 in M.342.31

—— Fantaisie pour orchestre sur Javotte. Ballet. Partition. M.406.28

—— Javotte. Ballet en 1 acte et 3 tableaux de J. L. Croze. Musique de C. Saint-Saëns. Partition pour piano seul. No. 2 in M.193.10

SCHUBERT, F. P. [Rosamunde.] Ballet-Musik. Partiturausgabe. No. 3 in M.334.17

SMETANA. Zwei Wittwen, komische Oper. Ballet-musik. Partitur. No. 5 in M.405.57

TCHAIKOVSKI, P. I. Casse-noisette. Ballet-féerie, en 2 actes. Danses caractéristiques. Partition. No. 3–8 in M.404.26

—— Der Nussknacker. (Casse-noisette.) Ballet-Feerie in zwei Acten. Vollständiger Clavierauszug von S. Taneeff. M.384.10

—— Suite pour grand orchestre, tirée de la partition du ballet Casse-noisette. Partition. No. 4 in M.342.43

THOMAS, C. L. A. [Françoise de Rimini. Opéra. Ballet. Partition.] M.404.28

THOMÉ. [Les noces d'Arlequin. Ballet-pantomime. Partition.] No. 1 in M.333.20

VIDAL, P. A. L'impératrice. Ballet-féerie en deux actes et

Ballet music. *(Continued.)*
un prologue. Poème de Jean Richepin. Musique de Paul Vidal. [Pour piano.] No. 2 in M.383.42
—— La maladetta. Ballet en deux actes et quatre tableaux. Partition [piano]. M.394.62
VIZENTINI. Ordre du roi. Grand ballet en 4 actes et 5 tableaux. [Partition de piano.] M.331.13
WENZEL. La cour d'Amour. Ballet en 3 actes de Balbiani. Musique de L. de Wentzel. Partition pour piano. No. 1 in M.326.25
—— The press. Ballet in one act and three tableaux. Invented by C. Wilhelm . . . Produced and arranged by Madame Katti-Lanner. Lyrics by Horace Lennard. Music by Leopold Wenzel. M.397.75

Balletszene, Eine. *For orchestra.* PFOHL. No. 2 in M.406.56

Balleyguier, Delphin.
L'Alceste de Gluck. Notice historique (1776–1861). Paris. Tresse. [1861.] No. 4 in M.197.3
An autograph letter of Balleyguier is inserted.

Ballière de Laissement, Charles Louis Denis.
Théorie de la musique. Paris. Didot. 1764. M.205.1

Ballo, Un, in maschera. *Opera.* For the MUSIC see **Verdi.** For the LIBRETTO see **Somma.**

Ballot de Sovot, ——, *editor.*
RAMEAU, J. P. Platée (ou Junon jalouse). Comédie-ballet. Paroles de Autreau [retouchées par] Ballot de Sovot . . . M.297.34

Balmy gale. *Part-song.* HORSLEY, W. No. 13 in M.235.9.4; etc.

Balmy sweetness. *Glee.* BAYLEY, W. No. 5 in M.237.9

Balmy zephyrs. *Part-song.* WEBBE, S. No. 47 in M.235.17.3; etc.

Balocchi, Vincenzo.
Moïse. Opéra en 3 actes. Musique de M. Rossini. [Paroles de Balocchi et Étienne.] Paris. André. 1832.
Contains the libretto only. No. 3 in M.370.37
Same. Opéra . . . par G. Rossini. [Paroles de Balocchi et Étienne.] M.264.21; etc.
Le siége de Corinthe. Tragédie lyrique en 3 actes, paroles de MM*** [Balocchi et Soumet]; musique de M. Rossini. Paris. Jonas. 1836. No. 2 in M.370.37
The libretto only.
Same. Tragédie lyrique. [Paroles de Balocchi et Soumet. Musique de] G. Rossini. M.226.14; etc.
Same. The siege of Corinth. Opera [by Balocchi and Soumet]. Composed by G. Rossini. M.226.14; etc.
The words are in French and English.
I virtuosi ambulanti. Opera buffa. Posta in musica dal Maestro Fioravanti. M.227.2; etc.

Balorre, Charles de.
Sérénade pour piano. [Arrangée pour orchestre.] Paris. Hamelle. [187–?] No. 1 in M.358.22

Baltazar. *Oratorio.* For the MUSIC see **Carissimi.** Oratorios.

Baltazarini.
Le ballet-comique de la reine fait aux noces de Monsieur le Duc de Joyeuse avec Mademoiselle de Vaudemont, par Balthazar de Beaujoyeux [pseud.]. Les paroles sont de La Chesnaye. Reconstitué et réduit pour piano et chant par J. B. Weckerlin. Paris. Michaëlis. [188–?] Plate. [Chefs-d'œuvre de l'opéra français.] No. 3 in M.275.22
Ballet comique de la royne. [Choix de pièces dans le ballet. Partition.] (*In* Deldevez. Fondation de l'opéra en France. Pp. 1–6.) No. 1 in M.356.11

Balthasar, A.
Adagio romantico, für 2 Violinen, Viola und Violoncello. Partitur. New York. Breitkopf & Härtel. 1892. No. 1 in M.404.39

Balthazar. *Cantata.* For the MUSIC see **Guilmant.** For the LIBRETTO see **Guinaud.**

Baltzar, Wilhelm Eduard.
Aus der Edda. Gedichte componirt von Ferd. Hiller. No. 3 in M.270.52

Banbury ale. Catch a 4 voci. (*In* Clementi. Collection of catches. Vol. 2, p. 91.) No. 160 in M.110.1.2; No. 160 in M.110.2.2

Banc, Le, de pierre. *Song.* GOUNOD. Vingt mélodies. 4e recueil. No. 1 in M.157.36.4
VAUCORBEIL. Mélodies. M.213.25

Banck, Carl.
Deutsches Trinklied. Die Petition aus Alingen. [Zwei Lieder, T. T. B. B.] Op. 61, Liv. 2. Mainz. Schott. [184–?] No. 35 in M.392.2
Evening song [T. T. B. B.]. (*In* Willard. Arion. P. 43.) No. 22 in M.109.1
Sechs Gesänge [s. oder T.] mit Begleitung des Pianoforte. Magdeburg. Wagner & Richter. [185–?] No. 17 in M.221.30
Contents. — Fischers Liebeslied. — Nimmer! — Verrathene Liebe. — Lustiges Lied im Mai. — Lebensmotto. — Soldatenweh.
Vom Berge. Für 2 Tenor-Soli mit Chor [T. T. B. B]. Magdeburg. Heinrichshofen. [187–?] No. 9 in M.392.35

Banck, Carl, *editor.*
HAYDN, F. J. Sechs Sinfonien. M.344.26

Bancroft, Frederick W., *editor.*
BECKER, C. J. Columbus. No. 2 in M.194.4

Band-Bovy, D.
Poëme alpestre. Musique de E. Jaques-Dalcroze. M.394.66

Band music.
PATTON, G. F. A practical guide to the arrangement of band music. Leipzig. 1875. M.123.12

Banditenstreiche. *Opera.* For the MUSIC see **Suppé.** For the LIBRETTO see **Boutonnier.**

Banditenstreiche. *Overture.* SUPPÉ. No. 1 in M.345.19

Bandits, Les. *Part-song.* EYKENS. No. 10 in M.392.33

Bands, Brass. See **Brass bands.**

Banès, Antoine Anatole.
Le bonhomme de neige. Opérette fantastique en 3 actes d'après une nouvelle de Paul Laurencin [pseud.]. Paroles de Henri Chivot & Albert Vanloo. Musique de Antoine Banès. Partition chant et piano. Paris. Choudens. 1899. M.383.3
Les délégués. Vaudeville en 4 actes. Paroles de Émile Blavet & Fabrice Carré. Musique de A. Banès. Partition piano et chant. Paris. Enoch & Costallat. [1887.] No. 2 in M.255.33
Un do malade. Opérette en 1 acte. Paroles de A. de Forges [pseud.] & C. Laurencin [pseud.]. Musique de Antoine Banès. Partition piano et chant. Paris. Bathlot. [188–?] No. 5 in M.395.1
L'escargot. Opérette en 1 acte. Paroles de Paul Adely et Albert Barré. Musique de Antoine Banès. Partition piano et chant. Paris. Bathlot. [1884.] No. 3 in M.393.3
Madame Rose. Opéra-comique en 1 acte de Paul Bilhaud & Albert Barré. Musique de Antoine Banès. Partition chant et piano. Paris. Choudens. 1893. No. 3 in M.255.2
Mᵉˡˡᵉ portez-arme! . . . Opérette en trois actes de Albert Barré, E. Martin & Henry Bérhard. Musique de Antoine Banès. Partition chant et piano. Paris. Choudens. 1901. M.382.1
Le roi Frelon. Opéra bouffe en trois actes. Paroles de Albert Barré. Musique de Antoine Banès. [Partition chant et piano.] Paris. Dupont. 1895. M.397.2
La soeur de Jocrisse. Opéra comique en un acte d'après le vaudeville de Duvert et Varnier par Albert Vanloo. Musique de Antoine Banès. [Partition piano et chant.] Paris. Choudens. [1901.] No. 1 in M.399.1
Toto. Opérette en 3 actes de Paul Bilhaud & Albert Barré. Musique de A. Banès. Partition chant et piano. Paris. Choudens. 1892. No. 1 in M.255.33
Same. Tata-Toto. Vaudeville Operette in 3 Acten von Paul Bilhaud & Albert Barré, deutsch von Victor Léon [Pseud.] & F. Zell [Pseud.]. Musik von A. Banès. Clavier-Auszug mit Text. Leipzig. Weinberger. [189–?] No. 1 in M.399.2
Zilda. Divertissement-ballet en 1 acte de Paul Bilhaud. Musique de A. Banès. [Partition piano.] Paris. Mackar. [1886.] No. 3 in M.255.33

Banger, G.
Donna Maria Infantin von Spanien. Oper. Musique de MM. le Comte de Reiset et G. Banger. [Klavierauszug.] Darmstadt. Wirtz. [1865.] No. 2 in M.150.6

Bangor cathedral collection. COTTON, J. H., *editor.* M.290.33

Bangs, John Kendrick.
The man from now. A fantastical musical comedy. Book & lyrics by John Kendrick Bangs and Vincent Bryan. Music by Manuel Klein. M.389.25

Banierzang. *Cantata.* For the MUSIC see **Heijblom.** For the LIBRETTO see **Cock.**

Banish, O maiden. *Part-song.* LORENZ, O. No. 9 in M.205.10.3; etc.

Banister, Charles William.
Vocal music. A new and complete edition. With an accomp. for the piano forte. Edited by Henry J. Banister. London. The editor. [1833.] M.235.20
A collection of church music; anthems and psalm tunes.

Banister, Henry Charles.
George Alexander Macfarren; his life, works, and influence. London. Bell. 1891. Portrait. M.149a.21
A morning in May. [Trio, s. s. A. Accomp. for pianoforte.] London. Cock, Hollier & Co. [185–?] No. 6 in M.244.10.4
Musical art and study. Papers for musicians. 2d edition, with an additional paper. London. Bell. 1888. M.103.16
Contents. — Our art and our profession. — Some methods of musical study. — Some musical ethics and analogies. — The enjoyment of music.
Summer days. Trio [s. s. A. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 3, pp. 153–158.) No. 21 in M.204.36.3

Banister, Henry Joshua.
Domestic music for the wealthy; or, a plea for the art and its professors. London. The author. [1843.] No. 3 in M.116.10

Banister, Henry Joshua, *editor.*
BANISTER, C. W. Vocal music. M.235.20

Banister, John.
New ayres and dialogues composed for voices and viols, of two, three, and four parts . . . by John Banister and Thomas Low. London. Brome. 1678. M.119a.14

Banjo.
TEMLETT, W. The banjo, its origin, construction and capabilities. London. [1888.] No. 3 in M.208.13

Bánk Bán. *Opera.* For the MUSIC see **Erkel.** For the LIBRETTO see **Egressi.**

Bankett-Lied. *Part-song.* STUNTZ. No. 44 in M.129a.44

Banks, W. F.
I thought of thee. Part-song. London. Jefferys. [187–?] No. 8 in M.121.3

Banner, The. *Duet.* WALEY. No. 21 in M.380.18

Banner of Baccleuch, The. *Song.* BEETHOVEN. Werke. Serie 24. M.413.1.24

Banner of Saint George, The. *Cantata.* For the MUSIC see **Elgar.** For the WORDS see **Wensley.**

Banner voran. *Part-song.* PERFALL. No. 2 in M.130.7

Banners wave, The. *Part-song.* KUECKEN. No. 30 in M.205.10.4

Bannerspruch. *Part-song.* ABT, F. No. 126 in M.246.22

Bannières, L.
Le puits d'amour. Vaudeville-opérette de P. Veber & L. Bannières. Musique de Louis Gibaux. No. 1 in M.399.22

Bannis un cruel désespoir. *Aria.* SACCHINI. Le Sacchini des concerts. M.274.9

Bantock, Granville.
The fire-worshippers (adapted from Moore's "Lalla Rookh"). A dramatic cantata for chorus, soli [s. T. B.] and orchestra. Vocal score. London. London Music Publishing Co. [1891?] No. 2 in M.213.1
Die Perle von Iran. (The pearl of Iran.) Romantische Oper in einem Aufzug. Vollständiger Klavierauszug mit [englischem und deutschem] Text. Leipzig. Breitkopf & Härtel. 1894. M.395.3
The time-spirit. Rhapsody for chorus and orchestra. Poem by Helen F. Bantock. [Music by Granville Bantock.] Deutsche Übersetzung von Ludmilla Kirschbaum. Partitur. Leipzig. Breitkopf & Härtel. [1904.] M.410.89
The text is in German and English.
The witch of Atlas (after Shelley). Tone-poem (No. 5) for orchestra. Full score. London. Novello & Co. 1903. M.410.9

Bantock, Helen F.
The time-spirit. Rhapsody for chorus and orchestra. [Music by Granville Bantock.] M.410.89

Baour-Lormian, Pierre Marie François Louis.
Alexandre à Babylone. [Opéra.] Musique de Lesueur. M.263.8
Jérusalem délivrée. Opéra. Composé par L. Persuis. M.254.1

Baptême, Le. *Chorus.* BAZIN, F. E. J. No. 14 in M.157.8

Baptême, Le. *Song.* MEYERBEER. 40 mélodies. No. 1 in M.157.38

Baptême de Clovis, Le. *Cantata.* For the MUSIC see **Dubois,** F. C. T. For the LIBRETTO see **Leo XIII.,** *Pope.*

Baptie, David.
A handbook of musical biography. London. Morley & Co. [1883.] M.109.21

Baptism. *Oratorio.* For the MUSIC see **Hatherly.**

Baptiste, L.
Méthode élémentaire et classique de plain-chant romain. Paris. Lecoffre. 1870. No. 3 in M.198.13

Bar, Alexandre de.
Dans la rue. Pochade musicale. Paroles de [Laurencot] et de Bar, musique de Henri Caspers. No. 1 in M.275.32

Baralle, Alphonse.
Un bon oncle! Opéra-comique. Musique de Charles Hubans. No. 1 in M.277.24

Barbare amour, tyran des cœurs. *Aria.* SACCHINI. Le Sacchini des concerts. M.274.9

Barbares, Les. *Opera.* For the MUSIC see **Saint-Saëns.** For the LIBRETTO see **Sardou.**

Barbarossa. *Cantata.* For the MUSIC see **Hopffer,** L. B.; also **Leu.** For the LIBRETTO see **Hein;** also **Horrmann.**

Barbarossa. *Part-song.* SILCHER. No. 141 in M.147.4

Barbarossa. *Symphonic poem.* HAUSEGGER. M.406.15

Barbarossa's Erwachen. *Cantata.* For the MUSIC see **Naubert.** For the LIBRETTO see **Lepel.**

Barbarossa's Erwachen. *Part-song.* ECKER. No. 16 in M.212.4; etc.

Barbe Bleue. *Opera.* For the MUSIC see **Grétry,** A. E. M.; also **Offenbach.** For the LIBRETTO see **Sedaine;** also **Meilhac.**

Barbe de Bêtasson, La. *Opera.* For the MUSIC see **Douay.** For the LIBRETTO see **Turpin de Sansay.**

Barbedette, Hippolyte.
Beethoven. Esquisse musicale. La Rochelle. Gout. 1859. M.215.3
Chopin. Essai de critique musicale. Paris. Leiber. 1861. No. 3 in M.372.19
Fantaisie concertante pour piano et violon sur les motifs de Moïse, opéra de G. Rossini, par Barbedette et Pellegrin. [Partition.] Paris. Troupenas & cie. [184–?] No. 2 in M.210.1
Same. [Partie de violon.] No. 2 in M.210.9
Félix Mendelssohn (Bartholdy): sa vie et ses œuvres. Paris. Heugel & cie. 1868. Portrait. No. 1 in M.123.28
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Galathée. Opéra comique, paroles de Jules Barbier et Michel Carré, musique de Victor Massé. No. 1 in M.247.28

Gil-Blas. Opéra de Jules Barbier et Michel Carré. Musique de Th. Semet. M.322.14

Barbier, Paul Jules. *(Continued.)*
Graziella. Drame lyrique. Musique de Antony Choudens. No. 1 in M.285.14
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Barcarolle. *Part-song.* MacDowell. No. 2 in M.391.48; etc.
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Barcarolle. *Song.* Schubert, F. P. Mélodies. Vol. 3. M.327.4.3

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Bardare, Emanuele.
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Emanuele Bardare. Musica di Erennio Gammieri. M.256.18

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Intermezzo für Orchester. Op. 46. Partitur. Leipzig. Breitkopf & Härtel. [188–?] No. 4 in M.346.43
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Hamilton Tighe. Cantata. The music by George Fox. No. 4 in M.277.19
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O that I had wings. [Anthem. Accomp. for organ.] (*In* Buck. Motette collection. Vol. 1, pp. 104, 105.) No. 28 in M.100.4.1

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The Lord hear thee. Anthem. [Accomp. for organ.] [*In* Novello's Collection of anthems. Vol. 11, pp. 154–157.) No. 15 in M.195.2.11

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Behold, I bring you good tidings. Anthem for Christmas. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 4, pp. 119–124.) No. 11 in M.195.2.4

Drop down, ye heavens. Anthem. [Accomp. for organ.] London. Novello & Co. [186–?] No. 21 in M.234.10

Eight four-part songs. London. Novello, Ewer & Co. [187–?] No. 1 in M.158.23

Contents. — Phoebus. — Luna. — A wife's song. — Home they brought her warrior dead. — Annie Lee. — Starry crowns of heaven. — The wind. — The skylark.

Four hymns, from "Original tunes to popular hymns" . . . London. Novello, Ewer & Co. 1883. No. 18 in M.158.13

Contents. — I lay my sins on Jesus. — In time of fear. — Softly now the light of day. — Ye holy angels bright.

Grant to us, Lord, we beseech Thee. Full anthem. [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 5 in M.157.32

Have mercy upon me. Full anthem. [Accomp. for organ.] London. Novello. [186–?] No. 13 in M.234.10

Home they brought her warrior dead. A four-part song [S. A. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 109–111.) No. 1 in M.158.23; No. 22 in M.195.1.3

Also to be found [for A. T. T. B.] in The Orpheus, New series.

I bow my knee. Full anthem. [Accomp. for organ.] London. Novello & Co. [186–?] No. 18 in M.234.10

I will give thanks. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 2, pp. 20–33.) No. 3 in M.195.2.2

I will lift up mine eyes. Full anthem. [Accomp. for organ.] London. Novello. [186–?] No. 11 in M.234.10

It is a good thing. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 9, pp. 132–146.) No. 10 in M.195.2.9

It is high time to awake. Anthem. [Accomp. for organ.] London. Novello & Co. [186–?] No. 23 in M.234.10

Also to be found in Novello's Collection of thirty-one anthems.

King all glorious. Motett for soli [T. & B.] and chorus [S. S. A. T. B. B. Accomp. for organ]. London. Novello & Co. [186–?] No. 25 in M.234.10

Also to be found in Novello's Collection of anthems.

Let the words of my mouth. Full anthem. [Accomp. for organ.] London. Novello & Co. [186–?] No. 15 in M.234.10

"Let Thy merciful kindness, O Lord." Anthem. [Accomp. for organ.] London. Boosey & Co. [186–?] No. 9 in M.157.10

Let your light so shine. Full anthem. [Accomp. for organ.] London. Novello & Co. [186–?] No. 17 in M.234.10

The Lord is king (Dominus regnavit). Psalm XCVII. [For S. A. B. solos and chorus, S. S. A. A. T. T. B. B. Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 2 in M.204.5

Lullaby. A cradle song [S. A. T. B. London. Cramer & Co. 187–?]. No. 30 in M.157.23

Same. Novello, Ewer & Co. 1877. No. 19 in M.157.25

Luna. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 101–104.) No. 1 in M.158.23; No. 20 in M.195.1.3

Magnificat, in C. [Unison. Accomp. for organ.] (*In* Parish choirs in the Diocese of Massachusetts. Annual festival. Order of music, 7th festival. Pp. 14–16.) No. 59 in M.158.18

Make me a clean heart. Full anthem. [Accomp. for organ.] London. Novello & Co. [186–?] No. 14 in M.234.10

Also to be found in Fowle's Parochial anthems; Novello's Collection of anthems.

Morning and evening service, together with the office for the Holy communion. Set to music in the key of E. [Accomp. for organ.] London. Novello & Co. [186–?] No. 1 in M.290.27

Not unto us, O Lord. Anthem. [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 20 in M.234.10

O how amiable. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 2, pp. 175–181.) No. 21 in M.195.2.2

Barnby, *Sir* Joseph. *(Continued.)*

O Lord God, to whom vengeance belongeth. Anthem for a double choir. [Accomp. for organ.] London. Novello & Co. [186–?] No. 19 in M.234.10

Also to be found in Ouseley's Special anthems.

O Lord, how manifold. [Anthem. Accomp. for organ.] Boston. Davenport. 1868. No. 13 in M.190.1

O paradise. Sacred quartett with solo for S. or T. Arranged [by Ambrose Davenport. Accomp. for organ]. Boston. Goullaud. 1870. No. 14 in M.190.1

Same. White & Goullaud. [187–?] No. 12 in M.290.12

O praise the Lord, ye angels. Full anthem. [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 16 in M.234.10

Also to be found in Novello's Collection of anthems.

O risen Lord. Anthem. [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 22 in M.234.10

Original tunes to popular hymns. London. Novello, Ewer & Co. [1869.] M.154.21

Same. [Incomplete.] No. 25–29 in M.157.29

Phœbus. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 97–100.) No. 19 in M.195.1.3; No. 1 in M.158.23

Rebekah, a sacred idyll, written by Arthur Matthison, set to music [for S. T. B. and chorus] by Joseph Barnby. London. Novello, Ewer & Co. [188–?] M.154.20; No. 1 in M.204.5

Silent night. Four-part song. London. Novello, Ewer & Co. [189–?] No. 39 in M.157.23

The silver streamlet. Part-song. [London. Boosey & Co. 186–?] No. 85 in M.157.5.2

Sing and rejoice. Anthem for Christmas. [Accomp. for organ. London. Novello, Ewer & Co.] 1870. No. 13 in M.158.13

The sky lark. A four-part song. London. Novello, Ewer & Co. [187–?] No. 18 in M.157.25

Also to be found in his Eight four-part songs; Novello's Part-song book, 2d series.

Sleep! the bird is in its nest. [Part-song, S. S. A. T. B. London. Cramer & Co. 186–?] No. 31 in M.157.23

Also to be found in Novello's Part-song book.

The snow-drop. [Part-song for A. T. T. B. London. Boosey & Co. 186–?] No. 88 in M.157.5.2

Starry crowns of heaven. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 116–118.) No. 1 in M.158.23; No. 24 in M.195.1.3

The summer days are coming. Part-song. [London. Boosey & Co. 186–?] No 90 in M.157.5.2

A summer song. [Trio, S. S. A. Accomp. for pianoforte.] London. Cock, Hutchings & Co. [186–?] No. 20 in M.244.10.4

Sweet and low. A lullaby. London. Novello & Co. [186–?] No. 22 in M.157.23; No. 16 in M.157.29

Sweet is Thy mercy. Anthem. [Accomp. for organ.] London. Novello & Co. [186–?] No. 24 in M.234.10

Sweet May. Trio [S. S. A. Accomp. for pianoforte]. Boston. Tolman & Co. [187–?] No. 11 in M.244.10.6

Also to be found in Novello's Collection of trios, etc.

Te Deum laudamus. In B flat. (*In* Novello's Parish choir book. Pp. 20–24.) No. 4 in M.157.30

Te Deum laudamus. In D. (*In* Novello's Parish choir book. Pp. 15–19.) No. 3 in M.157.30

Tell me, roses. Part-song. [London. Boosey & Co. 186–?] No. 89 in M.157.5.2

"Thy mercy, O Lord, reacheth unto the heavens." Anthem. [Accomp. for organ.] London. Boosey & Co. [186–?] No. 8 in M.157.10

To blossoms. [Part-song for S. T. T. B. London. Boosey & Co. 186–?] No. 86 in M.157.5.2

To daffodils. Part-song. London. Novello, Ewer & Co. 1879. No. 16 in M.158.13

The twilight star. [Trio, S. S. A. Accomp. for pianoforte.] London. Foster & King. [186–?] No. 10 in M.244.10.6

Same. Boston. Tolman & Co. 1869. No. 12 in M.244.10.6

Also to be found in Novello's Collection of trios, etc.

Voice of the western wind. [Trio, S. S. A. Accomp. for piano-

Barnby, *Sir* Joseph. *(Continued.)*
forte.] London. Williams. [186–?] No. 9 in M.244.10.6
Also to be found in Novello's Collection of trios, etc.
Welcome. Part-song. London. Novello, Ewer & Co. [1876.] No. 15 in M.158.13
When twilight dews. [Part-song. London. Booscy & Co. 186–?] No. 87 in M.157.5.2
Who shall be fleetest? Chorus for 3 female voices (with s. solo), from Rebekah. [Accomp. for pianoforte. London. Novello, Ewer & Co. 1870.] No. 17 in M.158.13
A wife's song. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 105–108.) No. 1 in M.158.23; No. 21 in M.195.1.3
The wind. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 119–123.) No. 1 in M.158.23; No. 25 in M.195.1.3

Barnby, *Sir* Joseph, *editor.*
Gounod, C. F. Messe solennelle. (St. Cecilia.) M.250.17
Mozart, J. C. W. A. Praise the Lord, O my soul. No. 3 in M.233.18.1; etc.

Barnet, Robert Ayer.
[Baron Humbug.] Hungarian musical play. Music by Lewis S. Thompson. M.397.68
Boodle and Co. A musical play. Book by R. A. Barnet and Harold Otis. Music by John H. Densmore. M.399.74
Excelsior, Jr. Burlesque. Music by Geo. Lowell Tracy. M.246.20
"1492." Operatic extravaganza. Music by Carl Pflueger. M.246.11
Miladi and the musketeer. A romantic extravaganza. Music by Harry Lawson Heartz. M.402.24
Miss Pocahontas. An Indian war-whoop in two whoops. Book by R. A. Barnet and R. M. Baker. Music by Dan J. Sullivan. M.383.52
Miss Simplicity. A musical comedy. Music by H. L. Heartz. M.381.23
Nicolette. A romantic comic opera. Music and lyrics by Charles Eugene Hamlin. No. 3 in M.382.12
Prince pro tem. A comic opera. Music by Lewis S. Thompson. No. 1 in M.245.20
Queen of the ballet. A musical comedy. Music by Edward W. Corliss. M.394.1
The show girl. A musical play. Music by H. L. Heartz, E. W. Corliss. M.382.30
"Tabasco." Burlesque opera. Music by G. W. Chadwick. M.285.1
Simple Simon. A Mother Goose extravaganza. The music by A. B. Sloane. No. 2 in M.391.36
The strange adventures of Jack and the bean-stalk. A fairy extravaganza. The music by A. B. Sloane. M.246.17

Barnett, C. Z.
Fair Rosamond, a grand opera. The poetry by Z. C. Barnett & F. Shannon, the music by John Barnett. M.261.17
Same. The songs, duetts, choruses, &c., in Fair Rosamond, a grand opera. The music by John Barnett. [Words only, by C. Z. Barnett and F. Shannon.] London. Duncombe. [183–?] No. 2 in M.145.25

Barnett, James G.
Come unto Me. [Anthem. Accomp. for organ.] (*In* Buck. Motette collection. Vol. 1, pp. 114–116.) No. 31 in M.100.4.1
Turn Thou unto us, O Lord. [Anthem. Accomp. for organ.] (*In* Buck. Motette collection. Vol. 1, pp. 44–46.) No. 11 in M.100.4.1

Barnett, John.
Ave Maria, a song [M.-S.] with choral accomp. London. Hutchings & Romer. [185–?] No. 4 in M.158.32
Bend down from thy chariot. [Trio, s. s. A. Accomp. for pianoforte.] London. Leader & Cock. [184–?] No. 13 in M.244.10.1
The carnival at Naples. The overture and the whole of the music in the play. [Accomp. for pianoforte.] London. Barnett. [1830.] M.261.16
Fair Rosamond, a grand opera. The poetry by Z. C. Barnett & F. Shannon, the music by John Barnett. [Accomp. for pianoforte.] London. Cramer, Beale & Co. [1837?] M.261.17
Farewell to the flowers. [Trio, s. s. A. Accomp. for pianoforte.] London. Leader & Cock. [185–?] No. 8 in M.244.10.3
It is summer. [Trio, s. s. A. Accomp. for pianoforte.] London. Leader & Cock. [184–?] No. 12 in M.244.10.1
Lays of the passions, the poetry by Mrs. Cornwell Baron Wilson, the music by John Barnett. London. Barnett & Co. [183–?] Plates. M.244.20
Contents. — Hope dwells in an ever blooming bow'r. — In a dark cave. — Joy! joy! joy. — Sorrow's lone, dejected daughter. — He comes, the warrior boy. — Jealousy, with sighs of fire. — Who rides o'er the plain. — Cheerfulness, of ruddy mien.
Lyrical illustrations of modern English poets. A collection of songs for S. A. T. and B. voices. [Accomp. for pianoforte.] London. Hutchings & Romer. [1877.] M.157.41
Contents. — Queen Mab. — Prometheus. — I arise from dreams of thee. — Rarely, rarely comest thou. — One word is too often profaned. — My faint spirit. — Ossian's glen. — Darkness. — My early love, and must we part. — That song again. — The seals. — The lover of music to his piano. — The kiss, dear maid. — When passion's trance. — The cloud.
Merrily wake music's measure. Madrigal [S. S. A. T. B], sung in the opera Fair Rosamond. London. Cramer, Addison & Beale. [1837.] No. 14 in M.235.7.1; No. 74 in M.237.15
Same. [Patey & Willis. 1885?] No. 19 in M.158.13
The mountain sylph, a grand opera, in 3 acts . . . Written by T. J. Thackeray. Composed by John Barnett. [Accomp. for pianoforte.] London. Hawes. [1834.] M.261.18
The omnipresence of the Deity, an oratorio, written by Robert Montgomery, composed by John Barnett. [Accomp. for pianoforte.] London. Mayhew & Co. [1829.] M.241.8

Barnett, John, *editor.*
Pepusch, J. C. The beggars opera. M.396.33

Barnett, John Francis.
The ancient mariner. Cantata, written by S. T. Coleridge. Composed . . . by J. F. Barnett. [Accomp. for pianoforte.] London. Hutchings & Romer. [1867?] M.154.33
Same. (Der alte Matrose.) A cantata for solo voices, chorus, and orchestra. The words by S. T. Coleridge. The German translation by Ferdinand Freiligrath. Composed by John Francis Barnett. Full score [and ad lib. part for organ]. London. Novello, Ewer & Co. [187–?] M.227.1
The building of the ship. Written by Longfellow, composed . . . by J. F. Barnett. [Accomp. for pianoforte.] London. Patey & Willis. [1880?] M.154.22
"Come, Thou Holy Spirit." Anthem for Whitsuntide. For s. solo and chorus. [Accomp. for organ.] London. Patey & Willis. 1884. No. 20 in M.158.13
The good shepherd, sacred cantata, the words adapted from the Holy Scriptures by Joseph Bennett, the music . . . by J. F. Barnett. [Accomp. for pianoforte.] London. Hutchings & Romer. [1876?] M.154.24
The lay of the last minstrel. Descriptive piece for orchestra, in 4 movements. Full orchestral score. London. Hutchings & Romer. [1874?] No. 3 in M.332.2
The raising of Lazarus, oratorio. [Full vocal score, with pianoforte accomp.] London. Novello, Ewer & Co. [1874.] M.153.2

Barnett, Joseph Alfred.
Exaudi, Deus. [Motet A. or BAR. In G. Accomp. for organ.] Manuscript. [185–?] No. 6 in M.250.6
Exaudi Deus. Solo, s. or T. [In B flat. Accomp. for organ.] London. Novello. [185–?] No. 18a in M.260.10.2

Barnett, Robert.
Andante a la capella [for organ]. (*In* Haycraft. Sacred music. Pp. 210–212.) No. 38 in M.234.6

Barnett, Z. C. See **Barnett,** C. Z.

Barni, Camille.
Huit nocturnes, à deux voix. (Divisés en deux livraisons.) Paroles de Metastase. Mis en musique avec accomp. de piano ou harpe. Liv. 1. Paris. L'auteur. [1822?] No. 2 in M.202.43

Barnum's Parnassus; being confidential disclosures of the prize committee on the Jenny Lind song. Butler, W. A. No. 1 in M.128.32

Baron, Eugène.
Qui s'y frotte, s'y pique! . . . Opérette. Paroles de Sophronyme Loudier. Musique de Eugène Baron. [Partition chant et piano.] Paris. L'Orphéon. [1872.] No. 1 in M.395.4

Baron, John.
Scudamore organs; or, hints respecting organs for village churches . . . 2d edition. London. Bell & Daldy. 1862. Illus. Plates. M.106.8

Baron, Le, de Groschaminet. *Opera.* For the Music see **Duprato.** For the Libretto see **Truinet.**

Baron Frick, Le. *Opera.* For the Music see **Chaumet.** For the Libretto see **Depré.**

Baron Humbug. *Opera.* For the Music see **Thompson,** L. S. For the Libretto see **Barnet.**

Barone, Il, di Dolsheim. *Opera.* For the Music see **Pacini, G.**

Barone, Il, di Torreforte. *Opera.* For the Libretto see **Piccinni, N.**

Baroni, Fernando.
Ricciarda. Dramma tragico in 3 atti di Rinaldo dall' Argine, posto in musica da F. Baroni. Con accomp. di pianoforte. Milano. Ricordi. [1848?] M.230.7

Baronne, La, de Haut-Castel. *Opera.* For the Music see **Barbier, F. É.** For the Libretto see **Fromage-Chapelle.**

Barra, Joseph.
Devienne, F. Romance patriotique sur la mort du jeune Bara. (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . Pp. 390, 391.) M.380.14
Langlé, H. F. M. Hymne à Bara et Viala. (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . P. 389.) M.380.14
Méhul, É. N. Hymne chanté par le peuple à la fête de Bara et Viala le 10 thermidor. (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . Pp. 387, 388.) M.380.14

Barratt, Augustus.
Kitty Grey. A musical comedy in 3 acts. Adapted from Mars & Hennequin's "Les fétards" by J. S. Pigott. Lyrics by Adrian Ross [pseud.]. Music by Augustus Barratt and Howard Talbot, with additional numbers by Lionel Monckton, Paul Rubens, and Bernard Rolt. Vocal score [with piano accomp.]. London. Ascherberg & Co. 1901. No. 1 in M.397.8

Barré, Albert.
L'escargot. Opérette. Paroles de Paul Adely et Albert Barré. Musique de Antoine Banès. No. 3 in M.393.3
Madame Rose. Opéra-comique de Paul Bilhaud & Albert Barré. Musique de Antoine Banès. No. 3 in M.255.2
Melle portez-arme! Opérette de Albert Barré, E. Martin & Henry Bérhard. Musique de Antoine Banès. M.382.1
Le roi Frelon. Opéra bouffe. Musique de Antoine Banès. M.397.2
Toto. Opérette de Paul Bilhaud & Albert Barré. Musique de A. Banès. No. 1 in M.255.33
Same. Tata-Toto. Vaudeville Operette von Paul Bilhaud & Albert Barré. Musik von A. Banès. No. 1 in M.399.2

Barré, Pierre Yves.
Renaud d'Ast, comédie par Radet et Barré . . . Mise en musique par M. Dal*** [Dalayrac]. M.291.30

Barrett, E. R.
Te Deum, in E flat. [Accomp. for organ.] (*In* Parish choirs in the Diocese of Massachusetts. Annual festival. Order of music, 7th festival. Pp. 34–37.) No. 59 in M.158.18

Barrett, Ezra.
Sabbath school psalmody. Comprising an analysis of the rudiments of music, with directions for the reading of verse, and musical expression . . . also divine songs, with music adapted to them. 2d edition. Boston. Richardson, Lord & Holbrook. 1830. Illus. No. 1 in M.377.1

Barrett, Francis J.
Deus misereatur. [Accomp. for organ.] New York. Molineux. [1883.] No. 21 in M.158.13

Barrett, Thomas.
The belle of Mayfair. A musical comedy. Book by Chas. H. E. Brookfield and Cosmo Hamilton. Music by Leslie Stuart [pseud.]. London. Francis, Day & Hunter. 1906. M.240.11
Florodora. A musical comedy. Book by Owen Hall [pseud.]. Lyrics by E. Boyd Jones and Paul Rubens. Music by Leslie Stuart [pseud.]. Vocal score. [Accomp. for pianoforte.] London. Francis, Day & Hunter. 1899. M.393.74
The school girl, a musical play, book by Henry Hamilton and Paul Potter, lyrics by Chas. H. Taylor. Music by Leslie Stuart [pseud.]. Vocal score [with pianoforte accomp.]. London. Francis, Day & Hunter. 1903. M.397.64
The silver slipper: a modern extravaganza. Book by Owen Hall [pseud.]. Lyrics by W. H. Risque, music by Leslie Stuart [pseud.]. Vocal score [with accomp. for pianoforte]. London. Francis, Day & Hunter. 1901. M.381.45

Barrett, William Alexander.
Balfe: his life and work. London. Remington & Co. 1882. Portraits. Plates. M.126.21
Dedication ode. Composer Alfred J. Caldicott. No. 1 in M.194.8
A dictionary of musical terms by Sir John Stainer and W. A. Barrett. Compressed from the imperial 8vo edition by K. M. Ross. London. Novello, Ewer & Co. [188–? Music primers.] M.373.18
English church composers. London. Low. 1882. [The great musicians.] M.104.21
English glee and madrigal writers. London. Reeves. [1877.] No. 6 in M.125.8
English glees and part-songs: an inquiry into their historical development. London. Longmans, Green & Co. 1886. M.126.12

Barrett, William Alexander, *editor and translator.*
Balfe. Moro; or, the painter of Antwerp. M.255.31
Rheinberger, J. G. Poor Henry. No. 2 in M.307.13

Barri, Odoardo. See **Barry,** Edward.

Barrie, James Matthew.
Jane Annie; or, the good conduct prize. A new and original English comic opera. Written by J. M. Barrie & A. Conan Doyle. Music by Ernest Ford. No. 1 in M.246.6

Barrière, José.
Messe à 4 voix d'hommes [T. T. B. B.], avec accomp. d'orgue ad lib. Paris. Repos. [1865.] No. 1 in M.158.35

Barrière, Théodore.
La boîte de Pandore. Opéra bouffe. Musique de Henry Litolff. M.306.26
Le jardinier et son seigneur. Opéra comique. Musique de Léo Delibes. No. 5 in M.302.16

Barrillot, François.
Sapho. Élégie antique. Musique de Louis Lacombe. No. 1 in M.225.10

Barrington, Daines.
Account of a very remarkable young musician [Mozart]; Account of Charles Wesley; Some account of little Crotch. Portrait. (*In his* Miscellanies. Pp. 279–325. London. 1781.) No. 5 in M.132.3
Added are portraits and newspaper cuttings about various musical prodigies.

Barrow, Thomas.
The Te Deum, Jubilate, Magnificat, and Nunc dimittis, in F major. (*In* Goss and Turle. Cathedral services. Vol. 2, pp. 26–46.) No. 2 in M.233.10

Barry, Augustus.
Gentle river. [Glee, S. S. B.] (*In* Parker. The Orphean lyre. Series 3, pp. 87, 88.) No. 21 in M.237.9

Barry, Edward.
The dream queen. Cantata for female voices. Written by Nella Parker. Composed by Odoardo Barri [pseud. Accomp. for pianoforte]. London. Cramer. [187–?] No. 3 in M.194.3

Barry, Edward. *(Continued.)*
M.D. Operetta, written by J. B. Lawreen & Edward Oxenford. Composed by Odoardo Barri [pseud. Accomp. for pianoforte]. London. Cramer & Co. [1879.] No. 2 in M.277.22
The summer cloud. Part-song. London. Jefferys. [187–?] No. 17 in M.121.3

Bartels, Adolf.
Dürer in Venedig. Oper. Musik von Waldemar von Baussnern. M.402.5

Barth, Richard.
Quartett für 2 Violinen, Viola und Violoncell. Op. 15. Partitur. Berlin. Simrock. 1901. No. 1 in M.405.70
Romanze für Violine mit Begleitung des Orchesters. Op. 3. Partitur. Leipzig. Rieter-Biedermann. 1874. No. 2 in M.353.17

Barthe, Adrien. See **Barthe**, Grat Norbert.

Barthe, Grat Norbert.
La fiancée d'Abydos. Opéra en 4 actes de Jules Adenis [pseud.]. Musique de A. Barthe. Partition chant et piano. Paris. Choudens. [1865.] M.255.40

Barthélemon, François Hippolyte.
Belphegor; or, the wishes, a comic opera [by Miles Peter Andrews] . . . Composed by F. H. Barthélemon, for the voice, harpsichord, or violin. London. Thompson. [1778.] No. 2 in M.220.19
In life, my friend. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 2, pp. 92, 93.) No. 39 in M.220.9.2
Love and folly. Glee [T. T. B.]. (*In* Warren. Collection of catches. Vol. 2, pp. 230, 231.) No. 99 in M.220.9.2
Orpheus. An English burletta. Introduced in the farce called A new rehearsal, or a peep behind the curtain . . . [Accomp. for pianoforte.] London. Welcker. [1768?] No. 3 in M.220.19
Selections from the oratorio of Jefté in Masfa. [Accomp. for pianoforte. Prefixed is a biography of Barthélemon.] London. Clementi, Collard & Collard. [182–?] M.241.10
Warm southern gales. Glee [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 2, pp. 241–244.) No. 103 in M.220.9.2
When, Chloe, I confess. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 2, pp. 176, 177.) No. 75 in M.220.9.2
Wine in the morning. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 2, pp. 248, 249.) No. 105 in M.220.9.2

Barthélemon, Maria.
Six English and Italian songs. [s. or T. Accomp. for violins and pianoforte.] London. Harrison & Co. [178–?] No. 4 in M.221.32
Contents. — Se pietà da voi non trovo. — O Charlotte, dry up the sad tear. — Digli che' un infedele. — Stern winter's loud blasts. — Frà un dolce deliro. — When love first takes possession.

Barthélemy, Jean Jacques.
Entretiens sur l'état de la musique grecque vers le milieu du quatrième siècle avant l'Ère vulgaire. [Anon.] Amsterdam. 1777. M.103.5; No. 2 in M.207.32

Barthélemy, Louis.
La cantatrice grammairienne, ou l'art d'apprendre l'orthographe française seul, par le moyen de chansons érotiques, pastorales . . . Genève. 1788. M.126.33

Bartholdy, Albrecht M.
Mopsvs. Eine Favnskomödia mit Mvsik vnd Zeichnvngen von Wilh. Volz. M.237.29
Der Simplicius. Oper. Musik von Hans Huber. M.382.33

Bartholomew, Ann Sheppard Mounsey.
The lark now leaves his wat'ry nest. Part-song. (*In* Hullah. The singer's library. Secular. No. 14. Pp. 61–64.) No. 14 in M.157.2; No. 46 in M.157.1
The nativity, a pastoral oratorio, the words by W. Bartholomew, the music by Mrs. Mounsey Bartholomew. [Accomp. for pianoforte.] London. Cramer, Beale & Co. [1855.] M.241.9
Supplication & thanksgiving, a sacred cantata, the words from the Psalms, the music by Mrs. Mounsey Bartholomew. [Accomp. for pianoforte.] London. Metzler & Co. [1864.] No. 2 in M.280.39

Bartholomew, Ann Sheppard Mounsey. *(Continued.)*

Bartholomew, Ann Sheppard Mounsey, *editor.*
Beethoven. [King Stephen.] No. 1 in M.270.10

Bartholomew, Robert.
Oh that men would praise the Lord. Anthem. [Accomp. for organ.] London. Novello, Ewer & Co. [1869?] No. 15 in M.190.1

Bartholomew, William.
The dream, a serenata. The music . . . by Michael Costa. No. 5 in M.391.35
Eli, an oratorio. The music . . . by Michael Costa. M.241.19; etc.
Naaman, an oratorio. The music . . . by Michael Costa. M.241.17; etc.
The nativity, a pastoral oratorio, the music by Mrs. Mounsey Bartholomew. M.241.9
Praise Jehovah, a sacred cantata composed by F. Mendelssohn-Bartholdy. No. 1 in M.243.1

Bartholomew, William. *editor.*
Elijah: an oratorio. The words selected from the Old Testament . . . The music composed by Felix Mendelssohn Bartholdy . . . Philadelphia. Kildare. 1866.
This contains the words only. No. 3 in M.375.1
Mendelssohn-Bartholdy, J. L. F. Antigone. M.280.19
—— Œdipus at Colonos. M.280.14

Bartholomew, William, *translator.*
Beethoven. [King Stephen.] No. 1 in M.270.10
Mendelssohn-Bartholdy, J. L. F. Loreley. No. 2 in M.326.39; etc.
—— Recitatives, trio & choruses, composed for an oratorio entitled Christus. No. 2 in M.243.1
Rinck. Resurrection. No. 1 in M.280.39
Sophocles. Antigone. No. 1 in M.116.7
Spohr, L. Jessonda. M.274.31

Bartlett, Agnes.
Florette (or the goose girl). [Operetta for treble voices.] Written by Aubrey Mayhew Allen. Composed by Agnes Bartlett. [Accomp. for pianoforte.] London. Williams. [1893.] No. 1 in M.255.41

Bartlett, Homer Newton.
The last chieftain. Cantata for male voices. [Accomp. for pianoforte. Words by John B. Bartlett. Op. 91.] New York. Schirmer. [1888.] No. 5 in M.203.10

Bartlett, James Carroll.
From death to life. A cantata for Easter [S. A. T. BAR. and chorus]. Music by J. C. Bartlett. Text written and compiled by Kate Van Tassel. Boston. Oliver Ditson Co. [1902.] No. 1 in M.384.15

Bartlett, John B.
The last chieftain. Cantata. [Music by] H. N. Bartlett. No. 5 in M.203.10

Bartmuss, Richard.
Mein Täubchen. [Männerchor.] (*In* Claasen. Ludwig Liebe-Album. P. 6.) No. 11 in M.203.16
Der Tag der Pfingsten, Oratorium zur Feier der Gründung der christlichen Kirche . . . Dichtung von W. Hosäus, in Musik gesetzt von Richard Bartmuss. Op. 14. [Mit Begleitung von Orgel, Trompeten, Posaunen, und Pauken.] Dessau-Leipzig. Kahle. 1892. No. 2 in M.384.15

Bartocci-Fontana, D. G.
Claudia, dramma lirico, musica di Gellio Benvenuto Coronaro. M.399.10
Mala Pasqua (da la Cavalleria rusticana). Dramma lirico, musica di Stanislao Gastaldon . . . M.396.49

Bartoli, Daniello.
Del svono de' tremori armonici e dell' vdito. Bologna. Bottelli. 1680. Illus. M.207.4

Bartsch, Joseph.
Zum Wald [T. T. B. B.]. Op. 19, No. 2. Leipzig. Kistner. [1890?] No. 11 in M.392.3

Bary, Émile Louis François.
Acoustique. Note sur un procédé très-simple pour accorder un guitare sans le secours de l'oreille. [Paris. Casimir. 1835.] No. 2 in M.207.18

Basevi, Abramo, *editor.*
Mendelssohn-Bartholdy, J. L. F. Ottetto. M.246.30

Basili, Francesco.
Ave Rex noster. [Motette. s. s. t. b. Accomp. d'orgue.] Bruxelles. Schott. [185–?] No. 4 in M.260.19
Christus factus est. [Motette. t. t. b. Accomp. d'orgue.] Bruxelles. Schott. [185–?] No. 5 in M.260.19
Miserere for s. c. t. b. transcribed . . . by A. Rotoli. [Accomp. for organ ad lib.] London. Ricordi. [1878.] No. 1 in M.221.34

Basoche, La. *Opera.* For the Music see **Messager.** For the Libretto see **Carré,** Albert.

Bass, Michael Thomas.
Street music in the metropolis . . . On the existing law, and proposed amendments. London. Murray. 1864. M.101.18

Bassani, Giovanni Battista.
Ascribe unto the Lord. Solo [s. or t. Accomp. for piano]. (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 81–83.) No. 29 in M.290.22.1
Holy Lord God of hosts. Sanctus. [Accomp. for organ.] (*In* Hullah. Part music. Sacred. Vol. 2, pp. 58, 59.) No. 22 in M.157.28.2
O nomen Jesu. A duett [s. s. Accomp. for organ]. (*In* Novello. Convent music. Vol. 2, pp. 146–148.) No. 55 in M.260.17.2
Recordare. [Solos, s. b., and chorus. Accomp. for piano.] (*In* Latrobe. Selection of sacred music. Vol. 3, pp. 177–181.) No. 32 in M.290.29.3
Regina cœli. For 3 voices [s. s. b.] and chorus. [Accomp. for organ.] (*In* Novello. Convent music. Vol. 2, pp. 114–117.) No. 38 in M.260.17.2
Sanctus. Coro. [Accomp. for piano.] (*In* Latrobe. Selection of sacred music. Vol. 2, p. 80.) No. 19 in M.290.29.2

Bassermann, Ernest.
Ouverture für Orchester. Partitur. Leipzig. Breitkopf & Härtel. [1884?] No. 4 in M.332.2

Basset, Charles Alexandre.
Le veuf du Malabar. Opéra comique de P. Siraudin [pseud.] et Adrien Robert [pseud.]. Musique de A. Doche. M.252.37

Bassford, William Kipp.
God be merciful. Quartet. [Accomp. for organ.] Boston. Schmidt. [1894.] No. 6 in M.203.26
The Lord's prayer. [Chorus. Accomp. for organ.] Boston. Schmidt. [1894.] No. 7 in M.203.26
Mass in E flat. [Accomp. for pianoforte.] New York. Schuberth. [1875.] No. 1 in M.156.20
O taste and see. [Anthem. Accomp. for organ.] Boston. Schmidt. 1894. No. 8 in M.203.26
Rejoice in the Lord. [Anthem. Accomp. for organ.] Boston. Schmidt. [1894.] No. 9 in M.203.26
Response to the Beatitudes [and Commandments. Accomp. for organ]. Boston. Schmidt. [1894.] No. 10 in M.203.26
Turn Thy face from my sins. [Anthem. Accomp. for organ.] Boston. Schmidt. [1894.] No. 11 in M.203.26

Bassford, William Kipp, *editor.*
Donizetti. Come, weary souls. No. 16 in M.190.1
Raff. Come, weary souls. No. 5 in M.203.26
Wagner, W. R. O Thou, to whose all searching sight. No. 17 in M.190.1

Bassi, Calisto.
Il buontempone. Melodramma buffo, posto in musica . . . dal M°. Placido Mandanici. M.310.5
Emma di Fondi. Melodramma, posto in musica da Sig. Pietro De Moÿana. M.310.40

Bassi, Calisto, *translator.*
Donizetti. La figlia del reggimento. M.364.18

Bassini, Carlo.
Ave Maria (m.-s.). [Accomp. for pianoforte.] New York. Dressler. 1859. No. 9 in M.260.10.4

Basso-Hibernicon. See **Hibernian bass-horn.**

Bassoon. *Music.*
Goepfart. 2 Charakterstücke für Fagott und Klavier. No. 3 in M.410.33
Louis, N. Sérénade pour piano, hautbois et basson. [Parties séparées.] No. 4 in M.390.14
Mozart. Concerte für ein Blasinstrument und Orchester. Werke. Serie 12, Abtheilung 2. M.315.1.12.2

Bastiaans, Johan G.
Chromatische Fuga. [A 5 voci.] Boston. Prüser. 1869. No. 2 in M.414.30
6 Orgelstukken. Amsterdam. Theune & Co. 1841. No. 1 in M.414.30
Contents. — 1. Groot praeludium en fuga. 2. Andante. 3. Fughetta a 5 voci. 4. Praeludium a 4 voci. 5. Gefigureerd koraal a 4 voci. 6. Dubbel fuga.

Bastien und Bastienne. *Opera.* For the Music see **Mozart.** For the Libretto see **Weiskern.**

Bastile, The. *Opera.* For the Music see **Chapman,** R.

Ba-ta-clan. *Opera.* For the Music see **Offenbach.** For the Libretto see **Halévy,** L.

Bataille d'amour. *Opera.* For the Music see **Vaucorbeil.** For the Libretto see **Sardou.**

Batchelder, Samuel Francis.
Hamlet; or, the sport, the spook, and the spinster. Music by Percy Lee Atherton and Ernest Hamlin Abbott. No. 2 in M.245.14

Batchelor, A, would have a wife. *Part-song.* Webbe, S. No. 25 in M.141.21.1; etc.

Bate, Henry. See **Bate-Dudley,** *Sir* Henry, *Baronet.*

Bate-Dudley, *Sir* Henry, *Baronet.*
The flitch of bacon. A comic opera. Composed & selected by W. Shield. No. 5 in M.220.19
The travellers in Switzerland; a comic opera . . . Selected & composed by William Shield. No. 3 in M.340.15
The woodman, a comic opera, . . . composed chiefly by Will^m. Shield. No. 2 in M.340.16

Batelières, Les. *Chorus.* Weckerlin. Choeurs. M.157.12

Bates, Arlo.
The kobolds. Set to music by H. W. Parker. No. 5 in M.155.35
The lily nymph. Composed by G. W. Chadwick. No. 1 in M.203.45

Bates, Joah.
Too plain, dear youth. Glee. (*In* Warren. Collection of catches. Vol. 2, pp. 49–51.) No. 22 in M.220.9.2

Bates, William.
Alleluja. Canon, 4 in 2. (*In* Warren. Collection of catches. Vol. 2, p. 170.) No. 68 in M.220.9.2
Be Thou exalted. Canon, 3 in 1. (*In* Warren. Vocal harmony. P. 228.) No. 129 in M.220.10
Come, follow me with merry glee. Canon [4 in 1]. (*In* Social harmony. Pp. 142, 143.) No. 120 in M.215.21
Also to be found in Warren's Vocal harmony.
Come, my lads, that love. Catch [for 4 voices]. (*In* Warren. Vocal harmony. P. 159.) No. 93 in M.220.10
Hail, sacred horrors. Glee [a. t. b.]. (*In* Warren. Vocal harmony. Pp. 80–83.) No. 54 in M.220.10
Here lieth John Croker. Epitaph [t. t. b.]. (*In* Warren. Vocal harmony. Pp. 231, 232.) No. 132 in M.220.10
How silent lies the chief. Glee [a. t. t. b.]. (*In* Warren. Vocal harmony. Pp. 204–207.) No. 117 in M.220.10
I must perish. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 3, p. 280.) No. 106 in M.220.9.3
I will praise Thee, O Lord. Canon, 4 in 1. (*In* Warren. Vocal harmony. Pp. 150, 151.) No. 85 in M.220.10
Jack at the mast-head. Catch [for 4 voices]. (*In* Warren. Vocal harmony. Pp. 64, 65.) No. 42 in M.220.10
Lye on. Canon, 3 in 1. (*In* Warren. Vocal harmony. P. 37.) No. 25 in M.220.10
Pharnaces. An English opera [by Thomas Hull]. Composed by William Bates. [Accomp. for pianoforte.] London. Welcker. [1765.] No. 1 in M.220.25
Push the rosy goblet. Glee [a. t. b.]. (*In* Warren. Vocal harmony. Pp. 215–217.) No. 124 in M.220.25

Bates, William. *(Continued.)*

Sir, you are a comical fellow. Catch [for 3 voices]. [London? 175–?] No. 31 in M.235.14
Also to be found in The Apollo; Apollonian harmony; Bland's The Ladies' collection; Clementi's Collection of catches; Flowers of harmony; The Harmonist; Social harmony; Warren's Cock's Hand-book of glees; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

Who was the man? Catch [for 4 voices]. (*In* Warren. Vocal harmony. Pp. 260, 261.) No. 145 in M.220.10

You blockhead. Catch [for 3 voices]. (*In* Warren. Vocal harmony. P. 90.) No. 58 in M.220.10

Zounds, woman, don't chatter. Catch [for 3 voices]. (*In* Warren. Vocal harmony. P. 12.) No. 7 in M.220.10

Bateson, Thomas.

Deliver us, O Lord. Anthem. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 84, 85.) No. 34 in M.290.22.2
Also to be found in Boyce's Cathedral music, Ed. Warren; Cope's A collection of anthems.

The first set of madrigals, for 3, 4, 5 and 6 voices . . . Scored and edited by Edward F. Rimbault. London. Chappell. [1846. Musical Antiquarian Society. Publications. Vol. 4.] No. 2 in M.234.22
Contents. — Beauty is a lovely sweet. — Love would discharge the duty. — The nightingale so soon. — Ah me! my mistress scorns my love. — Come follow me, fair nymphs. — Your shining eyes. — Whither so fast? — Dame Venus hence to Paphos. — Down from above falls Jove. — Adieu, sweet love. — If love be blind. — Phillis, farewell [4 voices]. — Those sweet delightful lilies. — And must I needs depart. — Sweet Gemma. — Yet stay alway. — Strange were the life. — Alas, where is my love? — O fly not, Love. — Who prostrate lies at woman's feet. — Sister, awake. — Hark, hear you not? — Dear if you wish my dying. — Fair Hebe, when dame Flora meets. — Phillis, farewell [6 voices]. — Thirsis, on his fair Phillis' breast. — Merrily my love and I. — Music, some think. — When Oriana walk'd.

Same. Pianoforte part. Compressed from the score by G. Alex. Macfarren. London. Chappell. [184–? Musical Antiquarian Society. Publications.] No. 1 in M.234.28

Have I found her? Madrigal [s. s. a. t. b.]. (*In* Taylor. Madrigals. 2d set.) No. 40 in M.237.15
Also to be found in Turle and Taylor's The People's music book.

Holy Lord God almighty. [Anthem. s. s. a. a. t. t. b., organ.]. (*In* Rimbault. Collection of anthems. Pp. 142–148.) No. 3 in M.234.26; No. 1 in M.234.27

The nightingale. Madrigal [s. s. a.]. (*In* Musical times. [Music.] Vol. 5, pp. 7–9.) No. 2 in M.175.1.5
Also to be found [for s. a. t.] in Webb's Collection of Madrigals.

Oriana's farewell. Madrigal for s. s. a. t. b. (*In* Novello's Glee-hive. Vol. 2. pp. 25–32.) No. 30 in M.157.20.2

Sister, awake. Madrigal [s. s. a. t. b.]. (*In* Taylor. Madrigals. 2d set.) No. 38 in M.237.15
Also to be found in Turle and Taylor's The People's music book.

Who prostrate lies. Madrigal [s. s. a. t. b.]. (*In* Turle and Taylor. The People's music book. Vol. 3, pp. 315–319.) No. 103 in M.111.4.3

Bath Harmonic Society.

[A collection of madrigals, glees, etc., used by the society.] London. [181?–184–?] 70 parts in 2 v. M.235.7

A selection of favourite catches, glees, &c., as sung by the society. 2d edition, with additions. Bath. Cruttwell. 1799. Plate. M.137.20

Bath York-house Catch-club.

A selection of catches, glees, &c. for the use of the members. Bath. Cruttwell. 1804. No. 3 in M.129a.20
This contains tbe words only.

Bathyle. *Opera.* For the Music see **Chaumet.** For the Libretto see **Blau, É.**

Batifort, Octave.

Finette et Philidor. Saynette à 2 personnages. Paroles d'Édouard Doyen. Musique d'Octave Batifort. Avec accomp. de piano. Paris. Huré. [186–?] No. 2 in M.255.35

Télémaque et Calypso. Opérette en un acte. Paroles de Léon Quentin et Octave Batifort. Musique de O. Batifort. Texte et partition avec accomp. de piano. Paris. Grou. [186–?] No. 1 in M.402.63

Batistin. See **Struck**, Batistin.

Batka, Richard.

Alpenkönig und Menschenfeind. Musik von Leo Blech. M.397.6

Batka, Richard. *(Continued.)*

Aschenbrödel. Ein Märchen in drei Aufzugen. Musik von Leo Blech. M.389.33

Aus der Musik- und Theater-Welt. Beschreibendes Verzeichnis der Autographen-Sammlung Fritz Donebauer. [Anon.] Prag. Löwitt & Lamberg. 1894. M.371.33

Das war ich. Dorfidylle. Musik von Leo Blech. No. 1 in M.397.7

Der polnische Jude. Volksoper von Karl Weis. Text von Victor Léon [Pseud.] und Richard Batka. M.397.74

Batta, Alexandre.

Fantaisie et adagio de la cavatine chantée par Rubini dans l'opéra La somnambule, composée pour le violoncelle avec accomp. de piano par N. Louis. [Parties de piano et de violon.] Paris. Meissonnier. [184–?] 2 v. No. 12 in M.390.10

La romanesca, fameux air de danse de la fin du XVI^e^ siècle, arrangé pour violoncelle, avec acc^t^. de piano. [Partition et partie de violoncelle.] Paris. Cotelle. [184–?] No. 3 in M.210.1

Batta, Clementine.

Prière à la vierge. [a. ou bar. Accomp. de piano.] Mayence. Schott. [186–?] No. 10 in M.260.10.4

Battaglia di Legnano, La. *Opera.* For the Music see **Verdi.** For the Libretto see **Cammarano**, S.

Battaille, Louis.

Le verrou. Opérette. Musique de Frédéric Barbier. No. 5 in M.255.39

Batten, Adrian.

Hear my prayer, O God. Anthem [s. a. a. t. b.]. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 3, pp. 105–112.) No. 12 in M.233.23.3
Also to be found in Cope's A collection of anthems.

My soul truly waiteth still upon God. Anthem. [Accomp. for organ.] (*In* Cope. A collection of anthems. Pp. 63–66.) No. 14 in M.290.34

O praise the Lord. Anthem. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 2, pp. 224, 225.) No. 12 in M.233.23.2
Also to be found in Cope's A collection of anthems.

The Te Deum, Benedictus, Jubilate, Kyrie, Nicene creed, Sanctus, Gloria in excelsis, Magnificat, and Nunc dimittis, in D minor. (*In* Goss and Turle. Cathedral services. Vol. 2, pp. 78–122.) No. 4 in M.233.10

Batteux, Charles.

Les beaux-arts réduits à un même principe. Paris. Durand. 1747. Plate. M.102.10

Battez Philidor! *Opera.* For the Music see **Dutacq.** For the Libretto see **Dreyfus.**

Battishill, Jonathan.

Again my mournful sighs. Hymn. (*In* Musical times. [Music.] Vol. 4, pp. 178–181.) No. 20 in M.175.1.4
From a solo by Battishill harmonized by Vincent Novello.

Amidst the myrtles. Glee [s. a. t. t. b.]. (*In* Amusement for the ladies. Vol. 3, p. 77.) No. 27 in M.220.3.3
Also to be found in Clementi's Collection of catches; The Harmonist; Warren's Collection of catches.

Same. [t. b.] London. Birchell. [182–?] No. 3 in M.235.7.1
Also to be found in Bland's The Ladies' collection; Clementi's Vocal harmony, 2d edition; Leslie's Cassell's Choral music; Musical times [Music]; Social harmony; Turle and Taylor's The People's music book; Webbe, Jr.'s Convito armonico.

But thirty years. Catch a 3 voci. (*In* Flowers of harmony. Vol. 1, pp. 16, 17.) No. 14 in M.157.18.1
Also to be found in Warren's Collection of catches.

Call to remembrance. Anthem [s. s. a. a. t. b. b.]. The organ part by Vincent Novello. (*In* Novello's Collection of anthems. Vol. 6, pp. 25–40.) No. 3 in M.195.2.6

Come, bind my hair. Glee [a. t. b.]. (*In* Warren. Collection of catches. Vol. 2, pp. 62–68.) No. 26 in M.220.9.2

Consign'd to dust. Glee [a. t. b.]. (*In* Clementi. Collection of catches. Vol. 3, pp. 34–36.) No. 193 in M.110.1.3; No. 193 in M.110.2.3
Also to be found in Clementi's Vocal harmony; Same, 2d edition; Novello's Glee-hive; Turle and Taylor's The People's music book; Warren's Collection of catches.

Double chant [in B minor]. (*In* Turle and Taylor. The People's music book. Vol. 2, p. 306.) No. 76 in M.111.4.2

Battishill, Jonathan. *(Continued.)*
Double chant [in D]. (*In* Turle and Taylor. The People's music book. Vol. 2, p. 208.) No. 46 in M.111.4.2
Here on his back. [Catch for 4 voices.] (*In* Warren. Collection of catches. Vol. 1, p. 60.) No. 76 in M.220.9.1
Here rests his head. Elegy [S. A. B.]. (*In* Turle and Taylor. The People's music book. Vol. 3, pp. 11–13.) No. 5 in M.111.4.3
Here sleeps what once had beauty. Elegy [A. T. B.]. (*In* Page. Festive harmony. Pp. 74–78.) No. 13 in M.235.11
A hogshead was offered. [Catch for 3 voices.] (*In* Warren. Collection of catches. Vol. 1, p. 34.) No. 31 in M.220.9.1
I lov'd thee beautiful. [Catch for 3 voices.] (*In* Amusement for the ladies. Vol. 3, p. 45.) No. 11 in M.220.3.3
Also to be found in The Apollo; Bland's The Ladies' collection; Collection of glees and catches; Flowers of harmony; The Harmonist; Musical library; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.
Love, inform thy faithfull. Madrigal [A. T. B.]. (*In* Page. Festive harmony. Pp. 31–37.) No. 6 in M.235.11
O Lord, look down. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 9, pp. 184–191.) No. 14 in M.195.2.9
O my Clarissa. Glee [A. T. B.]. (*In* Bland. The Ladies' collection. Vol. 1, pp. 26, 27.) No. 39 in M.235.17.1
Also to be found in Page's Festive harmony; Warren's Collection of catches.
O remember not the sins. Trio [S. A. B. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 73–75.) No. 30 in M.290.22.2
See, Phillis, yonder bower. Catch a 3 voci. (*In* Flowers of harmony. Vol. 1, p. 20.) No. 19 in M.157.18.1
Also to be found in Warren's Collection of catches.
See, the jolly god. [Glee. A. T. B.]. (*In* Page. Festive harmony. Pp. 43–48.) No. 8 in M.235.11
Single chant [in E flat]. (*In* Turle and Taylor. The People's music book. Vol. 2, p. 297.) No. 72 in M.111.4.2
Trust not fair nymphs. Round for 4 voices. (*In* Warren. Cocks's Hand-book of glees. Vol. 3, p. 104.) No. 35 in M.157.6.3
Underneath this myrtle shade. [Glee, A. T. B.] (*In* Amusement for the ladies. Vol. 2, pp. 8–12.) No. 3 in M.220.3.2
Also to be found in Webbe, Jr.'s Convito armonico.
Wise they, that with a cautious tear. Glee. (*In* Page. Festive harmony. Pp. 125–129.) No. 20 in M.235.11
Ye birds, for whom. [Catch for 3 voices.] (*In* Warren. Collection of catches. Vol. 1, p. 38.) No. 38 in M.220.9.1
Also to be found in Webbe, Jr's Convito armonico.

Battishill, Jonathan. *Works about.*
Wesley, C. Elegy to the memory of Jonathan Battishill. [London? 1801.] No. 6 in M.380.6; etc.

Battista, Vincent.
Esmeralda (Ermelinda). Dramma lirico in 4 atti, di Domenico Bolognese, posto in musica da V. Battista. [Accomp. di pianoforte.] Milano. Lucca. [185–?] M.230.8

Battle, The. *Part-song.* Belcke. No. 42 in M.246.36

Battle in the clouds, The. *Song.* Keller, M. No. 4 in M.192.13.1

Battle of Hexham, The. *Opera.* For the Music see Arnold, S. For the Libretto see Colman, G., *the younger.*

Battle of love, The. *Opera.* For the Music see Golfieri. For the Libretto see Heathorn.

Battle of the Baltic, The. *Cantata.* For the Music see Stanford. For the Libretto see Campbell, T.

Battle of the Baltic, The. *Part-song.* Macirone, C. A. No. 1 in M.175.1.6

Battle of the Huns. *Cantata.* For the Music see Zoellner, H.

Battle of the orchestra, The. *Opera.* For the Music see Vincent, G. F. For the Libretto see Page, B.

Battle prayer, The. *Part-song.* Himmel. No. 4 in M.157.5.1

Battle song. *Part-song.* Rubinstein. No. 13 in M.204.38
Schumann, R. A. No. 5 in M.157.21; etc.

Battle song and chorus. Bruch. No. 16 in M.158.14

Battmann, Jacques Louis.
Messe brillante et très facile à 3 voix égales, avec accomp. d'orgue. Paris. Cartéreau. [186–?] No. 4 in M.201.1

Battmann, Jacques Louis. *(Continued.)*
Messe, Deuxième, en ut, à deux voix égales d'une facile exécution, avec accomp. d'orgue, ou harmonium. Op. 282. Paris. Leduc. [187–?] No. 1 in M.203.33

Battu, Léon.
Le docteur Miracle. Opéra-comique. Paroles de L. Battu & L. Halévy. Musique de Charles Lecocq. No. 1 in M.296.34
L'impresario, opéra bouffe, paroles de L. Battu et Lud. Halévy, musique de Mozart. No. 2 in M.362.19
Das Mädchen von Elizondo. Komische Oper, nach dem Französischen des L. Battu und J. Moinaux von J. C. Grünbaum. Musik von J. Offenbach. No. 3 in M.267.33
Le mariage aux lanternes. Opérette, paroles de Michel Carré et Léon Battu. Musique de J. Offenbach. No. 1 in M.368.23
Les pantins de Violette. Opérette bouffe, musique de Ad. Adam. No. 3 in M.361.13
La reine Topaze. Opéra-comique. Paroles de Lockroy [pseud.] et Battu. Musique de Victor Massé. M.247.31

Baud-Bovy, Daniel.
Les armaillis. Légende dramatique. Poème de Henri Cain et D. Baud-Bovy. Musique de Gustave Doret. M.389.37

Baudelaire, Charles Pierre.
Richard Wagner et Tannhauser à Paris. Paris. Dentu. 1861. No. 1 in M.128.37

Baudiot, Charles Nicolas.
La dame du lac. Duo concertant pour piano et violon, arrangé d'après le duo pour harpe et violoncelle de Baudiot par N. Louis. [Partition et partie de violon.] Paris. Guérin. [183–?] No. 10 in M.390.10
Duo brillant & concertant pour piano & violon. . . . Arrangé d'après le duo de A. Thys et C. N. Baudiot pour piano et violoncelle par N. Louis. [Partition et partie de violon.] Paris. [184–?] No. 9 in M.390.2; No. 16 in M.390.10
Duo pour piano et violon sur la romance, Le départ de la Montagnarde, de F. Bérat. Arrangé d'après le duo de piano et violoncelle de Baudiot, par N. Louis. [Partition et partie de violon.] Paris. Espinasse et cie. [183–?] No. 9 in M.390.10
Trois fantaisies pour le violoncelle avec accomp. de piano obligé. Op. 12, no. 2. [Partition.] Paris. Pleyel. [182–?] No. 4 in M.210.1
Same. [Partie de violoncelle.] No. 1 in M.210.11

Baudrais, Jean.
Essais historiques sur l'origine et les progrès de l'art dramatique en France. [Anon.] Paris. Belin. 1791. 3 v. M.109b.5

Baudry, Alfred, *editor.*
Langlois, E. H. Essai . . . sur les danses des morts. Ouvrage complété et publié par André Pottier et Alfred Baudry. M.124.11

Bauer, Ferdinand Friedrich Wilhelm.
Wave high your hats. Part-song for T. T. B. B. (*In* The Orpheus. New series. Vol. 3, pp. 155–157.) No. 37 in M.205.10.3

Bauer, Heinrich.
Minnelied [T. T. B. B.]. (*In* Claasen. Ludwig Liebe-Album. P. 7.) No. 11 in M.203.16

Bauer, Julius.
Der arme Jonathan. Operette, von Hugo Wittmann und Julius Bauer. Musik von Carl Millöcker. M.257.34
Fürstin Ninetta. Operette von Julius Bauer und Hugo Wittmann. Musik von Johann Strauss. M.402.52
Der Hofnarr. Operette von H. Wittmann und J. Bauer. Musik von Adolf Müller jun. M.267.19
Der Probekuss. Operette von H. Wittmann und J. Bauer. Musik von Carl Millöcker. M.394.43
Die sieben Schwaben. Volksoper von H. Wittmann u. J. Bauer. Musik von Carl Millöcker. M.382.54
Das Sonntagskind. Operette von H. Wittmann und J. Bauer. Musik von Carl Millöcker. No. 1 in M.257.35

Bauer, Louis.
Ihr Auge. An Amaranth. Bitte. [Drei Lieder, T. T. B. B.] Op. 21. Berlin. Challier & Co. [189–?] No. 12 in M.392.3

Bauer, Ludwig Coelestin.
Der Schmied von Ruhla. Romantische Oper, von Friedrich Lux. M.336.38

Bauer, Oscar.
Ständchen für 4stimmigen Männerchor mit Pianoforte-Begleitung. Leipzig. Eulenburg. [1890?] No. 37 in M.392.2
Zaubernacht. Walzer für vierstimmigen Männerchor mit Begleitung des Pianoforte. Op. 22. Clavierauszug. Leipzig. Forberg. [1888?] No. 36 in M.392.2

Bauer, Theodor.
Hear Father, hear our prayer. A. solo and quartet. [Accomp. for organ.] Boston. Ditson & Co. 1877. No. 18 in M.190.1

Bauer, Der, an seinen durchlauchtigen Tyrannen. *Song.* GRUBER, G. W. Gottfried August Bürgers Gedichte. Vol. 1. No. 22 in M.130.9.1

Bauer, Der, ein Schelm. *Opera.* For the MUSIC see **Dvořák.** For the LIBRETTO see **Veselý.**

Bauernfeld, Eduard von.
Ein Besuch in St. Cyr. Komische Oper. Musik von J. Dessauer. M.231.14

Bauernhochzeit, Eine. *Part-song.* SÖDERMANN. No.17 in M.158.21; etc.

Bauernhochzeit, Eine, in Kärnten. *Part-song.* KOSCHAT. No. 13 in M.212.8

Bauernkrieg. *Part-song.* TIETZ, P. Vier Lieder. No. 32 in M.392.26

Bauernlied. *Song.* TAUBERT, C. G. W. Fünf Lieder. No. 2 in M.192.7

Bauernregel. [Männerchor.] (*In* Orpheus. Band 8, pp. 56–59.) No. 270 in M.129a.43.8

Bauernregel. *Part-song.*
BUECHLER. Sechs Gesänge. No. 34 in M.392.5
KITTAN. No. 59 in M.392.12; etc.

Bauern-Trinklied. *Part-song.* ABT, F. Die Kirmes. No. 4 in M.392.1

Baumaine, F.
Adélaïde et Ferdinand. Opérette équestre. Paroles de Ch. Blondelet et Baumaine. Musique de A. de Villebichot. No. 1 in M.326.3
Les barbières de village. Opérette. Paroles de Blondelet & Baumaine. Musique de Bernicat. No. 1 in M.301.1
Le beau Pâris. Saynette bouffe. Paroles de Ch. Blondelet et F. Baumaine. Musique de Léon Roques. No. 2 in M.307.37
Le bravo et la Vénitienne. Opérette bouffe. Paroles de Ch. Blondelet & Baumaine. Musique de Germain Laurens. No. 2 in M.266.1
Compère et compagnon. Scène de campagne. Paroles de F. Baumaine et Ch. Blondelet. Musique de F. Jouffroy. With the libretto in manuscript. No. 5 in M.301.11
Les deux postillons. Opérette. Paroles de Ch. Blondelet & Baumaine. Musique de A. de Villebichot. No. 1 in M.326.4
Le diable rouge. Saynète-féerie. Paroles de Ch. Blondelet et F. Baumaine. Musique de Léon Roques. No. 1 in M.307.38
Le dindon de la farce. Opérette. Paroles de Blondelet & Baumaine. Musique de Ed. Deransart. No. 4 in M.295.33
Don Férocio. Saynète bouffe. Paroles de Blondelet et Baumaine. Musique de Frédéric Barbier. No. 3 in M.255.39
Les Écosseuses. Opérette. Paroles de Blondelet & Baumaine. Musique de Tony Rieffler. No. 1 in M.307.9
Une femme qui jure. Opérette. Paroles de Blondelet & Baumaine. Musique de Francis Chassaigne. No. 3 in M.285.5
Une femme tombée du ciel. Opérette. Paroles de Ch. Blondelet et F. Baumaine. Musique de Léon Roques. No. 4 in M.300.3
Les hirondelles de la rue. Saynette bouffe. Paroles de Baumaine et Blondelet. Musique de A. de Villebichot. No. 3 in M.326.4
Racoleur & racolé. Saynète. Paroles de Blondelet & Baumaine. Musique de Éd. Deransart. No. 3 in M.295.33

Baumann, Alexander.
Das Versprechen hinterm Herd. Singspiel aus den österreichischen Alpen in einem Aufzug, von Alexander Baumann. Vollständiger Klavier-Auszug von Bogumil Zepler. Mit der Scenenfolge und den Stichworten herausgegeben von Carl Friedrich Wittmann. Leipzig. Reclam. [188–?] No. 1 in M.402.64

Baumann, Pierre.
Symphonie pour grand orchestre. [Partition.] Paris. Troupenas & cie. [185–?] M.352.7

Baumbach, Adolph.
Sacred quartetts. Boston. Ditson & Co. [1862.] M.100.8
Search me, O Lord. [Anthem. Accomp. for pianoforte.] Manuscript. [186–?] No. 8 in M.290.9.1

Baumbach, Rudolf.
Horand und Hilde. Oper von Viktor Gluth. M.399.23
Die Macht des Liedes. Romanzen-Cyklus. [Musik] von F. Hummel. No. 1 in M.380.8
Das stählerne Schloss. Dramatisches Märchen von R. von Perger. M.396.34

Baumer, Henry.
Lord, how are they increased. Anthem. [Accomp. for organ.] (*In* Fowle. Parochial anthems. Pp. 66–70.) No. 1 in M.233.29

Baumgart, Ernst Friedrich.
Aus den „Vierzeilen." [Männerchor.] (*In* Abt. Deutsche Sängerhalle. Vol. 1, p. 118.) No. 41 in M.392.42.1

Baumgarten, C. G. See **Baumgarten**, Gotthilf von.

Baumgarten, Carl Friedrich.
Her image ever rose. Song [T.] from Nettley [sic] Abbey. [Accomp. for pianoforte.] (*In* Musical library. Vol. 4, pp. 112–114.) No. 36 in M.235.18.4

Baumgarten, Gotthilf von.
Andromeda, ein Monodrama, in Musik gesetzt von C. G. von Baumgarten. [Klavierauszug.] Breslau. Korn. 1776. No. 2 in M.320.4
Das Grab des Mufti, oder die beyden Geizigen, eine komische Oper. Aus dem Französischen [des Falbaire de Quincey], nach der Umarbeitung des Herrn Meissner, und der Tonsetzung des Herrn von Baumgarten. [Klavierauszug.] Breslau. Meyer. 1778. No. 1 in M.320.4
Zemire und Azor, eine romantisch-komische Oper, in Musik gesetzt von G. von Baumgarten. [Text von Marmontel in's Deutsch übersetzt. Clavierauszug.] Breslau. Korn. 1775. M.320.3

Baumgartner, Marie, *translator.*
NIETZSCHE. Richard Wagner à Bayreuth. No. 2 in M.128.37

Baumgartner, Wilhelm.
Abendfeier. [Männerchor.] (*In* Eidgenössischer Sängerverein. Männerchöre für das 13. . . . Sängerfest. Pp. 17–20.) No. 3 in M.130.7
An der Saale hellem Strande. [Männerchor.] (*In* Das Rütli. Pp. 408, 409.) No. 172 in M.147.4
An mein Vaterland. [Männerchor.] (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 11. . . . Sängerfeste. P. 3.) No. 9 in M.130.7
Also to be found in Das Rütli.
Frühlingsglaube. [Männerchor.] (*In* Das Rütli. Pp. 266, 267.) No. 112 in M.147.4
Huttenlied. [Männerchor.] (*In* Eidgenössischer Sängerverein. Männerchöre für das 11. . . . Sängerfest. P. 19.) No. 2 in M.130.7
Also to be found in Wettgesänge bei dem 12. . . . Sängerfeste.
Mein ganzer Reichthum ist mein Lied. Männerchor. (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 12. . . . Sängerfeste. P. 3.) No. 8 in M.130.7
Mein Vaterland. [Männerchor.] (*In* Das Rütli. Pp. 152, 153.) No. 61 in M.147.4
Mignon. [Männerchor.] (*In* Eidgenössischer Sängerverein. Männerchöre für das 14. . . . Sängerfest. Pp. 3, 4.) No. 4 in M.130.7
O Jugendzeit! [Männerchor.] (*In* Das Rütli. Pp. 502, 503.) No. 210 in M.147.4
Schweizergesang [T. T. B. B.]. (*In* Das Rütli. Pp. 215–219.) No. 90 in M.147.4

Baumgartner, Wilhelm. *(Continued.)*
Vom hoh'n Olymp. [Männerchor.] (*In* Das Rütli. Pp. 434, 435.) No. 128 in M.147.4
Warnung vor dem Wasser. [Männerchor.] (*In* Das Rütli. Pp. 440, 441.) No. 187 in M.147.4
Weg mit den Grillen und Sorgen. [Männerchor.] (*In* Das Rütli. Pp. 305–307.) No. 128 in M.147.4
Wenn wir durch die Strassen ziehen. Marschlied [T. T. B. B.]. (*In* Das Rütli. Pp. 390, 391.) No. 162 in M.147.4
Wer ist frei? [Männerchor.] (*In* Eidgenössischer Sängerverein. Männerchöre für das 12. . . . Sängerfest. P. 2.) No. 1 in M.130.7

Baur, Antonio.
Le due fidanzate. Melodramma serio in 2 atti con prologo, di Antonio Ghislanzoni, musica di A. Baur. [Accomp. di pianoforte.] Milano. Canti. [1857?] M.230.9

Baur, C. W.
Adonis. Monodisches Drama, in Musik gesetzt von Carl Wagner. No. 2 in M.230.13

Baur, J.
"Gott mit dir, mein Vaterland." [Männerchor.] (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 11. . . . Sängerfeste. P. 15.) No. 9 in M.130.7

Bau-Regel. *Part-song.* Rheinberger, J. C. In der Zechstube. No. 8 in M.392.22

Bausset, Albert de.
Bobine. Opérette. Musique de Ben-Tayoux. No. 1 in M.265.4
Fiorella. Petit opéra-comique. Musique de Ben-Tayoux. No. 3 in M.399.3
Pat-chou-ly. Opérette. Paroles de A. de Bausset et René de St. Prest. Musique de Ben-Tayoux. No. 2 in M.265.4

Baussnern, Waldemar von.
Dürer in Venedig. Oper in drei Akten. Dichtung von Adolf Bartels nach der gleichnamigen Novelle von Adolf Stern. Musik von Waldemar von Baussnern. Klavierauszug mit Text. Leipzig. Breitkopf & Härtel. 1898. M.402.5

Bavards, Les. *Opera.* For the Music see **Offenbach.** For the Libretto see **Truinet.**

Bawr, Alexandrine Sophie Coury de Champgrand, *Baronne* de. Histoire de la musique. Paris. Audot. 1823. Plate. M.119.12

Baxter, Sylvester.
The Viking's last voyage. [Music] by G. W. Chadwick. No. 3 in M.203.45

Bay, William Johnston.
A scientific king. An original comic opera in two acts. Libretto by Gerald Francis Loughlin. Music by William Johnston Bay, Frank Sheridan Farrell, Gerald Francis Loughlin, Leyland Clement Whipple. [Boston.] The Tech Show. 1903. No. 1 in M.397.9

Bayadère, La. *Song.* David, F. C. Cinquante mélodies. M.363.28

Bayadère de Java, La. *Song.* Masini. Album. No. 7 in M.237.5

Bayadères, Les. *Opera.* For the Music see **Catel.** For the Libretto see **Étienne, V. J.**

Bayard, Jean François Alfred.
Le démon de la nuit. Opéra. Musique de J. Rosenhain. M.307.39
La fille du régiment. Opéra comique. Paroles de Bayard et St. Georges. Musique de G. Donizetti. M.401.11
Same. La figlia del reggimento. Opéra italien, musique de Donizetti. [Paroles de Bayard et de Saint-Georges.] M.364.18
La médecine sans médecin. Opéra comique. Paroles de Scribe et Bayard. Musique de F. Hérold. M.292.29; etc.
Le miroir. Opéra comique. Paroles de Bayard et d'Avrigny. Musique de Léon Gastinel. No. 2 in M.256.20
L'ombre d'Argentine. Opéra comique, paroles de Bayard et de Biéville, musique de A. Montfort. No. 3 in M.267.12

Bayard. *Song.* Rouget de Lisle. 48 chants français. M.202.44

Bayard à Mézières. *Opera.* For the Music see **Cherubini.** For the Libretto see **Dupaty.**

Bayer, Anton.
Die bömischen Amazonen. Romantische Oper in 2 Acten.

Bayer, Anton. *(Continued.)*
Musik von Anton Bayer. [Partitur.] Manuscript. [182–?] M.152.20

Bayer, Josef.
Der Kinder Weihnachtstraum. Ballet in 1 Acte u. mehreren Bildern von Robert Köller. Musik von Josef Bayer. Clavierauszug. Hamburg. Cranz. [188–?] No. 1 in M.255.42
Rouge et noir. Ballet in 1 Acte und 3 Bildern. Clavierauszug. Hamburg. Cranz. [188–?] No. 2 in M.255.42
Sonne und Erde. Ballet in vier Abtheilungen, und eilf Bildern von J. Hassreiter und F. Gaul. Musik von Josef Bayer. [Klavier-Auszug.] Hamburg. Cranz. [1889.] No. 1 in M.384.1
Ein Tanz-Märchen. Grosses Ballet in 1 Vorspiel, 3 Abtheilungen und 15 Bildern, von J. Hassreiter und F. Gaul. Musik von Josef Bayer. Clavierauszug. Hamburg. Cranz. [188–?] No. 3 in M.255.42

Bayerischer Zapfenstreich. *Part-song.* Wohlmuth. No. 6 in M.129a.44

Bayley, Frederick W. N.
The souvenir of the season. The wake of extacy, a memory of Jenny Lind. With illustrations by Kenny Meadows. London. Willoughby & Co. 1848. M.122.33

Bayley, William.
Balmy sweetness. [Glee, A. A. T. B.] (*In* Parker. The Orphean lyre. Series 3, pp. 26, 27.) No. 5 in M.237.9
Cantate Domino and Deus misereatur. [Accomp. for organ.] London. Novello. [184–?] No. 19 in M.190.1

Bayly, Anselm.
The alliance of musick, poetry and oratory. London. Stockdale. 1789. M.148.4

Bayly, Anselm, *editor.*
A collection of anthems used in His Majesty's chapel royal . . . London. Rivington. 1769. M.104.27
Words only.

Bayly, Thomas Haynes.
Airs of haut-ton. With symphonies and accomp. by H. R. Bishop. No. 3 in M.244.19

Bayly, Thomas Haynes, *translator.*
Mocheles, I. The Tyrolese melodies. M.244.24

Bazille, Augustc Ernest.
La poularde de Caux, opérette en 1 acte, de MM. A. de Leuven [pseud.] et V. Prilleux; musique de L. Clapisson, Gevaert, E. Gautier, F. Poise, A. Bazille et S. Mangeant. Partition chant et piano. Paris. Choudens. [1861.] No. 1 in M.293.10

Bazin, François Emmanuel Joseph.
Annibal traversant les Alpes. Chœur à 4 voix d'hommes. (*In* Soirées orphéoniques. Pp. 76–85.) No. 11 in M.157.8
Le baptême. Chœur à 3 voix. (*In* Soirées orphéoniques. Pp. 98–100.) No. 14 in M.157.8
Le chant des écolcs communales. Chœur à 3 voix égales. (*In* Soirées orphéoniques. Pp. 94–97.) No. 13 in M.157.8
Le départ des apôtres. Chœur à 4 voix d'hommes. (*In* Soirées orphéoniques. Pp. 48–52.) No. 5 in M.157.8
Les désespérés. Opéra comique en 1 acte. Paroles de MM. de Leuven [pseud.] et Jules Moinaux. Musique de François Bazin. Accomp. de piano. Paris. Escudier. [1858.] No. 1 in M.255.43
La feuille. Mélodie [s. ou bar. Inédite. Accomp. de piano. Portrait. Fac-simile]. (*In* Album du Gaulois. Vol. 1.) No. 3 in M.391.28.1
Gloire à la France. Chœur à 4 voix d'hommes. (*In* Soirées orphéoniques. Pp. 86–93.) No. 12 in M.157.8
Le loup et l'agneau. Chœur à 4 voix. (*In* Soirées orphéoniques. Pp. 102–108.) No. 15 in M.157.8
Loÿse de Montfort. Scènes lyriques . . . Paroles de MM. Émile Deschamps & Émilien Pacini. Musique de François Bazin. Avec accomp. de piano. Paris. Richault. [1840.] No. 1 in M.261.20
Madelon, opéra comique en 2 actes, paroles de T. Sauvage, musique de F. Bazin. [Partition chant et piano.] Paris. Maho. [1852.] M.362.17
Maître Pathelin. Opéra comique en 1 acte. Paroles de MM. A. de Leuven [pseud] et F. Langlé. Musique de François

Bazin, François Emmanuel Joseph. *(Continued.)*
Bazin. Avec accomp. de piano. Mainz. Schott. [185–?] No. 2 in M.261.20
Le malheur d'être jolie. Opéra comique en 1 acte. Paroles de Ch. Desnoyer. Musique de F. Bazin. [Partition.] Paris. Troupenas. [1847.] M.261.19
Marianne. Opéra-comique en 1 acte. Paroles de Augustin Challamel, musique de François Bazin. [Accomp. de piano.] Paris. Magasin des demoiselles. 1861. No. 3 in M.255.35
Les matelots de l'Adriatique. Chœur à 4 voix d'hommes. (*In* Soirées orphéoniques. Pp. 57–62.) No. 7 in M.157.8
Messe à trois voix égales. [Partition de chant.] Paris. Escudier. [186–?] No. 1 in M.156.21
L'ours et le pacha. Opéra comique en un acte. Paroles de Scribe et Saintine. Musique de François Bazin. Partition, piano et chant. Paris. Hamelle. [1870.] No. 2 in M.399.1
La St. Sylvestre. Opéra comique en 3 actes. Paroles de MM. Mélesville [pseud.] et Michel Masson. Musique de F. Bazin. [Accomp. de piano.] Paris. Bonoldi. [1849.] No. 2 in M.255.43
Salut à César. Chœur à 4 voix d'hommes. (*In* Soirées orphéoniques. Pp. 63–67.) No. 8 in M.157.8
Le soldat vigneron. Chœur à 4 voix d'hommes. (*In* Soirées orphéoniques. Pp. 72–75.) No. 10 in M.157.8
Le tireur d'arc. Chœur à 3 voix d'hommes. (*In* Soirées orphéoniques. Pp. 68–71.) No. 9 in M.157.8
La trompette de Monsieur le Prince. Opéra comique en 1 acte. Paroles de Mélesville [pseud.]. Mis en musique . . . par F. Bazin. Partition. Paris. Troupenas & cie. [1846.] M.224.1
Same. Partition piano et chant. Brandus & cie. [185–?] No. 2 in M.362.16
Les vendageurs du Rhin. Chœur à 4 voix d'hommes. (*In* Soirees orphéoniques. Pp. 53–56.) No. 6 in M.157.8
Le voyage en Chine. Opéra-comique en 3 actes. Paroles de MM. E. Labiche et A. Delacour [pseud.]. Musique de François Bazin. Partition, piano et chant. Paris. Lemoine. [1865.] M.265.1

Bazin, François Emmanuel Joseph, *editor.*
Gluck. Iphigénie en Aulide. (Quc d'attraits.) Chœur. No. 2 in M.157.8
Mozart. La flûte enchantée. Marche instrumentale. No. 18 in M.157.8

Bazzini, Antonio.
Francesca da Rimini. Poëme symphonique. Opus 77. Partition d'orchestre. Berlin. Fürstner. [1890.] M.403.5
Quartett, Nr. 2, in D moll, für zwei Violinen, Viola und Violoncello. Op. 75. Neue Ausgabe. [Stimmen.] Leipzig. Leuckart. [1890?] No. 1 in M.211.2.1–4
Same. Quatuor (en D mineur) pour deux violons, viola et violoncelle. Op. 75. Partition. Manuscript. 1892.
This copy was made by A. A. Brown. No. 1 in M.338.9
Quartetto in do per due violini, viola e violoncello. [Partitura.] Milano. Ricordi. [1864.] No. 1 in M.338.16
Quartetto, 4°, per due violini, viola e violoncello. Op. 79. Partitura. Londres. Schott. [1892?] No. 3 in M.335.1
Quartetto, 5°, per due violini, viola e violoncello. Op. 80. Partitura. Londres. Schott. [1892?] No. 4 in M.335.1
Re Lear. Overtura. Partitura. Firenze. Guidi. 1874. [Biblioteca del sinfonista.] No. 2 in M.355.1
Saul. [Overtura d'introduzione alla tragedia d'Alfieri. Partitura.] Firenze. Guidi. [1869. Biblioteca del sinfonista.] No. 1 in M.355.1
Be glad, O ye righteous. *Anthem.* Smart, H. No. 3 in M.195.2.11
Be gone ev'ry doubt. *Catch.* See **Webbe**, S. Jupiter and Semele. *Catch.*
Be merciful. *Anthem.* Clari. No. 5 in M.233.18.1
Coerne. No. 26 in M.203.26
Be merciful after Thy power. *Anthem.* Knox. No. 2 in M.158.17
Be merciful unto me, O God. *Anthem.* Porta, F. della. No. 12 in M.233.25.3
Be merciful unto me, O God. *(Continued.)*
Purcell, H. No. 28 in M.233.23.3; etc.
Sydenham. No. 2 in M.195.2.13
Be not sparing. *Catch.* Hayes, W. Catches, glees and canons. Vol. 1. No. 1 in M.220.5
Be not Thou far from me. *Motet.* Palestrina. No. 23 in M.157.28.1
Be present, ye faithful. *Carol.* Leslie, H. D. No. 9 in M.154.19
Be still and know that I am God. *Anthem.* Marston. No. 19 in M.158.18
Be strong to hope, oh heart. *Part-song.* Hecht, E. No. 13 in M.204.36.4
Be Thou exalted. *Canon.* Bates, W. No. 129 in M.220.10
Be Thou my judge. *Anthem.* Boyce. M.233.3.1; etc.
Corfe, J. Morning and evening service. M.233.5

Beach, Amy Marcy Cheney.
Bethlehem. [A Christmas hymn. Accomp. for organ.] Boston. Schmidt. [1893.] No. 12 in M.203.26
Festival Jubilate. Composed for dedication of the Woman's building, at the World's Columbian Exposition, Chicago, 1892. [Accomp. for pianoforte.] Boston. Schmidt. 1892. No. 4 in M.194.3
Mass in E flat. Vocal score with pianoforte accomp. Boston. Schmidt. 1890. No. 2 in M.156.19
The minstrel and the king. (Rudolf von Hapsburg.) Words by Schiller. Ballade for male chorus and orchestra, with soli for tenor and barytone voices, by Mrs. H. H. A. Beach. Op. 16. Vocal score with piano accomp. Boston. Schmidt. 1894. No. 3 in M.203.9
Praise the Lord all ye nations. Anthem. [Accomp. for organ.] Boston. Schmidt. [1891.] No. 22 in M.158.13
Symphonie (Gaelic) in E moll für grosses Orchester. Op. 32. Partitur. Boston. Schmidt. 1897. M.337.1

Beach, Amy Marcy Cheney. *Works about.*
Goetschius, P. Mrs. H. H. A. Beach. Boston. 1906. Portrait. Music. M.377.18
List of compositions by Mrs. Beach, pp. 126–134.

Beacon of liberty, The. *Historical romance.* Bishop, H. R. No. 2 in M.391.8

Beale, Thomas Willert.
An Easter egg. An operetta in one act. Words & music by Walter Maynard [pseud. Accomp. for pianoforte]. London. Jefferys & Co. [1893.] No. 2 in M.393.42
The enterprising impresario. By Walter Maynard [pseud.]. London. Bradbury, Evans & Co. 1867. M.146.26
The hemlock tree, four-part song, the words by Longfellow, set to music by Walter Maynard [pseud.]. London. Cock, Addison & Co. [186–?] No. 23 in M.157.1
Violet, four-part song, written and composed by Walter Maynard [pseud.]. London. Cock, Addison & Co. [186–?] No. 22 in M.157.1

Beale, William.
A collection of 13 glees, (posthumous). Edited by Edward Plater. London. Lucas, Weber & Co. [187–?] No. 5 in M.158.30
Contents. — I'll enjoy the present time [A. T. T. B.]. — How soft the music [A. T. T. B.]. — By the side of a grove [A. T. T. B. B.]. — Scenes of woe [A. T. T. B.]. — Lo! the pride of the village [S. A. T. B.]. — How often from the steep [S. S. A. A. T. T. B. B.]. — Oh, by yonder mossy seat [A. T. T. B.]. — The humble tenant [S. A. T. B. B.]. — Chant we the requiem [A. T. T. B. B.].—Thou herald of the blushing morn [S. A. T. B.]. — When Fanny blooming fair [S. A. T. B.]. — Sing unto the Lord, canon. — Again the balmy zephyr, round.
Come, let us join the roundelay. Madrigal [A. T. T. B.]. London. Birchall. [181–?] No. 7 in M.235.7.1
Same. [Novello. 1865.] No. 23 in M.158.13
Also to be found in The Orpheus, New series.
Phyllis, thy lovely looks. [Madrigal. A. T. T. B.] (*In* Hawes. Collection of madrigals. Pp. 17–21.) No. 3 in M.235.12
Requiem VI. (*In* Fane, John. A requiem to the memory of the late Samuel Webbe . . . Pp. 49–60.) No. 1 in M.220.29
This pleasant month of May. [Madrigal, A. T. T. B.] (*In* Musical times. [Music.] Vol. 6, pp. 119–121.) No. 8 in M.175.1.6
What ho! Madrigal [A. T. T. B.]. London. Birchall. 1816.
Also to be found in The Orpheus, New series. No. 21 in M.235.7.1

Beaming stars, The. *Song.* MENDELSSOHN-BARTHOLDY, J. L. F. Songs. No. 64 in M.244.21

Bearden, Daniel.
A collection of songs for one and two voices, properly adapted for the harpsichord, violin, German flute and guitar. London. Longman & Broderip. [1778?] No. 4 in M.202.32
Contents. — Reserve. — Friendship. — Beauty, health and wit. — The fireside. — To Celia. — The bloom of May. — On Delia. — Damon and Clarinda. — On a butterfly. — The bee. — The rose humbled. — Hannah. — Damon. — On a bird. — Content. — Clarinda.

Béarnais, Le. *Opera.* For the MUSIC see **Radoux.** For the LIBRETTO see **Pellier-Quensy.**

Béarnaise, La. *Opera.* For the MUSIC see **Messager.** For the LIBRETTO see **Leterrier.**

Beata. *Motet.* LUTZ. No. 55 in M.156.56

Beata Barbara. *Motet.* PALESTRINA. Werke. Band 2. M.8040a.66.2

Beata, cuius brachiis. *Motet.* LASSUS. Sämmtliche Werke. Band 11. M.8040a.67.11

Beata Dei genitrix. *Anthem.* PORTA, C. No. 14 in M.158.33.4

Beata es. *Anthem.* PALESTRINA. Werke. Band 32. M.8040a.66.32

Beata es, Virgo Maria. *Motet.* PALESTRINA. Werke. Band 6. M.8040a.66.6

Beata Genovefa. *Oratorio.* For the MUSIC and LIBRETTO see **Bourges.**

Beata Maria Virgine. *Mass.* VITTORIA. Opera. Tomus 2. M.313.2.2

Beatae Mariae Magdalenae. *Motet.* PALESTRINA. Werke. Band 1. M.8040a.66.1

Beatam te dicent. *Chœur.* MILLET. Duos, trios . . . M.157.11

Beate, Louis.
Fünf Lieder für vier Männerstimmen. Bernburg. Gröning. 1854. No. 38 in M.392.2
Contents. — Lob des Gesanges. — Reiterlied. — Walzer. — Wein-Lied. — Der Abendhimmel.

Beati estis. *Anthem.* HANDL. No. 22 in M.158.33.4

Beati mortui. *Motet.* BAINI, G. No. 3 in M.260.19
MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 14, Abtheilung c. M.413.3.14c

Beati omnes. *Motet.* LASSUS. Sämmtliche Werke. Band 7. M.8040a.67.7

Beati omnes, qui timent. *Motet.* LASSUS. Sämmtliche Werke. Band 1. M.8040a.67.1
SWEELINCK. Werken. Deel 6. M.413.2.6

Beati pauperes spiritu. *Motet.* SWEELINCK. Werken. Deel 6. M.413.2.6

Beati, quorum via integra est. *Gradual.* REISSIGER. 15 Graduales. No. 3 in M.158.27

Béatitudes, Les. *Oratorio.* For the MUSIC see **Franck, C. A.** For the LIBRETTO see **Colomb, J. B.**

Beatrice di Tenda. *Opera.* For the MUSIC see **Bellini.** For the LIBRETTO see **Romani, F.**

Béatrice et Bénédict. *Opera.* For the MUSIC see **Berlioz, L. H.**

Beatrix. *Song.* CONCONE. No. 4 in M.244.2

Beatus homo. *Motet.* LASSUS. Sämmtliche Werke. Band 1. M.8040a.67.1

Beatus ille qui procul. *Motet.* LASSUS. Sämmtliche Werke. Band 11. M.8040a.67.11

Beatus Laurentius. *Mass.* PALESTRINA. Werke. Band 23. M.8040a.66.23

Beatus Laurentius. *Motet.* PALESTRINA. Werke. Band 5. M.8040a.66.5

Beatus Laurentius orabat. *Motet.* PALESTRINA. Werke. Band 1. M.8040a.66.1

Beatus qui soli Deo confidit. *Canon.* SWEELINCK. Werken. Deel 9. M.413.2.9

Beatus vir. *Anthem.* BRUGUERA. No. 134 in M.220.9.1
LASSUS. Sämmtliche Werke. Band 1, 3. M.8040a.67.1, 3
MOZART. No. 7 in M.260.11
ROEDER, G. V. Pseaumes des vêpres. No. 4 in M.202.7
SELLE, L. Vespers. No. 5 in M.201.36
ZINGARELLI. No. 16 in M.260.18

Beatus vir, qui inventus est. *Motet.* LASSUS. Sämmtliche Werke. Band 9. M.8040a.67.9

Beatus vir, qui non abiit. *Motet.* LASSUS. Sämmtliche Werke. Band 15. M.8040a.67.15

Beatus vir qui suffert. *Motet.* PALESTRINA. Werke. Band 5. M.8040a.66.5

Beau Dunois, Le. *Opera.* For the MUSIC see **Lecocq, A. C.** For the LIBRETTO see **Chivot.**

Beau Dunois, Le. *Song.* HORTENSE, *Queen of Holland.* Romances. M.221.27

Beau le cristal. *Part-song.* LASSUS. Sämmtliche Werke. Band 12. M.8040a.67.12

Beau Nicolas, Le. *Opera.* For the MUSIC see **Lacome d'Estalenx.** For the LIBRETTO see **Vanloo.**

Beau page. *Song.* SCHUBERT, F. P. Mélodies. Vol. 3. M.327.4.3

Beau Pâris, Le. *Opera.* For the MUSIC see **Roques.** For the LIBRETTO see **Blondelet.**

Beau rêve. *Song.* SCHUBERT, F. P. Mélodies. Vol. 8. M.327.4.8

Beaucoup de bruit pour rien. *Opera.* For the MUSIC see **Puget.** For the LIBRETTO see **Blau, É.**

Beauclair, Henri.
Le luthier de Crémone. Opéra. Poème de François Coppée et Henri Beauclair. [Musique de] J. Hubay. M.225.7

Beaujoyeux, Balthazar de, *pseud.* See **Baltazarini.**

Beaulieu, Marie Désiré Martin.
Du rhythme, des effets qu'il produit et de leurs causes. Paris. Dentu. [1852.] No. 4 in M.372.19
Hymne du matin. Oratorio pour grand orchestre, avec solos et chœurs. Paroles de Mr. de Lamartine. Musique de D. Beaulieu. [Partition.] Paris. Chatot. [1843?] M.270.8
Mémoire sur ce qui reste de la musique de l'ancienne Grèce dans les premiers chants de l'église. [Paris. 1856?] No. 2 in M.206.5
Mémoire sur l'origine de la musique. Niort. Favre & cie. [1859.] No. 13 in M.372.20

Beaumarchais, Pierre Augustin Caron de.
Tarare. Tragédie lyrique. [Musique de] A. Salieri. M.321.27

Beaume, Louis Alexandre.
La boite à musique. Opéra-comique. Paroles de Ch. Nuitter [pseud.] et A. Beaumont [pseud.]. Musique de Théodore Lajarte. No. 2 in M.301.14
Cardillac. Drame-lyre. Paroles de Nuitter [pseud.] et Beaumont [pseud.]. Musique de Lucien Dautresme. M.363.25
La clef d'argent. Opéra-comique. Musique de I. E. Legouix. No. 3 in M.393.34
Le cœur et la main. Opéra comique. Paroles de Nuitter [pseud.] & Beaumont [pseud.]. Musique de Charles Lecocq. M.296.27
Le dernier jour de Pompéi. Opéra de Nuitter [pseud.] et Beaumont [pseud.]. Musique de Victorin Joncières. M.286.28
Les deux balcons. Opéra bouffe, musique de N. Louis. M.390.33; etc.
Une fête à Venise. Opéra-comique. Poème de Nuitter [pseud.] et Beaumont [pseud.]. Musique de Federigo Ricci. M.307.16
Le lion de Saint-Marc. Opéra-bouffe en un acte. Paroles de M. Nuitter [pseud.] et M. Beaumont [pseud.]. Musique de I. E. Legouix. Paris. Lévy. 1865.
Words only. No. 1 in M.372.37
Same. Musique de I. E. Legouix. No. 3 in M.277.24; etc.
Les marchands de chansons. Scène. Musique de Legouix. No. 1 in M.306.12
Marion. Opéra-comique. Musique de Ernest Boulanger. No. 5 in M.265.14
Les masques (Tutti in maschera). Comédie lyrique. Poème de Nuitter [pseud.] et Beaumont [pseud.]. Musique de Carlo Pedrotti. M.369.1
Une nuit à Séville, opéra comique, paroles de Ch. Nuitter [pseud.] et Beaumont [pseud.]. Musique de Frédéric Barbier. No. 1 in M.255.37
Un Othello. Opérette-bouffe. Paroles de Nuitter [pseud.] et Beaumont [pseud.]. Musique de I. E. Legouix. No. 3 in M.306.12

Beaume, Louis Alexandre. *(Continued.)*
Le puits qui parle. Opéra-comique de Beaumont [pseud.] et Burani [pseud.]. Musique de E. Audran. M.255.14
La reine d'une heure. Opéra-comique. Musique de Ferdinand Poise. No. 3 in M.287.36
Le soleil de minuit. Opéra-comique de Nuitter [pseud.] & de Beaumont [pseud.]. Musique de Albert Renaud. M.394.69
Le vengeur. Opéra-bouffe. Paroles de Nuitter [pseud.] & Beaumont [pseud.]. Musique de I. E. Legouix. No. 5 in M.306.12
La volière. Opéra comique de Nuitter [pseud.] et Beaumont [pseud.]. Musique de Ch. Lecocq. M.306.5

Beaumesnil, Henriette Adélaïde Villard de.
Tibulle et Délie, ou les Saturnales. Opéra en 1 acte [de Louis Fuzelier] . . . mis en musique par Mlle Beaumesnil. [Partition.] Paris. Deslauriers. [1785?] M.223.23

Beaumont, A., *pseud.* See **Beaume,** Louis Alexandre.

Beaumont, Alexander S.
Lullaby. [For orchestra.] Score. London. Woolhouse. [188–?] No. 1 in M.336.1
Quintette for 2 violins, 2 violas & violoncelle with ad lib. part for c. bass. [Full score.] London. Woolhouse. [187–?] No. 1 in M.335.2

Beaumont, Francis.
[The humourous lieutenant, or Alexander's successors.] The overture, songs . . . in Beaumont & Fletcher's revived play. Composed by Henry R. Bishop. No. 3 in M.391.5; etc.

Beaunier, Frédérie.
Messe à quatre voix, avec accomp. de piano ou orgue. Paris. [1838.] M.201.2
Requiem in æternam, à quatre voix. Avec accomp. de piano ou orgue. [Paris.] 1838. No. 1 in M.192.16

Beau-père, Un, dans le plafond. *Opera.* For the Music see **Périeaud.**

Beauplan, Arthur de, *pseud.* See **Rousseau,** Victor Arthur.

Beauquier, Charles.
[Fiesque. Grand opéra. Musique de E. Lalo.] M.296.19
La musique et le drame. Étude d'esthétique. Paris. Sandoz & Fischbacher. 1877. M.127.19
Philosophie de la musique. Paris. Baillière. 1865. M.129.6

Beauté, La, du diable. *Opera.* For the Music see **Alary.** For the Libretto see **Scribe.**

Beauteous clouds. *Part-song.* Werner, H. No. 14 in M.205.10.4

Beauteous fair, A. *Part-song.* Callcott, J. W. No. 15 in M.220.9.4

Beauties, have you seen a toy? *Part-song.*
Evans, C. S. No. 18 in M.234.2.5; etc.
Shield. No. 4 in M.139a.18.8

Beauties, The, of Handel. *Songs, etc.* Handel. M.221.24

Beauties, The, of Purcell. *Songs, etc.* Purcell, H. M.221.2

Beautiful are the fields. *Trio.* Bishop, H. R. Complete collection of glees. Vol. 3. M.235.1.3

Beautiful child of song. *Song.* Foster, S. C. No. 4 in M.380.41.1

Beautiful dreamer. *Song.* Foster, S. C. No. 5 in M.380.41.1

Beautiful maid, The. *Song.* Braham. No. 31 in M.237.7

Beautiful star, in heaven so bright. *Part-song.* Christy, E. P. No. 51 in M.157.5.2

Beautiful streamlet. *Trio.* Donizetti. No. 20 in M.244.10.1

Beautiful Zion. *Anthem.* Havens. No. 28 in M.190.3

Beauty and the beast. *Cantata.* For the Music see **Glover;** also **Rogers,** E. For the Libretto see **Vandervell.**

Beauty is a lovely sweet. *Madrigal.* Bateson. First set of madrigals. No. 2 in M.234.22

Beauty is but a vain. *Glee.* Spofforth. Collection of glees. No. 17 in M.235.15

Beauty is dead! *Part-song.* Mori, F. No. 64 in M.157.5.2; etc.

Beauty stone, The. *Opera.* For the Music see **Sullivan,** A. S. For the Libretto see **Pinero.**

Beauvallet, Léon.
Le dragon de la reine. Opéra-comique de Pierre Decourcelle et Beauvallet. Musique de Léopold Wentzel. M.326.24

Beauvallet, Léon. *(Continued.)*
Le guetteur de nuit. Opérette. Paroles de Léon Beauvallet et A. de Jallais. Musique de Paul Blaquière. No. 4 in M.363.23

Beaux yeux, par qui l'Amour entretient sa puissance. *Duet.* Sweelinck. Werken. Deel 8. M.413.2.8

Beazley, James Charles.
Drusilla. Sacred cantata for mixed voices. The words written and compiled, and the music composed, by James C. Beazley. [Accomp. for pianoforte.] London. Weekes & Co. [1888.] No. 1 in M.213.3

Beazley, Samuel.
Ivanhoe; or, the Knight Templar, a musical drama . . . The music composed & selected . . . by Dr. Kitchener. No. 2 in M.391.66

Becher, Alfred Julius.
Jenny Lind. Eine Skizze ihres Lebens und ihrer Laufbahn bis auf die neueste Zeit. 2. . . . vermehrte Auflage. Wien. Jasper. 1847. Portrait. Folded sheet. No. 7 in M.372.18

Becher, Wilhelm.
Catalogue of the greater portion of [his] musical library. [London?] 1886. No. 7 in M.127.1

Beehgaard, Julius.
Frode. Oper in 3 Akten von Julius Beehgaard. Deutsch von M. v. Borch. [Klavierauszug.] Breslau. Hainauer. [189–?] M.395.5

Beehstein, Ludwig.
Abu Kara, romantische Oper, in Musik gesetzt . . . von Heinrich Dorn. M.231.29

Beek, Christian Friedrich.
Festchor zu Mozart's Säcularfeier. In Musik gesetzt von Franz Lachner. No. 1 in M.392.41

Becker, Albert Ernst Anton.
Des Müllers Lust und Leid. (Nach W. Müller.) Dichtung von Albert Linge. Englische Übersetzung von B. F. Wyatt-Smith. Für Chor und Soli [s. t. b.], Orchester und Pianoforte componirt von Albert Becker. Op. 33. Chorstimmen [mit Klavierbegleitung]. Berlin. Ries & Erler. [188–?] No. 3 in M.384.15
Grosse Messe in B moll für achtstimmigen Chor, 4 Solostimmen, Orchester und Orgel. Partitur. Leipzig. Breitkopf & Härtel. [1879.] M.250.3
Quartett für Pianoforte, Violine, Viola, Violoncell. Op. 19. [Partitur.] Leipzig. Peters. [188–?] No. 3 in M.357.19
Reformation cantata (English and German words), for solos [s. a. b.] and chorus with orchestra and organ accomp. Op. 28. [Vocal score with accomp. for pianoforte.] Leipzig. Breitkopf & Härtel. 1891. No. 3 in M.194.4
Sehnitter Tod. Ein altes Volkslied [t. t. b. b.]. Op. 42. Klavierauszug. Leipzig. Siegel. [189–?] No. 5 in M.212.3
Vigilien. Gedicht von Lebrecht Dreves [t. t. b. b.]. Op. 43. Klavierauszug. Leipzig. Siegel. [189–?] No. 6 in M.212.3

Becker, Albert Ernst Anton. *editor.*
William II., *Emperor of Germany.* Sang an Aegir. No. 2 in M.202.27

Becker, Albert Ernst Anton. *Works about.*
Glueck, A. Albert Becker. Grosse Messe in B moll, Op. 16. Erläutert. Leipzig. [1902?] No. 6 in M.217.12.8
Sakolowski, R. P. Albert Becker. Selig aus Gnade. Oratorium. Erläutert. Leipzig. [1900?] No. 6 in M.217.12.9

Becker, Carl Ferdinand, *the younger.*
Systematisch-chronologische Darstellung der musikalischen Literatur. Lieferung 1. Leipzig. Friese. 1836. M.122.22
Die Tonwerke des XVI. und XVII. Jahrhunderts, oder systematisch-chronologische Zusammenstellung der in diesen zwei Jahrhunderten gedruckten Musikalien. 2., mit einem Anhange vermehrte Ausgabe. Leipzig. E. Fleischer. 1855. No. 1 in M.214.1

Becker, Carl Ferdinand, *the younger. Works about.*
Zimmer, R. Gedanken beim Erscheinen des dritten Bandes der Bach-Gesellschaft in Leipzig. Berlin. 1854. No. 3 in M.372.41
Contains a criticism of Becker's editing of the works of Bach.

Becker, Constantin Julius.
Columbus. Melodramatic poem for chorus and orchestra.

Becker, Constantin Julius. *(Continued.)*

Op. 42. Adapted from the German by Frederick W. Bancroft. Vocal score. Boston. Schmidt. [189–?] No. 2 in **M.194.4**

Grüner Wald. Zigeunerlied [T. T. B. B.]. (*In* Orpheus. Band 9, pp. 42, 43.) No. 26 in **M.129a.43.9**

Jägers Abendlied [T. T. B. B.]. (*In* Orpheus. Band 9, p. 20.) No. 10 in **M.129a.43.9**

Landsknechte im Frieden. [Männerchor.] (*In* Regensburger Liederkranz. Pp. 15–17.) No. 7 in **M.129a.44**

Waldgruss. [Männerchor.] (*In* Orpheus. Band 9, pp. 28, 29.) No. 16 in **M.129a.43.9**

Waldlied [T. T. B. B.]. (*In* Orpheus. Band. 10, p. 50.) No. 66 in **M.129a.43.10**

Der Wandrer und sein Herz. [Männerchor.] (*In* Orpheus. Band 10, pp. 22, 23.) No. 48 in **M.129a.43.10**

Wir leben frei. Zigeunerlied [T. T. B. B.]. (*In* Orpheus. Band 10, pp. 54, 55.) No. 69 in **M.129a.43.10**

Würzburger Studentenmarsch [T. T. B. B.]. (*In* Regensburger Liederkranz. Pp. 8–11.) No. 4 in **M.129a.44**

Die Zigeuner. Rhapsodie in 7 Gesängen für Solo [S. BAR.], Chor und Orchester. Op. 31. Klavierauszug. Leipzig. Peters. [189–?] No. 1 in **M.194.4**

Becker, George.

La musique en Suisse . . . jusqu'à la fin du XVIII^e^ siècle. Genève. Richard. 1874. **M.127.31**

Becker, Jean, *editor.*

PAGANINI. Compositions célèbres pour violon. No. 2 in **M.357.1**

—— 24 Capricen für Violine Solo. No. 1 in **M.357.13**

Becker, Reinhold.

Abendfrieden [T. T. B. B.]. Op. 55, No. 3. Leipzig. Siegel. [189–?] No. 20 in **M.392.3**

Die Abendglocken [T. T. B. B.]. Op. 55, No. 1. Leipzig. Siegel. [189–?] No. 18 in **M.392.3**

Frauenlob. Oper in drei Akten. Dichtung von Franz Koppel-Ellfeld, componirt von Reinhold Becker. Clavierauszug. Leipzig. Schuberth. [1893.] **M.402.6**

Fünf altdeutsche Lieder für Männerchor. 41. Werk. Partitur. Dresden. Brauer. [1890?] No. 14, 15 in **M.392.3**
Contents. — 1. Es steht ein Lind' in jenem Thal. — Es taget vor dem Walde. — Mir ist ein schön's braun's Meidelein. 2. Ach Gott, wem soll ich klagen. — Um deinetwillen bin ich's hier.

Gott grüsse dich. [Für T. T. B. B. mit Baritonsolo.] Op. 44, No. 1. Leipzig. Siegel. [1889?] No. 45 in **M.392.2**; No. 16 in **M.392.3**

Mahnruf . . . Für Männerchor. Op. 35. Dresden. Näumann. [188–?] No. 40 in **M.392.2**

Nachts . . . Für Baritonsolo und Männerchor. Op. 38. Dresden. Näumann. [188–?] No. 43 in **M.392.2**

Ratbold. Oper in einem Act. Dichtung von Felix Dahn. Musik von Reinhold Becker. Op. 88. [Clavierauszug mit Text.] Leipzig. Schuberth & Co. [1898?] **M.397.3**

Sonnenschein [T. T. B. B.]. Op. 44, No. 2. Leipzig. Siegel. [1889?] No. 44 in **M.392.2**; No. 17 in **M.392.3**

Über ein Stündlein [T. T. B. B.]. Op. 55, No. 2. Leipzig. Siegel. [189–?] No. 19 in **M.392.3**

Vor der Schlacht. (Theodor Körner.) Für Baritonsolo, Männerchor und Orchester. Op. 50. Klavierauszug. Lcipzig. Siegel. [189–?] No. 7 in **M.212.3**

Wacht und Wehr [T. T. B. B.]. Op. 55, No. 4. Leipzig. Siegel. [189–?] No. 21 in **M.392.3**

Waldmorgen (Dr. Lindner) für Männerchor und Orchester. Clavier-Auszug. Dresden. Brauer. [187–?] No. 1 in **M.270.12**

Zwei Gesänge für Männerchor. Op. 37. Dresden. Näumann. [188–?] No. 41, 42 in **M.392.2**
Contents. — 1. Nachtlied. 2. Die Frühlingslerche.

Same. No. 2. No. 13 in **M.392.3**

Becker, Reinhold, *editor.*

JENSEN, A. [Hochzeitsmusik. Instrumentirt.] No. 2 in **M.410.41**

—— Serenade. Instrumentirt. No. 8 in **M.342.8**

Becker, Valentin Eduard.

Abendlied [T. T. B. B.]. (*In* Abt. Leichte Männerchöre. Heft 22, pp. 6–8.) No. 142 in **M.246.22**

Abschied (L. Pfau) [T. T. B. B.]. Op. 80, No. 4. Leipzig. Forberg. [1877?] No. 24 in **M.392.4**

Der Alpengang [T. T. B. B.]. Op. 80, No. 2. Leipzig. Forberg. [1877?] No. 22 in **M.392.4**

Am Rhein [T. T. B. B.]. (*In* Abt. Leichte Männerchöre. Heft 22, pp. 9–12.) No. 143 in **M.246.22**

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Constitutionslied [T. T. B. B.]. (*In* Tauwitz. Deutsches Liederbuch. Pp. 74, 75.) No. 28 in **M.204.39**

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Deutsches Bergmannslied [T.T.B.B.]. (*In* Tauwitz. Deutsches Liederbuch. Pp. 131, 132.) No. 62 in **M.204.39**

Drei Gesänge für vier Männerstimmen. Op. 60. Leipzig. Forberg. [186–?] No. 17–19 in **M.392.4**
Contents. — 1. Sängermarsch. 2. Wanderers Waldabschied. 3. Maiglöcklein läutet zum Nachtgebet.

Drei Gesänge für vierstimmigen Männerchor. Op. 65. Offenbach a. M. André. [186–?] No. 20 in **M.392.4**
Contents. — Beim Wandern. — Sängers Morgengruss. — Frühlingsnacht.

Drei Gesänge gedichtet v. F. Oser, für Männerchor componirt . . . von V. E. Becker. Op. 47. Leipzig. Forberg. [186–?] No. 10 in **M.392.4**
Contents. — Frühlingsgruss. — Was kümmert's mich? — Ach, ich sagt's dir so gern!

Drei heitere Gesänge für den vierstimmigen Männerchor. Op. 22. Leipzig. Siegel. [1857?] No. 2 in **M.392.4**
Contents. — Zechers Wunsch.—Wandermarsch.—Kuriose Geschichte.

3 Vaterlands-Lieder . . . für 4 Männerstimmen. Op. 35. Offenbach a. M. [186–?] No. 8 in **M.392.4**
Contents. — Vaterlandslied. — Die deutsche Kaiserkrone. — Das deutsche Lied.

Frei und deutsch in Wort und Sang [T. T. B. B.]. Op. 83, No. 3. Leipzig. Forberg. [1878?] No. 25 in **M.392.4**

Freude, holde Freude! Altes Volkeslied [T. T. B. B.]. (*In* Claasen. Ludwig Liebe-Album. P. 8.) No. 11 in **M.203.16**

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Frühlings-Anfang . . . für vier Männerstimmen. Op. 54. Offenbach a. M. André. [186–?] No. 14 in **M.392.4**

Frühlingsfreude [T. T. B. B.]. Op. 50, No. 2. Leipzig. Forberg. [186–?] No. 13 in **M.392.4**

Frühlings Gruss (L. Bauer) [T. T. B. B.]. Op. 34, No. 3. Winterthur. Rieter-Biedermann. [1860?] No. 7 in **M.392.4**

Frühlingslied [T. T. B. B.]. (*In* Abt. Deutsche Sängerhalle. Vol. 2, pp. 42–47.) No. 13 in **M.392.42.2**

Frühlingsreigen. [Männerchor.] (*In* Abt. Deutsche Sängerhalle. Vol. 2, pp. 123, 124.) No. 38 in **M.392.42.2**

5 Gesänge für Männerchor. Op. 23. Mainz. Schott. [185–?] No. 3 in **M.392.4**
Contents. — Morgenlied. — Gesang muss sein! — Wanderlust. — Lebe wohl. — Am Rhein.

Fünf Lieder für vierstimmigen Männerchor. Op. 59. Offenbach a. M. André. [186–?] No. 15, 16 in **M.392.4**
Contents. — Heft 1. Sängerfahrt. — Willkommen tausendmal. 2. Lenzbeginn. — In böser Zeit. — Wiedersehen.

Die geheimnissvolle Blüthe. Für Bariton-Solo und Männerstimmen. Magdeburg. Haushahn. [187–?] No. 23 in **M.392.3**; No. 11 in **M.392.35**

Gruss. [Lied.] Leipzig. Forberg. [186–?] No. 12 in **M.158.22**

Im Frühling [T. T. B. B.]. (*In* Abt. Leichte Männerchöre. Heft 22, pp. 13–16.) No. 144 in **M.246.22**

Im Frühling. Fünf Gesänge für vierstimmigen Männerchor. Heft 2. Op. 24. Leipzig. Hofmeister. [185–?] No. 4 in **M.392.4**
Contents. — 4. An die ferne Geliebte. 5. Zum grünen Kranze.

In dulci jubilo! [T. T. B. B.]. (*In* Abt. Leichte Männerchöre. Heft 22, pp. 21–23.) No. 147 in **M.246.22**

Das Kirchlein. [Männerchor.] (*In* Regensburger Liederkranz. Pp. 68–72.) No. 30 in **M.129a.44**
Also to be found in Das Rütli.

Becker, Valentin Eduard. *(Continued.)*
Same. The little church. [Part-song.] London. Jefferys. [187–?] No. 20 in M.121.3
Kirmeslied [T. T. B. B.]. Op. 20, No. 2. Leipzig. Siegel. [1856?] No. 1 in M.392.4
Liedergruss. [Männerchor.] (*In* Tauwitz. Deutsches Liederbuch. Pp. 62, 63.) No. 22 in M.204.39
Love's call. [Part-song, T. T. B. B.] (*In* Chickering collection. Vol. 2, pp. 13, 14.) No. 6 in M.392.48.2
Der lustige Maikäfer [T. T. B. B.]. Op. 32, No. 2. Leipzig. Siegel. [1858?] No. 6 in M.392.4
Mailied [T. T. B. B.]. (*In* Abt. Deutsche Sängerhalle. Vol. 1, pp. 100–103.) No. 35 in M.392.42.1
O trinkt! [Männerchor.] (*In* Abt. Deutsche Sängerhalle. Vol. 1, pp. 53, 54.) No. 18 in M.392.42.1
[On the march. T. T. B. B.] (*In* The Orpheus. New series. Vol. 5, pp. 163–169.) No. 33 in M.205.10.5
Also to be found in Willard's Arion.
Pfingsten. [Männerchor.] (*In* Otto, E. J. Ernst und Scherz. Heft 58, pp. 20–23.) No. 6 in M.392.20
Rheinfahrt [T. T. B. B.]. Op. 101, No. 3. Leipzig. Forberg. [1880?] No. 28 in M.392.4
Rheinsehnsucht [T. T. B. B.]. (*In* Abt. Leichte Männerchöre. Heft 22, pp. 16–19.) No. 145 in M.246.22
Die Rose [T. T. B.]. (*In* Abt. Leichte Männerchöre. Heft 22, pp. 2, 3.) No. 140 in M.246.22
The ruined chapel [T. T. B. B.]. (*In* Willard. Arion. Pp. 23–26.) No. 13 in M.109.1
Die Schlacht im Teutoburger Walde. Grosse lyrisch-romantisch-heroische Oper in drei Akten. Text von van Brouwer. Musik nach berühmten Mustern und Meistern. Klavier-Auszug. Leipzig. Glaser. [189–?] Plate.
A burlesque. No. 1 in M.396.3
Sei mir gegrüsst, O stille Nacht [T. T. B. B.]. Op. 77, No. 1. Leipzig. Siegel. [187–?] No. 21 in M.392.4
Spielmannslied [T. T. B. B.]. Op. 50, No. 3. Leipzig. Forberg. [186–?] No. 22 in M.392.3
Ständchen: Horch auf, es flüstert der Abendwind [T. T. B. B.]. Op. 50, No. 1. Leipzig. Forberg. [185–?] No. 12 in M.392.4
Ständchen: Komm in die stille Nacht [T. T. B. B.]. (*In* Abt. Deutsche Sängerhalle. Vol. 4, pp. 25–27.) No. 10 in M.392.42.4
Sturmlied [T. T. B. B.]. (*In* Gruber. Sangeshort. Heft 1, pp. 61–70.) No. 1 in M.370.30
Trinklied: Lieblich spriesst der Wein [T. T. B. B.]. (*In* Abt. Leichte Männerchöre. Heft 22, pp. 4, 5.) No. 141 in M.246.22
Trinklied: Schon im alten Bunde [T. T. B. B.]. Op. 101, No. 4. Leipzig. Forberg. [1880?] No. 29 in M.392.4
Verklungen [T. T. B. B.]. Op. 101, No. 1. Leipzig. Forberg. [1880?] No. 27 in M.392.4
Vier Gesänge für vierstimmigen Männerchor. Op. 31. Offenbach a. M. André. [185–?] No. 5 in M.392.4
Contents. — Frühlings Einzug. — Zum Wald. — Trinklied [Angezapft!]. — Das fidele Haus.
Vier leichte Gesänge für Männerchor. Op. 49. Offenbach a. M. André. [186–?] No. 11 in M.392.4
Contents. — Das Brünnlein. — Meine Sehnsucht ist bei ihr! — Gruss. — Abschied.
Waldabendschein. [Männerchor, mit B. solo.] (*In* Stuttgarter Liederkranz. Männerchor-Album. Pp. 7–11.) No. 5 in M.203.22
Waldlied [T. T. B. B.]. Op. 43, No. 3. Leipzig. Forberg. [186–?] No. 9 in M.392.4
Wanderers Waldabschied. [Männerchor.] Op. 60, No. 2. Leipzig. Forberg. [1867?] No. 18 in M.392.4; No. 2 in M.392.33
Wanderfreude. Sängermarsch No. 9 [T. T. B. B.]. (*In* Abt. Deutsche Sängerhalle. Vol. 4, pp. 126–128.) No. 44 in M.392.42.4
Weberlied [B., mit Pianofortebegleitung]. (*In* Tauwitz. Deutsches Liederbuch. Pp. 154, 155.) No. 73 in M.204.39
Wenn ich einmal der Herrgott wär'! [T. T. B. B.]. (*In* Abt. Leichte Männerchöre. Heft 22, pp. 19–21.) No. 146 in M.246.22

Becker, Valentin Eduard. *(Continued.)*
Wildröschen [T. T. B. B.]. Op. 83, No. 4. Leipzig. Forberg. [1878?] No. 26 in M.392.4
Wohin mit der Freud'? [Lied, S. A. T. B.] Leipzig. Forberg. [186–?] No. 11 in M.158.22

Beckstein, Ludwig.
Fahrten eines Musikanten [J. D. Elster]. Schleusingen. Glaser. 1837. 3 v. M.109a.9

Beckwith, John Christmas.
The chimney-sweepers' glee [S. S. B.]. (*In* Plaistow part-songs. Part 2, pp. 53–57.) No. 6 in M.158.23
Also to be found in Turle and Taylor's The People's music book.
Hear, Thou shepherd of Israel. Anthem. Duet [S. A.] and chorus. [Accomp. for organ.] (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 60–65.) No. 18 in M.111.4.2
My soul is weary of life. Verse anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 10, pp. 17–26.) No. 3 in M.195.2.10

Bécourt, ——
Ah! ça ira. Dicton populaire sur un air de contredanse intitulé "Le carillon national." Accompagnement par André. [S. ou T. Accomp. de piano.] (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . Pp. 477, 478.) M.380.14
Also to be found in Social harmony.

Becq de Fouquières, Louis Aimé Victor.
Traité de diction et la lecture à haute voix. Le rhythme, l'intonation, l'expression. Paris. Charpentier. 1881. M.198.10

Becque, Henri François.
Sardanapale. Opéra. Musique de Victorin Joncières. M.286.27

Bečvařovsky, Antonin Felix.
Gesänge [S. oder T.] beim Klavier. Heft 1. [Berlin? 180–?] No. 20 in M.221.33
Contents. — Lyda an Amor. — Edle Menschen seid nicht traurig. — Aufmunterung zur Freude. — Natur, nur du allein. — Die Sehnsucht. — Du ringst, O Mensch, vergebens. — An eine Freundin.
Gesänge [S. oder T.] beim Klavier . . . Ihro Majestaet der Königin von Preussen zugeeignet, von Beczwarzowsky. Offenbach a. M. André. [180–?] No. 19 in M.221.33
Contents. — Die letzte Herbst-Rose. — Naehe des Geliebten. — Der Schmetterling. — Lied einer Mutter. — Der Trost. — Tirsi, ove sei.
The song of the sword [T. Accomp. for pianoforte]. (*In* Arnim. A selection of German national melodies. Vol. 2, pp. 10–12.) No. 4 in M.212.21.2

Bedeau, Hippolyte.
Le champagne de ma tante. Opérette. Musique de Frédéric Barbier. No. 4 in M.255.39
On demande un pitre. Parade. Musique de Frédéric Barbier. No. 2 in M.255.39
Paola et Pietro. Saynète. Musique de P. Henrion. No. 2 in M.276.19
Un procès en séparation. Saynète. Musique de F. Barbier. No. 1 in M.255.39

Bedeckt mich mit Blumen. *Duet.* SCHUMANN, R. A. Spanische Liebes-Lieder. No. 10 in M.244.15.4

Bedeckt mich mit Blumen. *Song.*
RUBINSTEIN. Sechs Lieder. No. 16 in M.192.5
WOLF, H. Spanisches Liederbuch. No. 36 in M.380.30

Bedford, Arthur.
The great abuse of musick. Containing an account of the use and design of musick among the antient Jews, Greeks, Romans . . . Also an account of the immorality and profaneness which is occasioned by the corruption of that most noble science in the present age. London. Wyatt. 1711. M.147.15
The temple musick: or an essay concerning the method of singing the Psalms of David in the temple. Bristol. Bonny. 1706. M.109.4

Bedford, Liza.
In a Persian garden. A song-cycle for four solo voices [S. C. T. B.]. With pianoforte accomp. The words selected from the Rubaiyát of Omar Khayyám (Fitzgerald's trans-

Bedford, Liza. *(Continued.)*
lation). The music composed by Liza Lehmann. Boston. O. Ditson Co. 1896. M.193.1
Sergeant Brue. A musical farce. Book by Owen Hall [pseud.]. Lyrics by J. Hickory Wood. Music by Liza Lehmann. Vocal score [with pianoforte accomp.]. London. Hopwood & Crew. 1904. M.389.10

Bedouin, Le. *Song.* DAVID, F. C. Cinquante mélodies. M.363.28

Bedouin song. *Part-song.* FOOTE. No. 1 in M.203.14

Bedouin's prayer, The. *Part-song.* FOERSTER, Adolf M. No. 2 in M.392.9

Bedouins, The, or Arabs of the desert. *Opera.* For the MUSIC see **Stevenson.** For the LIBRETTO see **Irwin.**

Bedrohtes Glück. *Part-song.* ABT, F. 3 Lieder für eine s. und Männer-Quartett. Op. 568. No. 21 in M.392.2
— Fünf Gesänge für S. A. T. B. Op. 453. No. 17 in M.392.2

Bee, The, and the dove. *Part-song.* COWEN. Six part-songs. No. 1 in M.157.25

Bee voluptuous, The. *Part-song.* WEBBE, S. No. 8 in M.220.6

Beer, Anton.
Sühne. Tragische Oper in 2 Akten. Klavierauszug mit Text. Berlin. Stern & Ollendorff. 1896. No. 1 in M.397.4

Beer, Jules.
Elisabetta d'Ungheria. Opera in 4 atti e 6 quadri. Parole di Saint-Georges, libera traduzione italiana per Carlo d'Ormeville. Musica di Giulio Beer. Riduzione con accomp. di pianoforte. Milano. Lucca. [187–?] M.265.2
La fille d'Égypte, opéra en 2 actes, poëme de Jules Barbier, mis en musique . . . par Jules Beer. Partition grande orchestre. Paris. Choudens. [1862.] M.333.3
Same. Partition piano et chant. M.362.18

Beer, Max Josef.
Abendmusik. (Serenade) für Streich-Orchester, 2 Hörner und Pauken. Op. 54. Partitur. London. Schott & Co. [189–?] No. 1 in M.403.6
Deutsches Reiterlied (A. Voigt) für Männerchor und . . . Klavier. Op. 38. Leipzig. Siegel. [189–?] No. 9 in M.212.3
Liebesleben. Liederspiel nach Gedichten von Hermann Kletke, für S. T. B. und Pianoforte componirt von Max Josef Beer. Op. 22. Klavierauszug und Singstimmen. Leipzig. Forberg. [1880?] No. 2 in M.391.31
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With German and English words.
Minnie's adventure. Minchen's Reise-Abenteuer. Polka für Männerchor und Clavier. Op. 42. Berlin. Luckhardt. [1890.] No. 4 in M.203.10
The words are in German and English.
Das Stelldichein auf der Pfahlbrücke. Parodistische Operette in 1 Aufzuge von Julian Raudnitz. Musik von Max Josef Beer. Op. 28. Vollständiger Clavierauszug. Wien. Rebay & Robitschek. [188–?] No. 4 in M.194.4
Thro' wood and mead. „Durch Wald und Flur." Walzer-Idylle. Worte von Julian Raudnitz. English version by E. Buek. Für Männer- oder gemischten Chor mit Klavier-Begleitung componirt von Max Josef Beer. Op. 43. Für Männerchor. Berlin. Luckhardt. [1890.] No. 6 in M.203.10
Der wilde Jäger. Eine Johannisnacht-Dichtung von Paul Günther. Für Soli, Chor und grosses Orchester componirt von Max Josef Beer. Op. 20. Partitur. Leipzig. Breitkopf & Härtel. [1879?] M.352.8

Beer, Michael.
Strvensée. Tragédie. Musique de G. Meyerbeer. No. 1 in M.367.19
Same. Trauerspiel. Musik von G. Meyerbeer. M.342.17

Beers, Jan van.
De oorlog. Muziek van Peter Benoit. M.227.20

Beethoven, Ludwig van.
Werke. Vollständige kritisch durchgesehene überall berechtigte Ausgabe. Mit Genehmigung aller Originalverleger. Leipzig. Breitkopf & Härtel. [1862–1887.] 39 v. in 37. M.413.1

Beethoven, Ludwig van. Werke. *(Continued.)*
SERIE 1. Symphonien. Partitur. 3 v. in 4. M.413.1.1
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chen oder Weibchen." Op. 66 in F. — 7 Variationen über ein Thema aus Mozart's Zauberflöte "Bei Männern welche Liebe fühlen" in Es. Vol. 2. [Bound with Series 10.] Violoncell-Stimme.

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Alphabetical indexes of separate songs have been inserted in Series 23, 24, 25.

SERIE 24. Lieder mit Pianoforte, Violine und Violoncell. Partitur und Stimmen. 2 v. M.413.1.24

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SERIE 25. Supplement. Gesang-Musik. Instrumental-Musik. [Partitur.] M.413.1.25

Gesang-Musik. *Contents.* — Cantate auf den Tod Kaiser Joseph des Zweiten. Für Solo, Chor und Orchester. — Cantate auf die Erhebung Leopold des Zweiten zur Kaiserwürde. Für Solo, Chor und Orchester. — Chor zum Festspiel: Die Weihe des Hauses. Für Solo, Chor und Orchester. — Chor auf die verbündeten Fürsten. Für vier Singstimmen und Orchester. — Opferlied. Für drei Solostimmen, Chor und kleines Orchester. — Zwei Arien für eine Bassstimme mit Orchesterbegleitung. — Zwei Arien zu Ignaz Umlauf's Singspiel "Die schöne Schusterin" [mit Orchesterbegleitung]. — Arie "Primo amore piacer del ciel" für Sopran mit Orchesterbegleitung. — Musik zu Friedrich Duncker's Drama Leonore Prohaska: No. 1. Krieger-Chor; No. 2. Romanze; No. 3. Melodram; No. 4. Trauermarsch. — Abschiedsgesang. Für drei Männerstimmen. — Lobkowitz-Cantate für drei Singstimmen mit Clavierbegleitung. — Ich, der mit flatterndem Sinn. Lied für eine Singstimme mit Clavierbegleitung. — Merkenstein. Für eine Singstimme mit Clavierbegleitung. — Der Gesang der Nachtigall. Für eine Singstimme mit Clavierbegleitung. — Lied (für Frau von Weissenthurn). Für eine Singstimme mit Clavierbegleitung. — Lied aus Metastasio's "Olimpiade." Für eine Singstimme mit Clavierbegleitung. — An Minna. Lied für eine Singstimme mit Clavierbegleitung. — Gedenke mein! Lied für eine Singstimme mit Clavierbegleitung. — Trinklied (beim Abschied zu singen). Für eine Singstimme mit Clavierbegleitung. — Klage. Für eine Singstimme mit Clavierbegleitung. — Elegie auf den Tod eines Pudels. Für eine Singstimme mit Clavierbegleitung. — Fünf Canons: No. 1. Te solo adoro; No. 2. Freundschaft; No. 3. Glaube und hoffe!; No. 4. Gedenket heute an Baden; No. 5. Freu' dich des Lebens!

Instrumental-Musik. *Contents.* — Musik zu einem Ritterballet; No. 1. Marsch; No. 2. Deutscher Gesang; No. 3. Jagdlied; No. 4. Romanze; No. 5. Kriegslied; No. 6. Trinklied; No. 7. Deutscher Tanz; No. 8. Coda. — Zwei Märsche für Militärmusik. Verfasst zum Carroussel an dem Namensfeste Maria Ludovika. — Marsch Zapfenstreich für Militärmusik. — Polonaise für Militärmusik. — Ecossaise für Militärmusik. — Sechs ländlerische Tänze für zwei Violinen und Bass. — Marsch für zwei Clarinetten, zwei Hörner und zwei Fagotte. — Drei Equale für vier Posaunen. — Trio für Clavier, Flöte und Fagott. — Sonatine für die Mandoline. — Adagio für die Mandoline. — Zwei Bagatellen für Clavier. — Clavierstück in A moll. — Allegretto in C moll für Clavier. — Lustig; Traurig: Zwei kleine Clavierstücke. — Clavierstück in B dur. — Sechs Ecossaisen für Clavier. — Walzer in Es dur für Clavier. — Walzer in D dur für Clavier. — Ecossaise in G dur für Clavier. — Allemande in A dur für Clavier. — Sechs Deutsche für Clavier und Violine. — Zweistimmige Fuge für Orgel.

Adelaide. Aria [T. Accomp. for pianoforte]. (*In* Musical library. Vol. 4, pp. 81–87.) No. 28 in M.235.18.4

Agnus Dei! Quartet. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 80–83.) No. 33 in M.290.22.2

Andante & march. Violin and piano. [Arranged by Henri Ernst. Full score and separate part for violin.] Boston. Davenport. 1877. No. 4 in M.357.12

Andante cantabile aus dem Trio Op. 97, für Orchester von Franz Liszt. Partitur. Leipzig. Kahnt. [1870.] No. 5 in M.344.2

Liszt's arrangement for orchestra, used as the instrumental introduction to his Beethoven-Cantate.

Andante from Beethoven's Sonata in D. Op. 28. Transcribed for the organ by Dudley Buck. Op. 38. New York. Schirmer. 1868. No. 16 in M.200.2

The bird let loose. Trio [S. A. B. Accomp. for piano]. (*In* Handel and Haydn Society collection of sacred music. Vol. 1, pp. 73–75.) No. 17 in M.221.22.1

Blessed be the Lord God. [Anthem. Accomp. for organ.] (*In* Buck. Motette collection. Vol. 2, pp. 120–124.) No. 28 in M.100.4.2

Briefe von Beethoven und Frau Rath Goethe an Bettina Brentano. [Herausgegeben von M. Carrière.] (*In* All-

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gemeine conservative Monatsschrift für das christliche Deutschland, Januar, 1880. Leipzig.) No. 5 in **M.372.44**

Briefe, Drei, von Beethoven an Bettina. (*In* Athenæum für Wissenschaft . . . Januar 1839. Pp. 1–7. Nürnberg. 1839.) **M.371.22**

The calm of the sea. [Chorus. Words translated from Goethe. Accomp. for pianoforte and organ.] (*In* Gardiner. Sacred melodies. Vol. 4, pp. 428–439.) No. 3 in **M.236.30.4**

The translation is different from that on shelf-no. No. 2 in M.270.10.

The calm of the sea & rising breeze, Meeresstille und glückliche Fahrt, descriptive chorus. With the German words by Göthe and an English version by Chas. Edwd. Hampton. The music by Beethoven. [Accomp. for pianoforte.] London. Lonsdale. [185–?] No. 2 in **M.270.10**

The choral fantasia. (Op. 80.) [The verses by Christoph Kuffner.] The English version by Natalia Macfarren. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [188–?] No. 5 in **M.194.4**

Collection complète des symphonies de Beethoven, à grand orchestre, en partition. Paris. Girod. [184–?] 9 v. in 5. **M.348.37**

Contents. — Vol. 1. Symphonie No. 1, en ut. Op. 21. — No. 2, en ré. Op. 36. Vol. 2. Symphonie héroïque, No 3. Op. 55. — No. 4, en si♭. Op. 60. Vol. 3. No. 5, en ut mineur. Op. 66 [sic. 67]. — No. 6. Pastorale, en fa. Op. 68. Vol. 4. No. 7, en la. Op. 92.—No. 8, en fa. Op. 93. Vol. 5. No. 9, en ré mineur. Op. 125.

Concerts de piano [avec accomp. d'orchestre]. Grande partition. No. 1–5. Leipzig. Peters [etc. 185–?] 5 v. in 3. **M.345.33**

Contents. — Vol. 1. No. 1 in C. Op. 15. — No. 2 in B flat. Op. 19. Vol. 2. No. 3 in C minor. Op. 37. — No. 4 in G. Op. 58. Vol. 3. No. 5 in E flat. Op. 73.

[Coriolan.] Ouverture de Coriolan, tragédie de Mr. de Collin. Partitur. Op. 62. Bonn. Simrock. [185–?] No. 2 in **M.345.35**

Credo. [From his 1st mass.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 4, pp. 57–68.) No. 4 in **M.221.22.4**

[Egmont.] Ouverture et entr'actes d'Egmont. Partition. Leipsic. Breitkopf & Härtel. [185–?] **M.345.34**

Same. Ouverture (F moll) zu Goethe's Trauerspiel Egmont. Op. 84. Partitur. Mainz. Schott. [187–?] No. 3 in **M.345.35**

Same. Ouverture, Gesänge und Zwischenacte zu Göthe's Egmont . . . für das Pianoforte zu 4 Händen eingerichtet von V. Wörner. Leipzig. Breitkopf & Härtel. [185–?] No. 3 in **M.221.7**

Die Ehre Gottes aus der Natur. [Männerchor.] (*In* Orpheus. Band 9, pp. 6, 7.) No. 2 in **M.129a.43.9**

Also to be found in Das Rütli.

Engedi; or, David in the wilderness, a sacred drama. The music by Beethoven, the words, principally from the Scripture, by Henry Hudson. [Accomp. for piano.] London. Novello. [184–?] **M.241.11**

An adaptation of the music of Christus am Oelberge.

Fahr' wohl, du gold'ne Sonne. [Männerchor.] (*In* Das Rütli. Pp. 399, 400.) No. 167 in **M.147.4**

Fantasie, Op. 80, C. M. Choral part. Words, Psalm of life, by Longfellow. [Part-song without accomp.] Cincinnati. Church & Co. 1876. No. 1 in **M.384.16**

Fest-Ouverture (C dur). Op. 124. Partitur. Mainz. Schott. [187–?] No. 4 in **M.345.35**

Feyerlicher Marsch mit Chor aus Kotzebue's: Ruinen von Athen. Componirt von Ludw. van Beethoven. Partitur. Wien. Haslinger. [183–?] No. 1 in **M.270.9**

Fidelio. Drame lyrique en 2 actes. Paroles françaises et italiennes [de P. F. Camus]. Musique de L. van Beethoven. Partition de piano. Paris. Schlesinger. [183–?] **M.261.21**

Same. An opera in 2 acts [by P. F. Camus]. Translated into English, and corrected according to the original score by Natalia Macfarren. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [187–?] **M.265.3**

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The fortunate land. Canzonet [s. or t. Accomp. for pianoforte]. (*In* Musical library. Vol. 3, pp. 90–93.) No. 31 in **M.235.18.3**

[Die Geschöpfe des Prometheus.] Ouverture (C dur) zum Ballet Prometheus. Op. 43. Partitur. Mainz. Schott. [187–?] No. 1 in **M.345.35**

Glory to God. [Chorus from his 1st mass. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 4, pp. 47–57.) No. 3 in **M.221.22.4**

God's glory in nature. [Part-song, t. t. b. b.] Arranged by F. Lux. English version by Chas. J. Sprague. Boston. Schmidt. 1894. No. 3 in **M.203.11**

A grace, for a. t. b., or s. s. b. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, p. 51.) No. 19 in **M.290.22.2**

Grand septuor [clarinetto, fagotto, corno, violino, viola, violoncello, basso]. Œuvre 20. Partition. Leipzig. Peters. [184–?] No. 2 in **M.334.2**

Grand trio pour piano, clarinette ou violon et violoncelle. Op. 38. [Partie de violoncelle.] Paris. Société pour la publication de la musique. [184–?] No. 9 in **M.210.11**

Great God of all, Holy Creator. Anthem. Selected and arranged from the pianoforte sonata, op. 97 . . . by Charles Ashton. [Accomp. for organ.] London. Novello. [184–?] No. 1 in **M.290.14**

Same. 2d edition. No. 7 in **M.190.1**

Great God, to Thee. Beethoven's hymn introduced into Liszt's Ode to genius . . . Arranged & adapted by W. Gardiner.. [Accomp. for pianoforte.] London. Novello. [185–?] No. 22 in **M.290.9.1**

Hallelujah to the Father. [Anthem. Accomp. for organ.] (*In* Pratt. Collection of anthems. Vol. 2, pp. 136–147.) From his Mount of Olives. No. 13 in **M.233.18.2**

Happy is the man. Air [a. or b. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 12, 13.) No. 6 in **M.290.22.2**

Hat man nicht auch Gold beineben. Arie [aus Fidelio, b., mit Pianofortebegleitung]. (*In* Arien-Album. Band 1, pp. 130–133.) No. 4 in **M.204.37**

How can I on Thee repose? [Solo, s. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 3, p. 76.) No. 12 in **M.221.22.3**

How strange does all appear! Quartet [from Fidelio. s. s. t. b.]. (*In* Musical library. Vol. 2, pp. 108–112.) No. 43 in **M.235.18.2**

Hymne an die Nacht. Andante aus der Sonate, Op. 57, für Männerchor arrangirt von I. Heim. (*In* Abt. Leichte Männerchöre. Heft 9, pp. 6, 7.) No. 51 in **M.246.22**

Also to be found in Eidgenössischer Sängerverein, Wettgesänge bei dem 11. . . . Sängerfeste; Same, 12. . . . Sängerfeste; Das Rütli.

I will give thanks unto the Lord. [Anthem. Accomp. for organ.] (*In* Buck. Motette collection. Vol. 1, pp. 57–62.) No. 15 in **M.100.4.1**

In holy contemplation. Air, t. [Accomp. for pianoforte.] (*In* Hasse, C. F. Sacred music. Pp. 155, 156.) No. 30 in **M.201.37**

In questa tomba oscura. Canzonetta [Bar. Accomp. for pianoforte]. (*In* Musical library. Vol. 4, pp. 56, 57.) No. 19 in **M.235.18.4**

Jesu dulcis. [Motet. Accomp. for organ.] (*In* Lutz. Motets for the year. No. 11. Pp. 43–47.) No. 11 in **M.156.50**

Jesu, refugium nostrum. Quartetto. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 2, book 10, pp. 5–7.) No. 28 in **M.260.24.2**

Joy has fled. Cavatina [t. Accomp. for pianoforte] from Fidelio. (*In* Musical library. Vol. 2, pp. 112, 113.) No. 44 in **M.235.18.2**

[King Stephen.] Beethoven's music to the drama . . . The pianoforte parts arranged from the score by Ann S. Mounsey. The English version written and adapted by W. Bartholomew. London. Novello. [183–?] No. 1 in **M.270.10**

Kriegsgesang. [Nach Beethoven für vierstimmigen Män-

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nerchor.] (*In* Steinhausen. Conferenz-Gesänge. Band 2, Heft 1, p. 12.) No. 10 in M.392.38

Letters (1790–1826). Translated by Lady Wallace. London. Longmans, Green & Co. 1866. 2 v. Portrait. Facsimile. M.107.16

Lobkowitz-Cantata. [Accomp. for pianoforte.] London. Monthly Musical Record. 1882. No. 24 in M.158.13

Lord, in the morning Thou shalt hear. [Anthem. Accomp. for organ.] (*In* Buck. Motette collection. Vol. 1, pp. 88, 89.) No. 23 in M.100.4.1

The Lord, the Almighty Monarch spake. Sacred song [s. or T. Accomp. for pianoforte]. (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 16, 17.) No. 5 in M.290.22.1

March and chorus of Roman soldiers. From The Mount of Olives. [Vocal score.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 4, pp. 174–192.) No. 18 in M.221.22.4

La marmotte. Song [s. Accomp. for pianoforte]. (*In* Musical library. Vol. 2, p. 20.) No. 8 in M.235.18.2

Mass in C. Op. 86. With a separate accomp. for the organ or pianoforte, arranged from the full score by Vincent Novello. London. Novello. [184–?] No. 1 in M.191.2

Same. [Sanctus and Benedictus only.] No. 23 in M.201.38

May song [s. or T. Accomp. for pianoforte]. (*In* Musical library. Vol. 1, pp. 136, 137.) No. 61 in M.235.18.1

Missa . . . Op. 123. [Accomp. for pianoforte.] Moguntiae. Schott. [185–?] M.362.20

The Mount of Olives, a sacred oratorio, composed by L. v. Beethoven, . . . the vocal parts in score, adapted to English words, and the instrumental parts arranged for the pianoforte by Sir George Smart. London. Smart. [182–?] No. 3 in M.391.61

Musique de chambre pour piano seul. Paris. Schonenberger. [185–?] 3 v. M.348.36

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O rejoice in God our King. Solo [s.] and chorus. [Accomp. for organ.] (*In* Handel and Haydn Society collection of sacred music. Vol. 3, pp. 72–75.) No. 11 in M.221.22.3

O Sacrum Convivium. Solo & quartette. Arranged by J. Robinson. [Accomp. for organ. London. Novello. 182–?] No. 20 in M.260.10.6

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Octett für 2 Oboen, 2 Klarinetten, 2 Fagotte und 2 Hörner. Op. 103. [Partitur.] Leipzig. [188–? Payne's Kleine Partitur-Ausgabe.] No. 8 in M.355.2

Oh more, far more than mortal pleasure. Duet [s. T.] from Fidelio. [Accomp. for pianoforte.] (*In* Musical library. Vol. 2, pp. 114–119.) No. 45 in M.235.18.2

Opere scelte. Op. 18. Quartetto no. 1–6. Nuova edizione. [Partitura.] Firenze. Guidi. [1861?] 6 v. in 3. [Società del quartetto di Firenze.] M.246.24

Contents. — Vol. 1. No. 1 in fa. — No. 2 in sol. — Vol. 2. No. 3 in re. — No. 4 in do min. Vol. 3. No. 5 in la. — No. 6 in si♭.

Ouvertures choisies de L. van Beethoven. Arrangées pour piano et violon par W. Meves. [Partition et partie de violon.] Braunschweig. Litolff. [188–?] No. 1 in M.357.8

Contents. — Egmont. — Fidelio. — Die Ruinen von Athen. — Prometheus. — Coriolan. — Leonore (Fidelio). 1805.

Beethoven, Ludwig van. *(Continued.)*

Per pictà non dirmi addio. Aria [s. or T. Accomp. for pianoforte]. (*In* Musical library. Vol. 1, pp. 146–148. London. 1854.) No. 65 in M.235.18.1

Prometheus. See his Die Geschöpfe des Prometheus.

Quartets, arranged from Beethoven with accomp. for organ, by Ambrose Davenport. Boston. Ditson & Co. [1865.] No. 1–4 in M.290.12

Contents. — Trust in God. — O Lord, veil not Thy face. — Praise ye the Lord. — Celestial hope.

Quartett für Klavier, Violine, Viola und Violoncell. Op. 16. [Partitur.] Leipzig. [186–? Payne's Kleine Partitur-Ausgabe.] No. 1 in M.355.3

Quartetto in mi♭ [Violino 1, 2, viola e violoncello]. Op. 74. [Partitura.] Firenze. Guidi. [1865. Società del quartetto di Firenze.] No. 2 in M.246.29

Quartetto 1–3. Op. 59. [Partitura.] Firenze. Guidi. [1862. Società del quartetto di Firenze.] M.246.25

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Quintett, Es-dur, für 2 Violinen, 2 Violen und Violoncello. Op. 4. Leipzig. Eulenburg. [1891? Payne's Kleine Partitur-Ausgabe.] No. 1 in M.412a.3

Quintetten für 2 Violinen, 2 Bratschen u. Violoncell, Op. 4 u. 29; Septett für Violine, Bratsche, Horn, Clarinette, Fagott, Violoncell u. Contra-Bass, Op. 20; Sextett für 2 Violinen, Bratsche, Violoncell u. 2 Horns obligat, Op. 81. Partitur-Ausgabe. London. Ewer & Co. [185–?] No. 1 in M.246.32

Les regrets. [Chanson, A. ou BAR. Accomp. de piano.] (*In* Almanach des musiciens de l'avenir. Pp. 36–38.) M.205.29

Rondo (in G). Violin and piano. [Full score and separate part for violin.] Boston. Davenport. 1877. No. 7 in M.357.12

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Sanctus et Benedictus. Solo. [Accomp. de piano ou d'orgue.] (*In* Échos du monde religieux. Pp. 32–34.) M.156.52

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Contents. — Bitten. — Die Liebe des Nächsten. — Vom Tode. — Die Ehre Gottes aus der Natur. — Gottes Macht und Vorsehung. — Busslied.

Septett [für Clarinette, Fagott, Horn, Violine, Viola, Violoncell und Contrabass]. Op. 20. Partitur. Leipzig. Peters. [187–?] No. 1 in M.333.5

Serenade für Flöte, Violine und Viola. [Op. 25. Partitur.] Leipzig. [187–? Payne's Kleine Partitur-Ausgabe.] No. 6 in M.355.2

Serenata. Trio [violino, viola e violoncello] in re. [Partitura.] Firenze. Guidi. [1862. Società del quartetto di Firenze.] No. 4 in M.246.26

Sextuor pour 2 violons, viola, violoncelle et 2 cors obligés. Op. 81. Partitur. Berlin. Simrock. [1845?] No. 1 in M.334.2

Sonaten für Piano und Violoncell . . . herausgegeben von Friedr. Grützmacher. [Partitur und Violoncell-Stimme.] Neue Ausgabe. Leipzig. Peters. [189–?] 2 v. in 1. M.353.20

Contents. — No. 1, 2. Op. 5. F dur, G moll. — No. 3. Op. 69. A dur. — No. 4, 5. Op. 102. C dur, D dur.

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[Streich-Quartette, für 2 Violinen, Alto und Violoncell. No. 1–17.] Offenbach a. M. [etc.]. André [etc. 182–?–185–?]. 4 v. M.345.32

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Beethoven, Ludwig van. *(Continued.)*
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Studies in thorough-bass, counterpoint and the art of scientific composition. Collected . . . by Ignatius von Seyfried; translated by Henry Hugh Pierson. Leipzig. Schuberth & Co. 1853. Portraits. Plates. M.105.18

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[Symphonies, no. 1–9, pour piano seul.] Paris. Schonenberger. [184–?] 9 v. in 2. M.348.38
Contents. — 1. No. 1–5. 2. No. 6–9.

Thou art gone to the grave. [Part-song.] (*In* Musical times. [Music.] Vol. 1, p. 60.) No. 20 in M.175.1.1

Tremate, empi, tremate. Terzetto per S. T. B. con accomp. di grand' orchestra . . . Estratto per il cembalo. Vienna. Haslinger. [184–?] No. 1 in M.221.21

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Trio für 2 Oboen und engl. Horn. [Op. 29. Partitur.] Leipzig. [187–? Payne's Kleine Partitur-Ausgabe.] No. 7 in M.355.2

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Trio [per violino, viola e violoncello] 1–3. Op. 4. [Partitura.] Firenze. Guidi. [1863. Società del quartetto di Firenze.] No. 1–3 in M.246.26
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[Trios für Violine, Viola und Violoncell. Partitur.] Leipzig. [187–?] 5 v. in 1. [Payne's Kleine Partitur-Ausgabe.] No. 1–5 in M.355.2
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Trios pour piano, violon et violoncelle. [Partition.] Braunschweig. Litolff. [187–?] M.353.1
Contents. — 1. In Es dur. Op. 1, No. 1. 2. In G dur. Op. 1, No. 2. 3. In C moll. Op. 1, No. 3. 4. In D dur. Op. 70, No. 1. 5. In Es dur. Op. 70, No. 2. 6. In B dur. Op. 97. 7. In B dur in 1 Satze. 8. In Es dur. 9. In G dur. Op. 121. 10. Variationen in Es dur. Op. 44. 11. In B dur. Op. 11.

Same. No. 1, 3–6, 11. [Partie de violoncelle.] Paris. [184–?] No. 2–4, 6–8 in M.210.11

Variations pour piano et violoncelle ou violon, sur La vie est un voyage de La flûte enchantée de Mozart. Op. 66. [Partition.] Paris. Schlesinger. [183–?] No. 5 in M.210.1

Same. [Partie de violoncelle.] No. 10 in M.210.11

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Bella pescatrice, La. *Opera.* For the MUSIC see **Guglielmi, P. C.**

Bellaigue, Camille.

L'année musicale, 1886/87–92. Paris. Delagrave. 1888–93. 6 v. M.138.7

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M. Camille Saint-Saëns de l'Institut. Paris. Durand & Schœnewerk. 1889. No. 3 in M.102.38
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Erminie, comic opera, libretto by Claxson Bellamy and Harry Paulton, music by Ed. Jakobowski. No. 2 in M.286.19; etc.

Bellamy, Thomas Ludford, *editor.*
Jommelli, N. Celebration mass in D. No. 1 in M.191.12

Bellasis, Edward.
Cherubini: memorials illustrative of his life. London. Burns & Oates. 1874. Portrait. M.126.10

Belle Arsène, La. *Opera.* For the Music see **Monsigny.** For the Libretto see **Favart, C. S.**

Belle au bois dormant, La. *Opera.* For the Music see **Lecocq, A. C.**; also **Silver.** For the Libretto see **Vanloo**; also **Carré, M.**; also **Aumer.**

Belle au bois dormant, La. *Pantomime.* Hüe. No. 1 in M.193.5

Belle au bois dormant, La. *Symphonic poem.* Bruneau. No. 2 in M.405.4

Belle bouchère, La. *Opera.* For the Music see **Villebichot.** For the Libretto see **Brunet.**

Belle Bourbonnaise, La. *Opera.* For the Music see **Cœdès.** For the Libretto see **Dubreuil, E.**

Belle dame, La, sans merci. *Symphonic poem.* Mackenzie, A. C. No. 3 in M.334.10

Belle épicière, La. *Opera.* For the Music see **Varney, L.** For the Libretto see **Decourcelle.**

Belle Espagnole, La. *Opera.* For the Music see **Ronger, F.**

Belle fermière, La. *Quadrille.* Louis, N. No. 35 in M.390.17

Belle fermière, La. *Song.* Louis, N. No. 9 in M.390.1.1; etc.

Belle Hélène, La. *Opera.* For the Music see **Offenbach.** For the Libretto see **Meilhac.**

Belle Indienne, La. *Opera.* For the Music see **Wachs.** For the Libretto see **Degas.**

Belle Isabeau, La. *Song.* Berlioz, L. H. No. 29 in M.391.32; etc.

Belle Lurette. *Opera.* For the Music see **Offenbach.** For the Libretto see **Blum, E.**

Belle Madelon, La. *Song.* Bourges. No. 1 in M.202.28

Belle mère, Une. *Opera.* For the Music see **Steward.**

Belle of Mayfair, The. *Opera.* For the Music see **Barrett, T.** For the Libretto see **Brookfield.**

Belle of New York, The. *Opera.* For the Music see **Kerker.** For the Libretto see **Morton, H.**

Belle poule, La. *Opera.* For the Music see **Ronger, F.** For the Libretto see **Crémieux.**

Belle pour qui je pleure. *Duet.* Campra. No. 2 in M.296.6

Belle que je sers, La. *Part-song.* Sweelinck. Werken. Deel 7. M.413.2.7

Belle qui tiens ma vie. Song [s. a. t. b.]. (*In* Smith. Musica antiqua. Pp. 36, 37.) M.236.10

Belle Sophie, La. *Opera.* For the Music see **Missa.** For the Libretto see **Roucoux.**

Belle voyageuse, La. *Song.* Berlioz, L. H. No. 2 in M.341.24; etc.

Belle's stratagem, The. *Comedy.* Cowley. No. 1 in M.145.25

Belleisle march. For the harpsichord with Mr. Scheniman's variations. [Edinburgh. 178–?] No. 7 in M.220.18

Bellemare, Eugène Louis Gabriel de Ferry de.
Le menu de Georgette. Opérette. Paroles de Victor Bernard et Gabriel Ferry [pseud.]. Musique de L. C. Desormes. No. 3 in M.295.35

Bellemare, Eugène Louis Gabriel de Ferry de. *(Continued.)*

Bellermann, Johann Friedrich.
Friedrich Bellermann. Seine Wirksamkeit auf dem Gebiete der Musik. Leipzig. Rieter-Biedermann. 1874. No. 3 in M.207.3

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Gesegnet ist der Mann, der sich auf den Herrn verlässt. Motette für vierstimmigen Chor . . . Clavierauszug. Berlin. Trautwein. [186–?] No. 3 in M.391.31
Σοφοκλέους Οἰδίπους Τύραννος. Chöre und Melodramen aus dem König Oedipus des Sophocles, in Musik gesetzt von H. Bellermann. Op. 29. Clavierauszug, mit griechischem u. deutschem Text. Berlin. Schlesinger. [1882.] No. 11 in M.212.3

Bellérophon. *Opera.* For the Music see **Lully.** For the Libretto see **Quinault.**

Belli, Diomede.
Stabat Mater, for s. t. b., or t. t. b. [Accomp. for organ.] London. Waud & Co. [187–?] No. 2 in M.191.2

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Bellini, Vincenzo.
Adelson e Salvini. Opera in 2 atti. [Per canto e piano.] Paris. Schonenberger. [183–?] No. 2 in M.362.21
Ah! non crede. Preghiera. [Accomp. di piano.] (*In* Lira d'Italia. Pp. 123–125.) No. 33 in M.157.39
From La sonnambula.
Ah, non giunge. Aria. [Accomp. di piano.] (*In* Lira d'Italia. Pp. 130–134.) No. 36 in M.157.39
From La sonnambula.
Angiol di pace. Terzettino [s. s. t. Accomp. de piano]. (*In* Échos d'Italie. Vol. 4, pp. 1–3.) No. 1 in M.157.14
From Beatrice di Tenda. Also to be found in Musical library.
Ascolta se Romeo. Aria. [Accomp. di piano.] (*In* Lira d'Italia. Pp. 46–52.) No. 10 in M.157.39
From I Capuletti.
Beatrice di Tenda. Musica del Sig^r. Vincenzo Bellini. [Parole di Felice Romani. Partitura.] Manuscript. [1833.] M.30.22
Same. Opera seria pour piano et chant. Paroles italiennes [de Felice Romani]. Musique de V. Bellini. Paris. Girod. [184–?] M.362.27
Bianca e Fernando. Melodramma serio. Vollständiger Clavierauszug von Zulehner. Bonna. Simrock. [183–?] M.230.12
The words, by Felice Romani, are in both Italian and German.
Capuletti e Montecchi, ossia Giulietta e Romeo. [Musica di Vincenzo Bellini, parole di Felice Romani. Partitura.] Manuscript. [1830.] 2 v. M.31.1
Act 3 was written by Vaccai.
Same. I Capuletti ed i Montecchi. (Romeo e Giulietta.) Opéra complet pour piano et chant. [Paroles de F. Romani.] Musique de Bellini. Paris. Launer. [183–?] M.362.25
Same. Romeo und Julie. Oper in 4 Aufzügen [von F. Romani. Musik von Bellini. Partitur]. Manuscript. [183–?] 2 v. M.230.10
Same. Romeo u. Julie. Scene & aria der Julie [von F. Romani. Musik von Bellini. Partitur]. Manuscript. [183–?] M.230.10A
Chorus of druids. From Norma. Adapted by W. H. Birch. (*In* The Choralist. Vol. 2, ser. 5, pp. 28–31.) No. 56 in M.157.5.2
Ciel pietoso. Preghiera [s. Accomp. de piano]. (*In* Fleurs d'Italie. Pp. 16, 17.) No. 2 in M.364.10
Col sorriso d'innocenza. Cavatina [s. or t. Accomp. for pianoforte] from Il pirata. (*In* Fleurs d'Italie. Pp. 167, 168.) No. 2 in M.364.10
Also to be found in Musical library.
D'un pensiero e d'un accento. Quintetto [s. s. s. t. b.]. (*In* Échos d'Italie. Vol. 4, pp. 119–127.) No. 17 in M.157.14
From La sonnambula.
Deh! non volerli vittime. [Aria, s. o. t. Accomp. de piano.] (*In* Fleurs d'Italie. Pp. 33–35.) No. 2 in M.364.10

Bellini, Vincenzo. *(Continued.)*

Giovin rosa. Melodia [A. Accomp. de piano]. (*In* Fleurs d'Italie. Pp. 125–128.) No. 2 in M.364.10

Norma. By Bellini. With Italian and English words. [Written by F. Romani, translated by J. Wrey Mould. Vocal score.] Boston. Ditson & Co. [185–?] M.328.1

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Same. Ouverture für Orchester zur Oper Norma. Partitur. Offenbach a. M. André. [187–?] No. 2 in M.335.16

Now, e'en now. [Trio, s. s. A.] (*In* Hills. Vocal trios. Vol. 2, pp. 81–83.) No. 17 in M.157.17.2

Oh! di qual sei tu vittima! Terzetto [s. s. T.]. (*In* Échos d'Italie. Vol. 4, pp. 4–10.) No. 2 in M.157.14
From Norma.

Oh divina Agnese. Romanza [T. Accomp. de pianoforte]. (*In* Lira d'Italia. Pp. 106–108.) No. 29 in M.157.39
From Beatrice di Tenda.

Ouvertures choisies de V. Bellini. Arrangées pour piano et violon par W. Meves. [Partition et partie de violon.] Braunschweig. Litolff. [188–?] 6 parts in 1 v. No. 2 in M.357.8
Contents. — Norma. — Die Puritaner. — Die Nachtwandlerin. — I Montecchi ed i Capuleti. — Die Unbekannte. — Der Pirat.

Parlarti ancor. Quintetto [s. s. T. T. B.]. (*In* Échos d'Italie. Vol. 4, pp. 128–136.) No. 18 in M.157.14.4
From Il pirata.

The parting. Song [T.] adapted [from] La straniera. [Accomp. for pianoforte.] (*In* Musical library. Vol. 2, pp. 102–104.) No. 41 in M.235.18.2

The parting hour. [Trio, s. s. A. Accomp. for pianoforte.] London. Leader & Cock. [1852?] No. 17 in M.244.10.1

Il pirata. Melodramma [di Felice Romani] posto in musica . . . da V. Bellini. [Per canto e piano.] Milano. Ricordi. [1827.] M.230.11

Same. Napoli. [183–?] M.311.19

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Same. Opera [in due atti di Bellini. Parole di F. Romani. Partitura]. Manuscript. [Milano. 1827.] 2 v. M.31.2

[I Puritani. Opera in tre atti. Musica di Bellini. Libretto di Carlo Pepoli. Partitura. Manuscript. 18—?] 2 v. M.30.1

Same. Opera in 3 atti. Poesia del Conte Pepoli. Musica del Mo. Bellini. Accomp. di piano-forte. Paris. Pacini. [1835?] M.362.24

Qual cor tradisti. [Aria, s. ou T. Accomp. de piano.] (*In* Fleurs d'Italie. Pp. 30–32.) No. 2 in M.364.10

4 Tantum ergo con accomp. d'orchestra o d'organo. No. 3 [s.], 4 [A. Partitura]. Milano. Ricordi. [186–?] 2 parts in 1 v. No. 5, 6 in M.201.33

Il rival salvar. Duetta [B. B. Mit Begleitung des Pianoforte]. Mayence. Schott. [184–?] No. 12 in M.236.6
From I Puritani.

Romeo und Julie. See his I Capuletti e Montecchi.

[La sonnambula. Opera in 2 atti. Parole di Romani, musica di Bellini. Partitura.] Manuscript. [183–?] 3 v. M.401.3

Same. Opera seria pour piano et chant. Paroles italiennes [de Felice Romani]. Musique de Bellini. Paris. Launer. [183–?] M.362.26

Sorgi, O padre. Romanza [T. Accomp. di piano]. (*In* Lira d'Italia. Pp. 119–122.) No. 32 in M.157.39
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La straniera. Opera. [Musica di Bellini, parole di Felice Romani. Partitura.] Manuscript. [1829.] 2 v. M.31.3

Same. Musique de Bellini. Opéra complet. Partition de piano et chant. Paroles italiennes [de F. Romani. Paris]. Launer. [1830?] M.362.23

Vi ravviso. Cavatina [A. O. BAR. Accomp. di piano]. (*In* Lira d'Italia. Pp. 135–140.) No. 37 in M.157.39
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We'll wreathe the fairest flowers. [Trio, s. s. A. Accomp. for pianoforte.] London. Leader & Cock. [184–?] No. 16 in M.244.10.1

Bellini, Vincenzo. *(Continued.)*

When daylight's going. Chorus. (*In* The Choralist. Vol. 2, ser. 5, pp. 43–48.) No. 60 in M.157.5.2

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NEUMANN, W. Vincenzo Bellini. Eine Biographie. Cassel. 1854. Portrait. No. 2 in M.205.16; etc.

PAROISSE-POUGIN, F. A. A. Bellini: sa vie et ses œuvres. Paris. 1868. Portrait. Facsimile. M.118.11

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GATTY, A. The bell; its origin, history, and uses. London. 1848. M.108.17

GUÉRIN, J. B. Essai sur le beffroi. [Caen. 1851.] M.208.7

Bells, The. *Part-song.* DONIZETTI. No. 21 in M.157.17.2

Bells in May. *Part-song.* HILLER, F. No. 19 in M.204.36.2

Bells of Aberdovey, The. GLYCHAU ABERDYFI. [Welsh air. Arr. for 1 voice, also] Harmonized for 4 voices. (*In* Thomas. Welsh melodies. Vol. 1, pp. 99–101.) No. 11 in M.235.6.1

Bells of Corneville. *For piano.* PLANQUETTE. No. 3 in M.357.12

Bells of New Year's eve, The. *Cantata.* For the MUSIC see **Koessler.** For the LIBRETTO see **Kalbeck.**

Bells of St. Michael's tower, The. *Part-song.*

KNYVETT, W. No. 37 in M.235.14; etc.

STEWART, R. P. No. 17 in M.195.1.15

Belmonte und Constanze. *Opera.* See **Mozart.** Die Entführung aus dem Serail.

Belocca, Anna de.

BERLIOZ, V. Anna de Belocca: a biographical sketch. [New York. 1876.] M.115.4

Beloné, Frédéric.

Six études pour le trombone de basso, composées et arrangées pour le violoncelle, avec accomp. de piano. Manuscript. [184–?] No. 4 in M.120.18

Belotti, Antonio.

L'assedio di Brescia. Melodramma posto in musica dal Maestro C. Pontoglio. M.383.30

Beloved, I wait for thee here. *Serenade.* DEBOIS. No. 30 in M.392.6

Belphegor. *Opera.* For the MUSIC see **Barthélemon,** F. H. For the LIBRETTO see **Andrews,** M. P.

Belsasar. *Oratorio.* For the MUSIC see **Reinecke,** C. H. C. For the LIBRETTO see **Roeber.**

Belsatzar. *Song.* SCHUMANN, R. A. No. 9 in M.244.15.2

Belsazar. *Cantata.* For the MUSIC see **Clasing.** For the LIBRETTO see **Wolff,** O. L. B.

Belsazar. *Oratorio.* For the MUSIC see **Handel.** Werke.

Belshazzar. *Cantata.* For the MUSIC see **Butterfield.** For the LIBRETTO see **Blackall.**

Belshazzar. *Oratorio.* For the MUSIC see **Handel.** Werke.

Beltà, se com' in ment' io t' ho scolpita. *Madrigal.* PALESTRINA. Werke. Band 28. M.8040a.66.28

Beltjens, Joseph.

Trois cantiques à la Ste. Vierge Marie. 1. Memorare. 2. Sub tuum. 3. Tota pulchra. Pour une voix seule [s. ou T.] avec accomp. d'orgue. Paris. Schott. [186–?] No. 13 in M.260.10.2

Beltrame, Pietro.

Ida delle Torre. Dramma. Posto in musica dal Mo. Aless. Nini. M.311.3

Belval, Edmond, *pseud.* See **Gaffiot,** Paul Edmond.

Belzébuth, ou les jeux du roi René. *Opera.* For the MUSIC see **Blaze,** F. H. J.

Bemberg, Herman.
Le baiser de Suzon. Opéra-comique en 1 acte de Pierre Barbier. Musique de H. Bemberg. [Accomp. de piano.] Paris. Hartmann & cie. [1888.] No. 4 in M.255.35
Elaine. Opera in four acts and six tableaux. French words by Paul Ferrier. English translation by Eugène Oudin. The music by H. Bemberg. Vocal score. [Accomp. for pianoforte.] London. Chappell & Co. [1892?] M.246.2
Élaine. Opéra-légende en 4 actes et 6 tableaux. Poème de Paul Ferrier. Musique de H. Bemberg. Partition piano et chant. Paris. Heugel & cie. 1892. M.303.18
La mort de Jeanne d'Arc. Scène historique tirée des Messéniennes. Poésie de Casimir Delavigne. Musique de H. Bemberg. [Partition chant et piano.] Paris. Leduc. [189–?] Plate. No. 1 in M.213.4

Bemetzrieder, Anton.
Music made easy to every capacity in a series of dialogues; being practical lessons for the harpsichord . . . Translated and adapted by Giffard Bernard. [London.] Birchall & Andrews. 1785. No. 1 in M.205.2
Précis d'une nouvelle méthode de musique. Londres. L'auteur. 1783. No. 4 in M.373.10
Traité de musique, concernant les tons, les harmonies, les accords et le discours musical. Paris. L'auteur. 1776. M.217.2

Ben mi credea passar. *Madrigal.* Lassus. Sämmtliche Werke. Band 2. M.8040a.67.2

Ben sono i premi tuoi. *Part-song.* Lassus. Sämmtliche Werke. Band 6. M.8040a.67.6

Ben veggio di lontan il dolce lume. *Part-song.* Lassus. Sämmtliche Werke. Band 8. M.8040a.67.8

Bénard, Jules.
Le moulin des Lilas. Opéra comique en 1 acte. Paroles de Eugène Leclerc & Gabriel Bonnet. Musique de Jules Bénard. Partition chant et piano. Paris. Colombier. [1891?] No. 5 in M.255.35

Benco, Silvio.
Oceana. Commedia fantastica. Musica di Antonio Smareglia. M.396.38

Bend down from thy chariot. *Part-song.* Barnett, J. No. 13 in M.244.10.1

Bend, The, of the river. *Song.* Blumenthal. No. 13 in M.192.12

Benda, Friedrich Ludwig.
Der Barbier von Sevilla, eine komische Oper in 4 Akten. [Klavier-Auszug.] Leipzig. Schwickert. 1779. No. 1 in M.230.14
Louise, eine komische Operette in 3 Aufzügen, von Friedrich Ernst Jester. In Musik gesetzt und für das Clavier eingerichtet von F. L. Benda. Königsberg. Nicolovius. [1791.] No. 2 in M.230.14

Benda, Friedrich Wilhelm Heinrich.
Die Grazien, eine Cantata im Clavierauszuge nach der Poesie des Herrn von Gerstenberg, in Musik gesetzt . . . von Friedrich Benda. Leipzig. Breitkopf. 1789. No. 1 in M.220.26
Orpheus, ein Singspiel in 3 Aufzügen vom Herrn von L . . . zu Dresden, in Musik gesetzt . . . von Friedrich Benda. [Klavier-Auszug.] Berlin. Rellstab. [1787.] M.230.16

Benda, Georg.
Amynts Klagen über die Flucht der Lalage. Eine Cantate für die Discantstimme, begleitet von 2 Waldhörnern, 2 Flöten, 2 Violinen, Bratsche und Bass . . . Verfertiget von Georg Benda. [Stimmen.] Leipzig. Breitkopf. 1774. No. 3 in M.152.30
Ariadne auf Naxos. Duodrama [von F. W. Gotter]. In Musik gesetzt von G. Benda. Klavierauszug. Leipzig. Schwickert. 1778. No. 1 in M.230.15
Same. [Duodrama, von F. W. Gotter. In Musik gesetzt von G. Benda. Klavierauszug.] Manuscript. [Leipzig? 178–?] M.391.62
Cephalus und Aurore, Cantate, aus Herrn Weissens kleinen lyrischen Gedichten mit Begleitung von 2 Flöten, 2 Violinen, Bratsche, Violoncell und Clavecin oder Pianoforte, in Musik gesetzt von Georg Benda. [Stimmen.] Leipzig. Schwickert. [178–?] No. 2 in M.152.30

Benda, Georg. *(Continued.)*
Der Christ am Rande des Grabes. [Eine Cantate. Partitur.] Manuscript. [178–?] No. 5 in M.236.17
Der Dorfjahrmarkt, eine komische Oper in 2 Akten, in Musik gesetzt von Georg Benda. [Text von Gotter neu bearbeitet. Klavierauszug.] Leipzig. Dyk. 1776. M.320.5
Das Findelkind, oder Unverhoft kömmt oft, eine Operette [von F. W. Gotter] in Musik gesetzt für das Pianoforte von G. Benda. Leipzig. Schwickert. [179–?] No. 3 in M.230.15
[Der Holzhauer. Singspiel in 1 Akt. Partitur.] Manuscript. [177–?] M.320.6
Lukas und Bärbchen, oder der Jahrmarkt, eine komische Operette in 1 Aufzuge [von F. W. Gotter]. Für das Clavier eingerichtet, und von einer Violine begleitet von G. Benda. Leipzig. Schwickert. [179–?] No. 2 in M.230.15
[Mass in E flat. Full score.] Manuscript. [177–?] No. 2 in M.250.19
Medea, im Klavierauszuge. Der Dialog von Gotter. In Musik gesetzt von G. Benda. Leipzig. Schwickert. 1778. M.230.17
Pygmalion. Ein Monodrama von J. J. Rousseau. Für das Clavier ausgezogen von G. Benda. Leipzig. Schwickert. 1780. M.230.19
Romeo und Julie, eine Oper in 3 Akten. Klavierauszug. Leipzig. Dyk. 1778. No. 1 in M.230.13
The words are by Friedrich Wilhelm Gotter.
Sammlung italienischer Arien mit [Orchester-Begleitung und] untergelegtem Clavierauszuge. 2. Sammlung. No. 1–6. Manuscript. Leipzig. 1788. M.220.12
[Das tartarische Gesetz.] Arien und Duette aus dem Tartarischen Gesetze, Singspiel von Gotter. Für das Clavier eingerichtet, mit Begleitung einer Violine, von Georg Benda. Leipzig. Schwickert. [1787.] No. 1 in M.152.30
Walder, eine ernsthafte Operette in 1 Acte, des Herrn Gotters. In Musik gesetzt von G. Benda. Clavierauszug, nebst Begleitung einiger Instrumente. Gotha. Ettinger. 1777. M.230.18
Same. [Der Walder. Oper. Text von F. W. Gotter. Musik von G. Benda. Partitur.] Manuscript. [177–?] M.220.11

Bendall, Wilfred Ellington.
He stoops to win. Operetta. Written by Cunningham Bridgman. Composed by Wilfred Bendall. Vocal score. London. Cocks & Co. 1892. No. 1 in M.328.3
Parizadeh, cantata, for solo voices [S. A. BAR.], chorus & orchestra. [Accomp. for pianoforte.] London. Lucas, Weber & Co. [1884.] No. 2 in M.213.3
The rosière. Cantata for ladies' voices, the words by Louisa Gray Compton, the music by Wilfred Bendall. [Accomp. for pianoforte.] London. Jefferys. [1891?] No. 1 in M.393.5

Bendel, Franz.
Märchenbilder. Op. 135. Für Orchester bearbeitet von Karl Müller-Berghaus. Partitur. Hamburg. Pohle. [188–?] 4 v. in 1. No. 1 in M.332.5
Contents. — 1. Aschenbrödel. 2. Hans im Glück. 3. Rothkäppchen. 4. Schneewittchen.
Trio in G moll, für Pianoforte, Violine und Violoncell. Op. posth. No. 2. [Partitur.] Berlin. Challier & Co. [1876?] No. 2 in M.211.3.1
Same. [Stimmen, Violine und Violoncell.] 2 v. No. 2 in M.211.4.1, 2

Bendemeer's stream. *Song.* Fane, J. No. 2 in M.236.2
Hawes, W. No. 1 in M.236.2

Bendix, Victor Emanuel.
Sommerklänge aus Süd-Russland. 2. Sinfonie. Op. 20. Partitur. Kopenhagen. Hansen. [1888?] M.331.2
Symphonie No. 3 (A-moll) für Orchester. Op. 25. Partitur. Kopenhagen. Hansen. [189–?] M.357.14

Bendl, Karel.
Lejla. Veliká opera v pateru jednání. Dle novelly Bulwerovy sepsala Eliška Krásnohorská, hudbu složil Karel Bendl. Klavírní výtah se zpěvy upravil skladatel. V Praze. Grégr & Dattel. [187–?] M.261.23
The words are in Bohemian and German.

Bendl, Karel. *(Continued.)*
Quartett, F dur, für 2 Violinen, Bratsche und Violoncell. Partitur. [Op. 119.] Berlin. Simrock. 1895. No. 1 in M.338.10
Südslavische Rhapsodie für grosses Orchester. Op. 60. Partitur. Berlin. Simrock. 1896. No. 1 in M.405.3
Beneath a churchyard yew. *Part-song.* Rock, M. No. 16 in M.234.2.6; etc.
Beneath a weight. *Part-song.* Cooke, B. No. 147 in M.220.10
Beneath in the dust. *Part-song.* Cooke, B. No. 157 in M.235.17.5; etc.
Beneath the ocean's swelling wave. *Song.* Pacini, G. No. 3 in M.235.18.1
Beneath the silent rural cell. Glee [s. a. b.]. (*In* Bland. The Ladies' collection. Vol. 3, p. 252.) No. 10 in M.235.17.3
Beneath the silent rural cell. *Part-song.* Harington. No. 170 in M.110.1.2; etc.
Beneath this rural cell. *Glee.* Wellesley, G. C. Glees and madrigals. No. 2 in M.236.23
Beneath this silent stone. *Part-song.* Danby. No. 40 in M.235.17.3
Beneath this stone. *Part-song.* Berg, G. No. 55 in M.220.9.2
Holder. A collection of catches. No. 4 in M.120.31
Beneath this stone the earl. *Part-song.* Giardini. No. 77 in M.220.9.1
Benedeit die sel'ge Mutter. *Song.* Wolf, H. Italienisches Liederbuch. Band 2. M.380.29.2
Benedetto quel claretto. *Part-song.* Burney, C. No. 4 in M.220.5
Benedic anima mea. *Anthem.* Gerrish. No. 27 in M.158.16; etc.
Lassus. Sämmtliche Werke. Band 1, 15. M.8040a.67.1,15
Marsch. No. 31 in M.190.5
Millard, H. No. 6 in M.280.26; etc.
Spring. No. 2 in M.190.8
Whitney. No. 59 in M.158.18
Benedic, Domine. *Anthem.* Warren, J. No. 12 in M.260.10.1
Benedicam Dominum. *Motet.* Lassus. Sämmtliche Werke. Band 3, 9. M.8040a.67.3, 9
Benedicam Dominum omni tempore. *Gradual.* Eybler. Graduale, No. 1–6. No. 5 in M.191.6; etc.
Benedicam Dominum qui tribuit mihi intellectum. *Offertory.* Palestrina. Werke. Band 9. M.8040a.66.9
Benedicam Jovam [sic]. *Canon.* Hayes, W. Catches, glees and canons. Vol. 2. No. 2 in M.220.5
Benedicamus Domino. *Anthem.* Wesley, S. No. 9 in M.270.3.1
Benedicimus. *Anthem.* Webbe, S. No. 26 in M.156.50
Benedicite. *Chant.* Warren, J. C. No. 23 in M.158.20
Benedicite Domino. *Part-song.* Lassus. Sämmtliche Werke. Band 15. M.8040a.67.15
Benedicite Dominum. *Canon.* Hayes, W. Catches, glees and canons. Vol. 1. No. 1 in M.220.5
Benedicite frigus. *Motet.* Lassus. Sämmtliche Werke. Band 9. M.8040a.67.9
Benedicite gentes. *Motet.* Lassus. Sämmtliche Werke. Band 1. M.8040a.67.1
Benedicite gentes Dominum nostrum. *Offertory.* Palestrina. Werke. Band 9. M.8040a.66.9
Benedicite montes. *Motet.* Lassus. Sämmtliche Werke. Band 9. M.8040a.67.9
Benedicite omnia opera. *Motet.* Foote. No. 1 in M.158.16
Lassus. Sämmtliche Werke. Band 9. M.8040a.67.9
Benedicite sacerdotes. *Motet.* Lassus. Sämmtliche Werke. Band 9. M.8040a.67.9
Benedict, *Sir* Julius.
Bless'd be the home. Serenade [a. t. t. b. b.], in the opera The gipsy's warning. London. Cramer, Addison & Beale. [184–?] No. 24 in M.235.7.1; No. 73 in M.237.15
Bonum est. [Solo and quartet. Accomp for organ.] (*In* Lutz. Motets for the year. No. 13. Pp. 53–57.) No. 13 in M.156.50
Die Bräute von Venedig. Grosse Oper in 4 Acten. Nach dem Englischen [Alfred Bunn's] frei bearbeitet von Karl Klingemann. Musik von Julius Benedict. Vollständiger Clavierauszug. Stuttgart. Hallberger. [185–?] M.261.26

Benedict, *Sir* Julius. *(Continued.)*
The bride of song. Operetta in 1 act, written by Henry Farnie. Composed by Jules Benedict. [Accomp. for pianoforte.] London. Cramer, Wood & Co. [1864.] No. 2 in M.261.25
Der Zigeunerin Warnung. Grosse Oper in 2 Aufzügen, nach dem Englischen des Linley bearbeitet von Theodor Hell [Pseud.]. Musik von Julius Benedict. Clavier Auszug. Mainz. Schott. [185–?] M.261.27
Dirge for the faithful lover. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 1, pp. 18–21.) No. 4 in M.195.1.1
A drinking song. A four-part song [t. t. b. b.]. (*In* Novello's Part-song book. 2d series. Vol. 1, pp. 22–28.) No. 5 in M.195.1.1
England yet. Solo and chorus. Words by H. B. Farnie. [Accomp. for pianoforte. London. 185–?] No. 29 in M.157.1
Graziella, cantata, words by H. Hersee, music . . . by Sir Julius Benedict. [Accomp. for pianoforte.] London. Chappell & Co. [1882?] M.154.26
Home. [Four-part song.] London. Novello, Ewer & Co. 1876. No. 27 in M.157.25
Homeward-bound. [Trio, s. s. a. Accomp. for pianoforte.] London. Cock, Hollier & Co. [185–?] No. 9 in M.244.10.4
Invocation to sleep. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 1, pp. 5–11.) No. 2 in M.195.1.1
Jenny Lind. Portrait. (*Cut from* Scribner's Monthly. Vol. 22, pp. 120–132. New York. 1881.) No. 4 in M.372.18
The legend of St. Cecilia, a cantata, the words by Henry F. Chorley, the music by Jules Benedict. [Accomp. for pianoforte.] London. Cock, Addison & Co. [1866?] M.154.25
Same. La légende de Sainte Cécile, cantate par Jules Benedict. Texte anglais de H. F. Chorley. Traduction française de D. Tagliafico. [Accomp. de pianoforte.] Paris. Assoc. des artistes musiciens. [1870.] No. 1 in M154.27
Like to the grass that's newly sprung. Part-song. (*In* Hullah. Part music. Secular. Vol. 2, pp. 25–33.) No. 6 in M.157.28.2
The lily of Killarney. Romantic opera in 3 acts. Written by Dion Boucicault & J. Oxenford, composed by J. Benedict. [Accomp. for pianoforte.] London. Chappell & Co. [1862.] M.261.24
The Lord be a lamp. [Anthem. Accomp. for organ.] London. Novello, Ewer & Co. 1870. No. 27 in M.158.13
May. [Trio, s. s. a. Accomp. for pianoforte.] London. Cock, Hollier & Co. [185–?] No. 13 in M.244.10.4
A night song. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 1, pp. 12–17.) No. 3 in M.195.1.1
Old May-day. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 1, pp. 1–4.) No. 1 in M.195.1.1
On, chieftains, on. Chorus [s. s. s. a. t. b. b.]. London. Cramer, Beale & Co. [184–?] No. 11 in M.235.7.2
From The crusaders.
Overture to Shakespeare's play The tempest. [Full score.] London. Enoch. [187–?] No. 1 in M.333.8
Praise the Lord, call upon His name. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 9, pp. 17–38.) No. 2 in M.195.2.9
Praise the Lord, O my soul. [s. solo and chorus. Accomp. for organ.] Boston. Davenport. 1868. No. 21 in M.190.1
Richard Cœur de Lion. Cantata, written by John Oxenford, composed by J. Benedict. [Accomp. for pianoforte.] London. Chappell & Co. [1863.] No. 1 in M.261.25
Rondeau brillant pour le piano avec accompagnement de l'orchestre. Score. [Op. 19? Manuscript. 185–?] M.410.10
St. Peter, an oratorio, the words selected from the Holy Scriptures, composed for the Birmingham Festival, 1870. London. Novello, Ewer & Co. [1870.] M.153.3
Sketch of the life and works of the late Felix Mendelssohn Bartholdy. 2d edition, with additions. London. Murray. 1853. M.114.7

Benedict, *Sir* Julius. *(Continued.)*
Strew, strew joyously, villanella, in the opera of The brides of Venice. [Accomp. for pianoforte.] London. Chappell. [184–?] No. 18 in M.235.7.2
Summer is nigh. Part-song. London. Novello, Ewer & Co. 1879. No. 28 in M.158.13
Also to be found in Leslie's Cassell's Choral music.
Sweet repose is reigning now. [Trio, s. s. a. Accomp. for pianoforte.] London. Leader & Cock. [185–?] No. 5 in M.244.10.3
Sylvan pleasures. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 1, pp. 29–38.) No. 6 in M.195.1.1
Symphony (in G-minor) for grand orchestra. Op. 101. Score. London. Lucas, Weber & Co. [1873.] No. 2 in M.346.46
Try me, O God! Full anthem. [Accomp. for organ.] London. Novello & Co. [186–?] No. 20 in M.190.1
Also to be found in Novello's Collection of thirty-one anthems.
Twelve songs by Jules Benedict and Arthur S. Sullivan. London. Chappell & Co. [1868.] No. 2 in M.157.10
Contents. — Benedict: [5 songs from Richard Cœur de Lion, viz.:] An hundred years ago; Gentle shade; I wander in search of a treasure; May is into prison cast; The page's song. — Sullivan: The lady of the lake (Kenilworth); I am a ruler on the sea (Kenilworth); If doughty deeds my lady please; A weary lot is thine, fair maid; The maiden's story; I heard the nightingale; Arabian love song.
Undine, a lyrical legend, the words by John Oxenford, the music by Jules Benedict. [Accomp. for pianoforte.] London. Leader & Cock. [1860.] M.270.11
Same. Ein Märchen nach La Motte Fouqué für England frei bearbeitet von John Oxenford, ins Deutsche übertragen von Karl Klingemann, componirt von Julius Benedict. Op. 70. Partitur. Leipzig. Breitkopf & Härtel. [1861.] M.351.1
Weber. London. S. Low. 1881. [The great musicians.] M.104.24
The wreath. [Part-song.] (*In* Monk. Novello's Part-song book. Pp. 25–28.) No. 7 in M.157.4

Benedict, *Sir* Julius, *editor.*
Balfe, M. W. The maid of Artois. M.251.34
Short masses for small choirs. Vol. 1. London. Boosey & Co. [186–?] M.156.48
Contents. — Webbe's mass (3 voices) in A, D, B flat, F, C. D minor; (4 voices) in G. — Missa de angelis in D. — Dumont's mass in D minor. — Missa in Dominicis diebus per annum in D minor. — Missa pro defunctis in F. — Wesley's Gregorian mass (4 voices) in G.

Benedict, *Sir* Julius. *Works about.*
Neumann, W. William Balfe. W. Sterndale Bennett. J. Benedikt. Biographien. Cassel. 1856. No. 3 in M.205.15

Benedicta. *Motet.* Lambillotte. Saluts pour le Mois de Marie. No. 2 in M.201.34

Benedicta et venerabilis es, Virgo Maria. *Anthem.* Haydn, J. M. No. 3 in M.202.9

Benedicta sit sancta Trinitas. *Motet.* Palestrina. Werke. Band 5. M.8040a.66.5
Vittoria. Opera. Tomus 1. M.313.2.1

Benedicta Tu. *Anthem.* Cherubini. No. 21 in M.260.24.2
Palestrina. Werke. Band 2. M.8040a.66.2
Werner, G. J. M.260.23.2

Benedicta Tu — Ave maris stella. *Duo.* Millet. Duos, trios. M.157.11

Benedictio ante cænam. *Part-song.* Harington. No. 20 in M.218.8.6

Benedictio et claritas. *Motet.* Lassus. Sämmtliche Werke. Band 11. M.8040a.67.11

Bénédiction nuptiale. *For organ.* Saint-Saëns. No. 9 in M.414.31

Benedictus, The: pointed and arranged to the third Gregorian tone, with vocal and instrumental harmonies by John Stainer. Oxford. Bowden. [1867?] No. 23 in M.157.29

Benedictus. *Anthem.*
Barcroft. Te Deum . . . No. 4 in M.233.25.2
Buck, D. Two morning services. No. 5 in M.190.2
Caldara. No. 58 in M.290.22.2; etc.
Cherubini. No. 19 in M.100.4.2
Cutler. Morning Service. No. 22 in M.190.2
Davenport, A. No. 8 in M.290.12
Dedler. No. 29 in M.260.20

Benedictus. *Anthem. (Continued.)*
Falkenstein. No. 18 in M.201.33; etc.
Foote. No. 4 in M.158.16
Gabrieli, G. No. 9 in M.260.21; etc.
Gerrish. No. 34 in M.158.16; etc.
Haydn, F. J. No. 46 in M.260.20
Hayes, P. M.236.32
Hiller, F. Pater Noster . . . No. 7 in M.204.18
Jackson, S. No. 17, 18 in M.190.4
Knox. No. 1 in M.158.17
Kotzschmar. No. 5 in M.190.5
Liszt. No. 3 in M.342.15
Lutz. No. 31 in M.156.50
Mendelssohn-Bartholdy, J. L. F. No. 14 in M.260.10.5
Millard, H. No. 4 in M.280.26
Mozart. No. 2 in M.139a.18.7; etc.
Naumann, J. G. No. 29 in M.290.29.6
Panseron. Collection de 40 morceaux. M.260.13
Penfield. No. 2 in M.190.7
Phillips, W. L. No. 36 in M.234.6
Righini. No. 10 in M.290.29.3
Sawyer, F. E. No. 3 in M.203.29
Schiedermayer. No. 34 in M.260.20
Seyfried, I. X. Sanctus . . . No. 15 in M.260.20
Warren, J. C. No. 23 in M.158.20

Benedictus Domine doce me iustificationes Tuas. *Offertory.* Palestrina. Werke. Band 9. M.8040a.66.9

Benedictus Dominus Deus. *Anthem.* Palestrina. Werke. Band 31, 32. M.8040a.66.31, 32

Benedictus Dominus Deus Israel. *Gradual.* Haydn, J. M. No. 7 in M.202.9

Benedictus es. *Motet.* Neukomm, S. Recueil de 40 motets. No. 1 in M.158.37

Benedictus es, Domine. *Gradual.*
Reissiger. 15 Graduales. No. 1 in M.158.27
Schubert, F. P. Chor-Gesangwerke. Band 1. No. 12 in M.280.48.1; etc.

Benedictus es, Domine. *Motet.* Lassus. Sämmtliche Werke. Band 3. M.8040a.67.3

Benedictus et prière. *Motet.* Panseron. Mois de Marie. No. 22 in M.260.12

Benedictus sit Deus Pater. *Offertory.* Palestrina. Werke. Band 9. M.8040a.66.9

Bénédite, ——
La famille Vénus. Opérette-vaudeville. Paroles de Charles Clairville & Bénédite. Musique de Léon Vasseur. No. 2 in M.324.33

Benedix, Rodrich.
Auf dem Rhein. Gedicht, componirt von Fr. Kücken. No. 19 in M.203.15

Benedixisti Domine. *Motet.* Lassus. Sämmtliche Werke. Band 9. M.8040a.67.9

Benedixisti Domine terram Tuam. *Offertory.* Palestrina. Werke. Band 9. M.8040a.66.9

Beneken, Friedrich Burchard.
The grave. [Song, s. or t. Accomp. for pianoforte.] (*In* Arnim. A selection of German national melodies. Vol. 1, pp. 10, 11.) No. 5 in M.212.21.1
To Laura. [Song, t. Accomp. for pianoforte.] (*In* Arnim. A selection of German national melodies. Vol. 1, pp. 12, 13.) No. 6 in M.212.21.1

Benelli, Antonio Peregrino.
Adoramus Te. Quartett. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 2, book 9, pp. 24, 25.) No. 25 in M.260.24.2

Benevoli, Orazio.
Christe, eleison. Quartetto. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, p. 31.) No. 7 in M.202.6.2
Laudate coeli. [Motet, s. a. t. t. b.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 3, pp. 119–125.) No. 32 in M.158.33.3
Sanctus, 16 stimmig, in 4 Chœren mit Orgel. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, pp. 24–30.) No. 6 in M.202.6.2

Ben-Hur. *Incidental music.* KELLEY. M.384.33

Benigne fac, Domine. *Anthem.* HAYDN, F.J. No. 66 in M.260.24.1

Beniowsky. *Opera.* For the MUSIC see **Boieldieu, F. A.** For the LIBRETTO see **Duval, A. V. P.**

Bennet, John.

All creatures now are merry. [Madrigal, S. S. A. T. B.] London. Hawes. [1814?] No. 1 in M.235.7.1
Also to be found in Hawes's Collection of madrigals; Leslie's Cassell's Choral music; Novello's Glee-hive; Taylor's Madrigals [1st set].

Come, shepherds, follow me. Madrigal. Clementi & Co. London. [181–?] No. 6 in M.235.7.1
Also to be found in his Madrigals for 4 voices; Clementi's Vocal harmony, 2d edition; Hawes's Collection of madrigals; Hullah's Part music, Secular; Novello's Glee-hive; Turle and Taylor's The People's music book; Webb's Collection of madrigals.

Flow, O my tears. Madrigal. (*In* Clementi. Collection of catches. Vol. 3, pp. 111, 112.)
No. 230 in M.110.1.3; No. 230 in M.110.2.3
Also to be found in Hullah's Part music, Secular; Leslie's Cassell's Choral music; Oliphant's Madrigals in parts [1st series]; Warren's Vocal harmony; Webbe, Jr.'s Convito armonico.

Madrigals for 4 voices. Scored and edited by Edward J. Hopkins. London. Chappell. [1845. Musical Antiquarian Society. Publications. Vol. 4.] No. 1 in M.234.22
Contents.—I wander up and down. — Weep, silly soul. — So gracious is thy sweet self. — Let go, why do you stay me. — I languish to complain. — Sing out, ye nymphs. — Thirsis, sleepest thou. — Ye restless thoughts. — When as I glance. — Cruel unkind. — O sleep fond fancy. — Weep, O mine eyes. — Since neither tunes of joy. — O grief, where shall poor grief. — O sweet grief, O sweet sighs. — Rest now, Amphion.

Same. Piano forte part . . . Compressed from the score by G. Alex. Macfarren. London. Chappell. [184–? Musical Antiquarian Society. Publications.] No. 2 in M.234.28

My mistress is as fair. Four-part song. Arranged by T. Oliphant. London. Addison & Hollier. [182–?]
No. 15 in M.235.7.1
Also to be found in Hullah's Part music, Secular; Oliphant's Madrigals in parts, 2d series.

O sleep, fond fancy. [Madrigal, S. A. T. B.] (*In* Oliphant. Madrigals in parts. 2d series.) No. 54 in M.237.15

So gracious is thy sweet self. Madrigal. [S. A. T. B.] (*In* Novello's Glee-hive. Vol. 3, pp. 169–172.)
No. 80 in M.157.20.3
Also to be found in Webb's Collection of madrigals [for A. T. T. B.].

Thyrsis, sleepest thou? [Madrigal.] (*In* Hawes. Collection of madrigals. Pp. 149–153.) No. 27 in M.235.12
Also to be found in Hullah's Part music, Secular; Novello's Glee-hive; Taylor's Madrigals [1st set]; Turle and Taylor's The People's music book; Warren's Cocks's Hand-book of glees.

Weep, O mine eyes. Madrigal. (*In* Warren. Cocks's Hand-book of glees. Vol. 2, no. 63, pp. 49–52.) No. 63 in M.157.6.2

Weep, silly soul. Madrigal [A. A. T. B.]. (*In* Novello's Glee-hive. Vol. 3, pp. 159–164.) No. 78 in M.157.20.3
Also to be found in Webb's Collection of madrigals.

When as I look'd. Glee [A. T. T. B.]. (*In* Clementi. Collection of catches. Vol. 3, pp. 65–67.)
No. 208 in M.110.1.3; No. 208 in M.110.2.3
Also to be found in Oliphant's Madrigals in parts; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

Bennet, Théodore.

Ave Maria, à 2 voix [par Théodore Ritter [pseud.]. T. BAR. ou S. M.-S. Accomp. d'orgue]. Paris. Gambogi. [1880?]
No. 23 in M.201.35

Marche funèbre. Par Théodore Ritter [pseud.]. Op. 83. Partition. Paris. Brandus & cie. [187–?] No. 2 in M.347.7

Marianne. Opéra-comique en 1 acte. Paroles de Jules Prével. Musique de Théodore Ritter [pseud.]. Partition piano et chant. Paris. Gambogi. [1861.] No. 7 in M.307.19

Bennett, Alfred William.

Cathedral music, composed by Alfred Bennett. Edited by T. & H. Bennett. [Accomp. for organ.] London. Novello. [1830.] 3 parts in 1 v. No. 22–24 in M.190.1
Contents. — 1. Te Deum and Jubilate in E. 2. Magnificat and Nunc dimittis in F. 3. Magnificat and Nunc dimittis in G.

Bennett, George John.

Behold now, praise the Lord. Full anthem. [Accomp. for organ.] London. Novello, Ewer & Co. 1883.
No. 29 in M.158.13

Blow, breezes, o'er the flow'ry lea. Serenade. London. Novello, Ewer & Co. 1883. No. 30 in M.158.13

Bennett, George John. *(Continued.)*

In the meadows. A trio [S. S. A. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 7, pp. 28–33.)
No. 7 in M.204.36.7

The ivy tree. Trio [S. S. A. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 7, pp. 21–27.)
No. 6 in M.204.36.7

The violet. A trio [S. S. A. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 7, pp. 34–39.)
No. 8 in M.204.36.7

Bennett, Henry, *editor.*

BENNETT, A. W. Cathedral music. No. 22–24 in M.190.1

Bennett, Joseph.

The dream of Jubal. A poem. The music by A. C. Mackenzie. No. 1 in M.155.31

The garden of Olivet, a devotional oratorio. The music by G. Bottesini. No. 1 in M.153.5

Gethsemane, a church cantata. The music by C. Lee Williams. No. 4 in M.156.7

History of the Leeds musical festivals, 1858–1889. By F. R. Spark and Joseph Bennett. 2d edition. Leeds. Spark. 1892. Portraits. Facsimiles. M.149.2

Jeanie Deans. A grand opera. Music by Hamish McCunn. M.394.30

Letters from Bayreuth descriptive and critical of Wagner's "Der Ring des Nibelungen." London. Novello, Ewer & Co. 1877. No. 3 in M.128.37

The musical year, 1883. A record of noteworthy musical events in the United Kingdom, with a reprint of criticisms of many of them. London. Novello, Ewer & Co. [1884.] M.148.36

The recently discovered string quartet by the late Sir W. Sterndale Bennett. Notes and analysis. London. Novello, Ewer & Co. [188–?] No. 3 in M.216.18

St. John's eve, an old English idyll. The music by F. H. Cowen. No. 2 in M.154.48

The story of Sayid, a dramatic cantata. The music by A. C. Mackenzie. No. 2 in M.155.32

Thorgrim. An opera. The music by Frederic H. Cowen. No. 1 in M.285.36

"The transfiguration." Cantata. The music by Frederic H. Cowen. No. 2 in M.193.4

The water-lily. A romantic legend. The music by Frederic H. Cowen. No. 1 in M.204.11

Bennett, Joseph, *editor.*

BRIDGE, J. F. The repentance of Nineveh, a dramatic oratorio. The words selected from Holy Scripture by Joseph Bennett. The music . . . by J. F. Bridge.
No. 3 in M.154.29

LUTE, The, a monthly journal of musical news. M.177.7

MACKENZIE, A. C. The Rose of Sharon. A dramatic oratorio, founded on the Song of Solomon. The words selected by Joseph Bennett. The music by A. C. Mackenzie. M.247.7

SULLIVAN, A. S. The golden legend. M.400.48; etc.

Bennett, Joseph, *translator.*

BIZET. "Djamileh." M.394.63

MANCINELLI, L. Isaias. No. 2 in M.153.5

Bennett, Thomas, *editor.*

BENNETT, A. W. Cathedral music. No. 22–24 in M.190.1

Bennett, *Sir* William Sterndale.

Sterndale Bennett's Pianoforte works. London. Cock. [1875, 76.] 2 v. in 1. M.358.1
Contents. — 1. Capriccio. Op. 2. — Three musical sketches. Op. 10: "The lake," "The millstream," "The fountain." — Six studies. Op. 11. — Scherzo. Op. 27. — Introduzione e pastorale. Op. 28, no. 1. — Rondino in E major. Op. 28, no. 2. — Capriccio in A minor. Op. 28, no. 3.—Serenata from the sonata. Op. 13.—Allegro grazioso. Op. 18. — Three impromptus. Op. 12. 2. Suite de pièces. Op. 24. — Rondeau, "Pas triste, pas gai." Op. 34. — Toccata. Op. 38. — Tema e variazioni. Op. 31. — Rondeau à la polonaise. Op. 37. — Two characteristic studies. Op. 22: "L'amabile," "L'appassionata." — Caprice. Op. 22.

Cast thy bread upon the waters. Sacred duett [S. S. Accomp. for organ]. (*In* Haycraft. Sacred harmony. Pp. 91–94.)
No. 27 in M.234.6

Bennett, *Sir* William Sterndale. *(Continued.)*
Chamber trio for piano forte, violin and violoncello. Op. 26. [Full score.] London. Cock. [186–?] No. 3 in **M.211.3.1**
Same. [Parts, violin and violoncello.] 2 v. No. 3 in **M.211.4.1, 2**
Concerto, Fourth, for the piano forte. Op. 19. London. Cock. [1850?] No. 1 in **M.200.5**
Fantasie-Ouverture zu Thomas Moore's „Paradies und Peri," für grosses Orchester. Op. 42. Partitur. Leipzig. Kistner. [186–?] No. 4 in **M.345.22**
The fool hath said in his heart. Full anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 11, pp. 51–60.) No. 5 in **M.195.2.11**
Also to be found in Novello's Collection of thirty-one anthems.
God is a spirit. [Motet. Accomp. for organ.] (*In* Buck. Motette collection. Vol. 2, pp. 173–176.) No. 44 in **M.100.4.2**
The may-queen; a pastoral cantata, words by Henry F. Chorley, composed by William Sterndale Bennett. Boston. Ditson & Co. [185–?] **M.154.28**
Die Najaden. Ouverture für grosses Orchester. Partitur. [Op. 15.] Leipzig. Kistner. [185–?] No. 2 in **M.345.22**
O that I knew where I might find Him. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 4, pp. 103–109.) No. 9 in **M.195.2.4**
Also to be found in Ouseley's Special anthems.
Ode, written expressly for the opening of the International exhibition, 1862. By Alfred Tennyson. Composed by William Sterndale Bennett. [Accomp. for pianoforte.] London. Cock, Hutchings & Co. [1862.] No. 4 in **M.391.31**
Ouverture zu Lord Byron's Dichtung Parisina. Op. 3. Partitur. Leipzig. Kistner. [186–?] No. 1 in **M.345.22**
Remember now thy Creator. Anthem. [Accomp. for organ.] (*In* Hullah. The Singer's library. Sacred. Pp. 41–48.) No. 35 in **M.157.3**
Sinfonie, G moll, für grosses Orchester. Op. 43. Partitur. Leipzig. Kistner. [1865?] **M.345.21**
To a nightingale at mid-day. [Trio, s. s. a. Accomp. for pianoforte.] London. Leader & Cock. [185–?] No. 26 in **M.244.10.3**
'Twas night and all was still. [Glee, a. t. b.] (*In* Parker. The Orphean lyre. Series 3, pp. 28–33.) No. 6 in **M.237.9**
Die Waldnymphe. Ouverture für grosses Orchester. Op. 20. Partitur. Leipzig. Kistner. [186–?] No. 3 in **M.345.22**
With a laugh as we go round. Trio [s. s. a. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 2, pp. 112–118.) No. 16 in **M.204.36.2**
The woman of Samaria, a sacred cantata. [The words principally from the Bible. Accomp. for pianoforte.] London. Cock, Addison & Co. [1867.] **M.241.12**

Bennett, *Sir* William Sterndale, *editor.*
The chorale book for England; a hymn-book for public and private worship, in accordance with the services and festivals of the Church of England. Compiled and edited by William Sterndale Bennett and Otto Goldschmidt. The hymns translated by Catherine Winkworth. London. Longmans. 1865. **M.148.2**

Bennett, *Sir* William Sterndale. *Works about.*
Bennett, J. The recently discovered string quartet by the late Sir W. Sterndale Bennett. Notes and analysis. London. [188–?] No. 3 in **M.216.18**
Catalogue of . . . books and music forming [his] library. Sold April 26th, 1875. [Priced. London. 1875.] No. 1 in **M.141.29**
Neumann, W. William Balfe. W. Sterndale Bennett. J. Benedikt. Biographien. Cassel. 1856. No. 3 in **M.205.15**

Benoist, François.
Léonore et Félix, ou c'est la même. Opéra comique en 1 acte. Paroles de St. Marcelin. Musique de Benoist. [Partition.] Paris. Dorval. [1821.] **M.261.28**
Marche religieuse pour orgue. Paris. Heugel. [188–?] No. 3 in **M.414.30**
O Salutaris. [s. ou t. Accomp. d'orgue.] Paris. [Heugel. 186–?] No. 36 in **M.201.34**

Benoît, Camille.
The typical motives of The Master-singers of Nuremberg, a musical comedy by Richard Wagner. English version by J. H. Cornell. . . . New York. Schirmer. 1889. **M.375.5**

Benoît, Camille, *translator.*
Wagner, W. R. Musiciens, poëtes et philosophes. **M.127.45**

Benoit, Pierre Léonard Léopold.
Charlotte Corday. Opcningstuk. Partituur. Brussel. Schott. [1877?] No. 3 in **M.335.16**
Lucifer, oratorio. Words by Emanuel Hiel, translated by Mrs. Butterfield. Music by Peter Benoit. Pianoforte accompaniment arranged by Camille Gurickx. London. Chappell & Co. [186–?] **M.153.4**
The words are in Dutch and English.
Moïse au Sinaï. Chœur à 8 voix d'homme. Op. 40. Paris. Schott. [1864?] No. 4 in **M.392.33**
De oorlog. Gedicht van Jan van Beers. Muziek [s. t. b. b. en koor] van Peter Benoit. Deutsche Übersetzung von Heinrich Flemmich. [Partitur.] Antwerpen. Possoz. 1885. **M.227.20**

Benson, George.
Hear me when I call. Full anthem. [Accomp. for organ.] London. Novello & Co. [186–?] No. 18 in **M.157.29**

Ben-Tayoux, Louis André Frédéric.
Bobine. Opérette en 1 acte. Paroles de Albert de Bausset. Musique de Ben-Tayoux. Partition chant et piano. Paris. Minier. [1875.] No. 1 in **M.265.4**
Fiorella. Petit opéra-comique en un acte (2 personnages). Paroles de A. de Bausset. Musique de Ben-Tayoux. [Partition piano et chant.] Paris. Tralin. [1877.] No. 3 in **M.399.3**
Lucrèce. Opéra bouffe en 3 actes et 4 tableaux. Paroles de H. Lefebvre et L. d'Hura. Musique de Ben-Tayoux. Partition piano et chant. Paris. Bathlot. [1870.] **M.324.11**
Pat-chou-ly. Opérette en 1 acte. Paroles de A. de Bausset et René de St. Prest. Musique de Ben-Tayoux. Partition piano, chant et texte. Paris. Tralin. [1876.] No. 2 in **M.265.4**

Bentley, John Morgan.
The golden butterfly. A fairy pageant, for treble voices. Written by Edward Oxenford, the music by J. M. Bentley. [Accomp. for pianoforte.] London. Hutchings & Romer. [1884?] No. 3 in **M.204.2**
Yule-tyde, or ye merrie and anciente Englyshe pastyme of Crystmasse eve. Ye wordes by Sir Walter Scott. Sette to musicke by J. Morgan Bentley. [s. m.-s. a. t. b. and chorus. Accomp. for pianoforte.] London. Hutchings & Romer. [1872?] No. 4 in **M.204.2**

Bentley, Richard.
The prophet. An opera composed by Sacchini, Purcell . . . and Shield. No. 3 in **M.130.14**

Benvenuto. *Opera.* For the Music see **Diaz.** For the Libretto see **Hirsch,** G.

Benvenuto Cellini. *Opera.* For the Music see **Berlioz,** L. H. For the Libretto see **Wailly,** A. F. L. de.

Benz, Jean Baptiste.
Missa quatuor vocibus cantanda conjuncta organi voce. Op. 3. Maguntiae. Schott. [184–?] No. 3 in **M.191.2**

Benz, Jean Baptiste, *editor.*
Cantica sacra, or Gregorian music, consisting of masses, graduals, offertories . . . With organ accomp. London. Novello. 1846. **M.237.1**

Béranger, Pierre Jean de.
Le 5 mai. Chant, . . . musique de Berlioz. No. 10 in **M.341.24**; etc.
Musique des chansons de Béranger. Airs notés anciens et modernes. 9e édition, revue par Frédéric Bérat. Paris. Perrotin. 1865. Portrait. **M.141.25**
Nouveau recueil contenant tous les airs des chansons de Béranger. [Avec un supplément.] Paris. Savaresse. [183–?] **M.109b.40**

Béranger, Pierre Jean de. *Works about.*
Lapointe, S. Mémoires de Béranger. 2e édition. Paris. 1857. Portrait. **M.198.16**

Bérat, Frédéric, *editor.*
Béranger. Musique des chansons de Béranger. **M.141.25**

Berceau, Le. *Song.* CHOUDENS, A. 20 mélodies. No. 2 in M.285.14
Berceuse. *For orchestra.* JÄRNEFELT. No. 3 in M.411.5
Berceuse. *For string instruments.* BROUSTET. No. 5 in M.338.11
FAURÉ, G. U. No. 1 in M.358.25
REBER, N. H. No. 3 in M.334.13
Berceuse. *Song.* BIZET. Vingt mélodies. No. 2 in M.265.24
DONIZETTI. No. 13 in M.391.28.1
GEORGES. Mélodies. M.245.16
GLINKA. Romances. No. 2 in M.244.8
SCHUBERT, F. P. Mélodies. Vol. 2. M.327.4.2
Berceuse, La, de la poupée. *Chorus.* WECKERLIN. Chœurs. M.157.12

Berchem, Jachet de.
Alleluja. Am hl. Osterfeste. [Motet.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 3, pp. 65–73.) No. 20 in M.158.33.3

Berchoux, Joseph.
La danse, ou la guerre des dieux de l'Opéra. [Poëme.] Paris. Giguet & Michaud. 1808. Plate. M.109b.24

Bercioux, Eugène.
La bonne d'enfant. Opérette bouffe. Musique de J. Offenbach. No. 1 in M.368.13
Maître Bâton. Opérette. Musique de Alfred Dufresne. No. 3 in M.393.16

Beredsamkeit, Die. *Quartet.* HAYDN, F. J. Gesänge. Heft 1. No. 1 in M.312.35
Same. Neun Quartetten. No. 1 in M.203.8

Bereitet die Wege, bereitet die Bahn. *Cantata.* For the MUSIC see Bach, J. S. Werke. Jahrgang 28.

Bérel, Paul, *pseud.* See Choudens, Paul de.

Bérenger, Maurice.
La princesse Osra. Opéra romantique. Musique de Herbert Bunning. M.397.11

Berenice. *Opera.* For the MUSIC see Handel. Werke.
Berenice che fai. *Song.* COCCHI. No. 4 in M.200.9
Berenice, ove sei. *Song.* JOMMELLI. No. 1 in M.120.23
Berenice che fai more il tuo. *Aria.* ANFOSSI. No. 5 in M.120.17

Berent, Richard.
Abendstille am Meer. Componirt von Schwalm. No. 4 in M.202.29

Berettoni, A.
Le bravo. Opéra italien. Musique de M. A. Marliani. M.273.8
Le 3 nozze, opera buffa, musica di Giulio Alary. M.361.16

Berg, Albert W.
Morning service in B flat major. [Accomp. for organ.] New York. Firth, Pond & Co. 1861. 3 parts in 1 v. No. 25–27 in M.190.1
Contents.—1. Te Deum. 2. Jubilate. 3. Venite, Kyrie eleison, Glorias.

Berg, Conrad Mathias.
Aperçu historique sur l'état de la musique à Strasbourg, pendant les cinquante dernières années. Strasbourg. Levrault. 1840. No. 3 in M.218.4
Grande sonate concertante pour piano et violoncelle. Œuvre 23. [Partition.] Paris. Besozzi. [183–?] No. 7 in M.210.1
Same. [Partie de violoncelle.] No. 11 in M.210.11

Berg, Georg.
As Jenny one morning. [Catch for 3 voices.] (*In* Warren. Collection of catches. Vol. 1, p. 55.) No. 69 in M.220.9.1
Beneath this stone. [Glee, A. T. T. B.] (*In* Warren. Collection of catches. Vol. 2, pp. 133–137.) No. 55 in M.220.9.2
Beviam' o dori. Glee [A. T. B.]. (*In* Warren. Collection of catches. Vol. 1, pp. 206–209.) No. 153 in M.220.9.1
Can you tell me? Glee [T. T. T. T.]. (*In* Warren. Collection of catches. Vol. 1, pp. 292–296.) No. 189 in M.220.9.1
Come, friends and companions. [Catch for 3 voices.] (*In* Flowers of harmony. Vol. 1, p. 19.) No. 18 in M.157.18.1
Also to be found in Social harmony; Warren's Collection of catches.
Come, jolly god. Canon, 3 in 1. (*In* Warren. Vocal harmony. P. 91.) No. 59 in M.220.10
Come, ye jolly fellows. Canon [4 in 1]. (*In* Warren. Vocal harmony. P. 13.) No. 9 in M.220.10
Compagni amor. Glee [A. T. B.]. (*In* Warren. Collection of catches. Vol. 1, pp. 151–153.) No. 127 in M.220.9.1

Berg, Georg. *(Continued.)*
Cornus proclaims aloud. Catch a 4 voci. (*In* Warren. Collection of catches. Vol. 1, pp. 194, 195.) No. 148 in M.220.9.1
Dolci miei sospiri. Glee [S. S. S.]. (*In* Clementi. Collection of catches. Vol. 2, p. 8.) No. 95 in M.110.1.2; No. 95 in M.110.2.2
Also to be found in Warren's Collection of catches.
A drunken old sot. Catch [for 4 voices]. (*In* Warren. Collection of catches. Vol. 2, p. 7.) No. 3 in M.220.9.2
Fair Ursley. Catch a 3 voci. (*In* Warren. Collection of catches. Vol. 1, p. 196.) No. 150 in M.220.9.1
Der Hirt. Schwedisches Volkslied. Arrangirt [für T. T. B. B.] von Franz Abt. (*In* Abt. Leichte Männerchöre. Heft 9, pp. 16–18.) No. 56 in M.246.22
Hosanna in excelsis. Canon, 4 in 1. (*In* Hullah. Part music. Sacred. Vol. 2, pp. 10, 11.) No. 5 in M.157.28.2
Also to be found in Warren's Collection of catches.
Hosanna in excelsis. Canon, 4 in 1. (*In* Warren. Vocal harmony. Pp. 4, 5.) No. 2 in M.220.10
A different setting from the former one.
How happy are we. [Catch for 3 voices.] (*In* Apollonian harmony. Vol. 2, p. 32.) No. 25 in M.141.21.2
Also to be found in Bland's The Ladies' collection; Social harmony; Warren's Collection of catches.
I laid me down. Canon, 3 in 1. (*In* Warren. Vocal harmony. P. 61.) No. 40 in M.220.10
I married a wife. Glee [A. T. B.]. (*In* Social harmony. P. 192.) No. 168 in M.215.21
Also to be found in Warren's Vocal harmony.
Let us drink and be merry. [Catch for 3 voices.] (*In* Amusement for the ladies. Vol. 3, p. 45.) No. 12 in M.220.3.3
Also to be found in Bland's The Ladies' collection; Warren's Collection of catches.
Lightly tread. Glee [S. A. B.]. (*In* Musical library. Vol. 2, p. 17.) No. 6 in M.235.18.2
Also to be found in Turle and Taylor's The People's music book.
Not a day more than thirty. Catch [for 3 voices]. (*In* Apollonian harmony. Vol 2, p. 5.) No. 6 in M.141.21.2
Also to be found in Flowers of harmony; Social harmony; Warren's Collection of catches.
Now the bright morning star. Glee [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 2, pp. 87–91.) No. 38 in M.220.9.2
On softest beds. Glee [S. A. B.]. (*In* Clementi. Vocal harmony. Vol. 1, pp. 4–8.) No. 2 in M.235.9.1
Also to be found in Warren's Collection of catches.
Questo vetro di vin. Catch a 3 voci. (*In* Warren. Collection of catches. Vol. 1, pp. 268, 269.) No. 181 in M.220.9.1
Say what flow'r. Glee [A. T. B.]. (*In* Warren. Collection of catches. Vol. 1, pp. 115–121.) No. 112 in M.220.9.1
Si beviam. Glee [A. T. B.]. (*In* Warren. Collection of catches. Vol. 1, pp. 186–189.) No. 144 in M.220.9.1
Sirs, the serpentine river. Catch a 3 voci. (*In* Warren. Collection of catches. Vol. 1, p. 365.) No. 219 in M.220.9.1
Swell the song. Glee [A. T. B.]. (*In* Amusement for the ladies. Vol. 2, pp. 13–15.) No. 4 in M.220.3.2
Also to be found in Warren's Collection of catches.
Tell me, shepherds. Glee [A. T. B.]. (*In* Warren. Vocal harmony. Pp. 116–120.) No. 74 in M.220.10
To these lone shades. Glee [A. T. T. B.]. (*In* Warren. Vocal harmony. Pp. 233–235.) No. 134 in M.220.10
Unable to descant. Glee [A. T. B.]. (*In* Warren. Vocal harmony. Pp. 178–181.) No. 104 in M.220.10
Welcome, friendly gleams. Glee [A. T. B.]. (*In* Warren. Vocal harmony. Pp. 22–24.) No. 17 in M.220.10
Yet once more, O ye laurels. Glee [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 2, pp. 123–126.) No. 48 in M.220.9.2

Berg. *Part-song.* SCHNEIDER, J. C. F. Harzlieder. No. 42 in M.392.23

Berg' und Burgen schau'n herunter. *Song.* SCHUMANN. R. A. Liederkreis von Heine. No. 1 in M.244.15.1

Bergamo, *Italy.*
MALHERBE, C. T. Centenaire de Gaetano Donizetti. Catalogue bibliographique de la section française à l'Exposition de Bergame. Paris. 1897. M.102.32

Bergamo. *Opera.* For the Music see **Blum, C. L.**

Berge, William.
Tantum ergo, à 3 voix [S. T. B.] avec accomp. de piano. New York. Gordon. 1855. No. 21 in **M.260.10.7**; No. 14 in **M.290.9.1**

Berge, Die. *Part-song.* Schoen, E. von. No. 43 in **M.392.7**
Schubert, F. P. Neun Gesänge. No. 14 in **M.158.21**

Berge, Die. *Song.* Schubert, F. P. Werke. Serie 20, Band 3. **M.317.1.20.3**

Bergens Stift. *Song.* Kjerulf. Sånger och Visor. Band 2. **M.158.47**

Berger, Carl Philipp.
Die Genueserin. Grosse romantische Oper. In Musik gesetzt . . . von P. Lindpaintner. **M.263.9**
Der Praetendent. Romantisch-komische Oper. Musik von Fr. Kücken. **M.253.22**
Der Rattenfänger von Hameln. Romantisch-komische Oper, in Musik gesetzt . . . von Franz Gläser. **M.272.37**

Berger, Francesco.
Arise, arise, the sunbeams hail. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 53–60.) No. 12 in **M.195.1.3**
Childhood's melody. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 38–41.) No. 9 in **M.195.1.3**
Essay, my heart. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 33–37.) No. 8 in **M.195.1.3**
Night, lovely night. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 30–32.) No. 7 in **M.195.1.3**
"Now." A part-song for 4 voices. (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 42–48.) No. 10 in **M.195.1.3**
"Poor or rich." Four-part song. London. Patey & Willis. 1883. No. 31 in **M.158.13**
Sunset. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 49–52.) No. 11 in **M.195.1.3**

Berger, J. Muentz. See **Muentz-Berger,** Joseph.

Berger, Ludwig.
Gesänge aus einem gesellschaftlichen Liederspiele. Die schöne Müllerin, mit Begleitung des Pianoforte. Berlin. Christiani. [182–?] No. 18 in **M.221.30**
Contents. — Des Müllers Wanderlied. — Müllers Blumen. — Nachtlied. — Am Bach. — Am Maienfeste. — Vogelgesang vor der Müllerin Fenster. — Der Müller. — Rose, die Müllerin. — Müllers trockne Blumen. — Des Baches Lied.
Theodor Körner. [Männerchor.] (*In* Das Rütli. Pp. 530, 531.) No. 224 in **M.147.4**

Berger, Ludwig. *Works about.*
Rellstab, H. F. L. Ludwig Berger, ein Denkmal. Berlin. 1846. Portrait. No. 15 in **M.373.61**

Berger, Wilhelm.
Gesang der Geister über den Wässern (Gedicht von Goethe) für vierstimmigen gemischten Chor und grosses Orchester. Op. 55. Partitur. Berlin. Plothow. [188–?] No. 1 in **M.401.4**
Meine Göttin. Dichtung von W. von Goethe für Männerchor und Orchester componirt von Wilhelm Berger. Op. 72. Partitur. Leipzig. Breitkopf & Härtel. 1898. No. 2 in **M.401.4**
Quartett für Pianoforte, Violine, Viola und Violoncell (A dur). Op. 21. [Partitur und Stimmen.] Bremen. Praeger & Meier. [189–?] 4 parts in 1 v. No. 1 in **M.404.40**
Quintett (E moll) für zwei Violinen, Bratsche und zwei Violoncelle. Op. 75. Partitur. Berlin. Bote & Bock. [1899.] No. 1 in **M.358.14**
Symphonie in B dur für grosses Orchester. Op. 71. [Partitur.] Leipzig. Breitkopf & Härtel. 1899. **M.403.7**

Berger et bergère. *Tyrolienne.* Weckerlin. Chants des Alpes. No. 1 in **M.158.44**

Berger-Henderson, Madame ——, *editor.*
Album of 16 Hungarian songs. With English translations by Madame Zerffi. [Accomp. for pianoforte.] London. Lucas, Weber & Co. [190–?] No. 2 in **M.384.63**
Contents. — Two stars. — Come here birdie dear. — The maiden in her garden. — Let it be so. — Red, red, red. — Know ye not. — There is no star. — In summer the meadow. — The mead is bare. — The fisherman. — She is too small. — False man. — Down from a trembling aspentree. — Let them find out. — Thine eyes are black. — Green leafed walnut tree.

Bergerat, Auguste Émile.
La Burgonde. Opéra de Émile Bergerat & Camille Sainte-Croix. Musique de Paul Vidal. **M.394.61**
Peintures décoratives de Paul Baudry au grand foyer de l'Opéra. Paris. Lévy. 1875. **M.118.14**

Bergère châtelaine, La. *Opera.* For the Music see **Auber.** For the Libretto see **Planard.**

Bergeronnette, La. *Song.* Choudens, A. 20 mélodies. No. 2 in **M.285.14**

Bergers, Les. *Opera.* For the Music see **Offenbach.** For the Libretto see **Crémieux.**

Berggeist, Der. *Opera.* For the Music see **Spohr,** L. For the Libretto see **Doering,** G. C. W. A.

Berggruen, Oskar, *translator.*
Albeniz. Pepita Jiménez. **M.401.1**; **etc.**

Bergknappenlied. *Part-song.* Schubert, F. P. Werke. Serie 16. **M.317.1.16**

Bergkoenig, Der. *Opera.* For the Music see **Lindpaintner.**

Berglied. *Part-song.* Klauss. Fünf Lieder. No. 8 in **M.392.13**

Bergliot. *Incidental music.* For the Music see **Grieg.** For the Libretto see **Bjørnson.**

Berglust. *Part-song.* Abt, F. Fünf Gesänge für S. A. T. B. No. 17 in **M.392.2**

Bergmann, Gustav.
Drei Gesänge für vier Männerstimmen. Op. 11. München. Aibl. [188–?] No. 31 in **M.392.4**
Contents. — Schwarzbraun Kind. — Gute Nacht, mein Herz. — Wach auf, du alter Minnesang.
5 Gesänge für Männerchor. Op. 34. Freiburg i. Brg. Ruckmich. [188–?] No. 24 in **M.392.3**
Contents. — Im Walde. — Sommernacht. — Treue Liebe. — Kecke Liebe. — Was der Dornstrauch gethan.
Der gesühnte Hirsch. [Männerchor.] (*In* Gruber. Sangeshort. Heft 1, pp. 30, 31.) No. 1 in **M.370.30**
Mein Herz ist wie die dunkle Nacht. [Männerchor.] (*In* Das Rütli. Pp. 470, 471.) No. 199 in **M.147.4**

Bergmann, Gärtner und Landsknecht. *Part-song.* Weinzierl. No. 53 in **M.392.24**

Bergmann's Gruss. *Cantata.* For the Music see **Anacker.** For the Libretto see **Doering,** M.

Bergmannsleben. *Part-song.* Kittl. No. 65 in **M.204.39**
Sattler. No. 66 in **M.204.39**

Bergmannslied. *Part-song.* Doerrjen. No. 101 in **M.213.9**
Erk. Volksklänge. No. 1 in **M.138.8**
Kuecken. No. 2 in **M.270.59**
Seifriz. No. 67 in **M.204.39**

Bergmoench, Der. *Opera.* For the Music see **Wolfram.**

Bergpsalm. *Cantata.* For the Music see **Hoffbauer.** For the Libretto see **Scheffel.**

Berg-Reihen. *Part-song.* Schein. Werke. Band 2. **M.414.1.2**

Bergson, Michael, *editor.*
Otsar horina vehatfila. A collection of sacred Jewish hymns, and prayers, with solos & choruses and an accompaniment for piano or harmonium. Parts 1–4. London. Davison & Co. [189–?] 4 v. in 1. Facsimile. No. 1 in **M.384.30**

Bergstimme, Die. *Song.* Kuecken. No. 4 in **M.244.6.1**; **etc.**

Bergsturz, Der. *Opera.* For the Music see **Weigl.** For the Libretto see **Reil.**

Bergt, Christian Gottlob August.
Der Abend sinkt. [Männerchor.] (*In* Orpheus. Band 1, p. 48.) No. 33 in **M.129a.43.1**
Ach, was ist die Liebe. [Männerchor.] (*In* Orpheus. Band 2, pp. 39, 40.) No. 68 in **M.129a.43.2**
Briefwechsel eines alten und jungen Schulmeisters über allerhand Musikalisches. Nach des Verfassers Tode . . . herausgegeben und mit einer Lebensbeschreibung des Verstorbenen begleitet von M. C. G. Hering. Zittau. Birr. 1838. **M.221.39**
Christ is risen. Chorus. Accomp. for piano forte or organ. (*In* Hasse, C. F. Sacred music. Pp. 1–7.) No. 1 in **M.201.37**
Christus durch Leiden verherrlicht. Oratorium. Passions Musik für 4 Singstimmen und Chor mit Begleitung des ganzen Orchesters. Partitur. Leipzig. Hofmeister. [18—?] 2 parts in 1 v. **M.241.16**

Bergt, Christian Gottlob August. *(Continued.)*
Days of gladness. Terzetto [s. t. b. Accomp. for pianoforte]. (*In* Hasse, C. F. Sacred music. Pp. 94–100.) No. 18 in **M.201.37**
Frühlingslied [t. t. b. b.]. (*In* Orpheus. Band 5, p. 50.) No. 176 in **M.129a.43.5**
Der Glaube. Cantate für 4 Singstimmen mit Orchesterbegleitung. [Partitur.] Meissen. Goedsche. [183–?] No. 2 in **M.221.34**
Liebe um Liebe. [Männerchor.] (*In* Orpheus. Band 4, pp. 26, 27.) No. 131 in **M.129a.43.4**
Lied der Freude [t. t. b. b.]. (*In* Orpheus. Band 2, p. 5.) No. 45 in **M.129a.43.2**
List gegen List. Eine Operette von C. F. Bretzner, in Musik gesetzt von A. Bergt. Klavierauszug. Leipzig. Breitkopf & Härtel. [181–?] **M.230.32**
Maria. Gedicht von Arthur von Nordstern [Pseud.]. Oratorium von A. Bergt. [Partitur.] Manuscript. [183–?] **M.222.4**
Menschliches Glück. [Männerchor.] (*In* Orpheus. Band 3, pp. 5–7.) No. 83 in **M.129a.43.3**
Praise the Lord. Chorus [s. s. t. b. Accomp. for pianoforte]. (*In* Hasse, C. F. Sacred music. Pp. 121–129.) No. 23 in **M.201.37**
The sun is gone. [Männerchor.] (*In* The Orpheus. New series. Vol. 3, pp. 106–108.) No. 26 in **M.205.10.3**
Also to be found in Orpheus glee book.
Waldnacht! Jagdlust! [Männerchor.] (*In* Orpheus. Band 1, p. 13.) No. 11 in **M.129a.43.1**
Whence this fruitless mourning? Terzetto [s. s. b. Accomp. for pianoforte]. (*In* Hasse, C. F. Sacred music. Pp. 51–60.) No. 10 in **M.201.37**

Bergtagna, Den. *Opera.* For the Music see **Hallström.** For the Libretto see **Hedberg.**

Bérhard, Henry.
Mᵉˡˡᵉ portez-arme! . . . Opérette de Albert Barré, E. Martin & Henry Bérhard. Musique de Antoine Banès. **M.382.1**

Berio, ——, *Marchese.*
Ricciardo e Zoraide, dramma del Sigʳ. G. Rossini. **M.150.28; etc.**

Beriot, Charles Auguste de.
Concerto, 1ᵉʳ, pour violon avec accompt. . . . de piano. Op. 16. Mayence. Schott. [187–?] No. 3 in **M.410.7**
Concerto, 6ᵐᵉ, pour le violon avec accompagnement de piano. Op. 70. Mayence. Schott. [187–?] No. 4 in **M.410.7**
Grandes variations pour piano et violon concertans. Par G. A. Osborne et C. A. de Beriot. [Partition.] De Beriot, Op. 14. Paris. Troupenas & cie. [184–?] No. 11 in **M.210.1**

Beriot, Charles Auguste de. *Works about.*
Barbieri, G. Notizie biografiche di M. F. Malibran. [Added, Cenni biografici di C. A. de Beriot.] Milano. 1836. No. 3 in **M.125.7**

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Les enfants du proscrit. Opérette en 1 acte. Paroles de Madame Huard. Musique de Jules Berleur. [Partition piano et chant.] Bruxelles. Schott. [1862?] No. 1 in **M.381.4**

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Words only.

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See also **Koenigliche Hochschule für Musik,** *Berlin;* **Koenigliches Opernhaus,** *Berlin;* **Stern'sche Gesangverein.**
Blaze, A. H. Les salons de Vienne et de Berlin. Par l'auteur des Hommes du jour. Paris. 1861. **M.128.27**
Schneider, L. Geschichte der Oper und des Königlichen Opernhauses in Berlin. Berlin. 1852. **M.215.19**

Berlioz, Louis Hector.
À travers chants: études musicales, adorations, boutades et critiques. 2e édition. Paris. Lévy. 1872. **M.129.15**

Berlioz, Louis Hector. *(Continued.)*
Absence. Mélodie [t.], paroles de Th. Gautier, musique de Hector Berlioz, instrumentée pour l'orchestre. Grande partition. Paris. Richault. [184–?] No. 1 in **M.341.24**
Adieu, Bessy. Romance [t. Accomp. de piano]. Paris. Richault. [183–? Irlande.] No. 8 in **M.391.32**
L'apothéose, chant héroïque, extrait du final de la Symphonie funèbre et triomphale. Arrangé pour 1 voix [m.-s. ou t.] et chœur, avec accomp. de piano. London. Cramer, Beale & Co. [186–?] No. 32 in **M.391.32**
Autobiography. Translated by Rachel (Scott Russell) Holmes and Eleanor Holmes. London. Macmillan & Co. 1884. 2 v. **M.126.16**
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La belle Isabeau. Conte pendant l'orage [m.-s. Accomp. de piano]. Paris. Bernard-Latte. [185–?] No. 29 in **M.391.32**
La belle voyageuse. Légende irlandaise [m.-s.]. Musique de Hector Berlioz. Instrumentée pour orchestre. Gᵈᵉ. partition. Paris. Richault. [184–?] No. 2 in **M.341.24**
Same. [Accomp. de piano. Irlande.] No. 4 in **M.391.32**
Benvenuto Cellini. Opéra en 3 actes de Léon de Wailly et Auguste Barbier. Musique de Hector Berlioz. Partition chant et piano. Paris. Choudens. [185–?] **M.362.30**
Same. [9 morceaux détachés.] Paris. Schlesinger. [185–?] 9 parts in 1 v. No. 33 in **M.391.32**
Same. Ouverture. Partition. Paris. Brandus & Dufour. [186–?] No. 1 in **M.341.21**
La captive. Rêverie pour m.-s. ou contralto. Paroles de Victor Hugo. Musique de Hector Berlioz. [Accomp. d'orchestre. Partition.] Paris. Richault. [184–?] No. 3 in **M.341.24**
Same. [Accomp. de piano.] No. 13 in **M.391.32**
Le carnaval romain. Ouverture. Partition. Paris. Brandus & Dufour. [186–?] No. 2 in **M.341.21**
Les champs. Aubade, t. [Accomp. de piano.] Paris. Richault. [185–? Feuillets d'album.] No. 26 in **M.391.32**
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Chant de bonheur. Mélologue. Paroles et musique de Hector Berlioz. [Accomp. de piano.] Paris. Schlesinger. [185–?] No. 21 in **M.391.32**
Le chant des Bretons. [t. t. b. b. Accomp. dc piano.] Paris. Richault. [184–? Fleurs des Landes.] No. 18 in **M.391.32**
Chant des chemins de fer. [t. solo et chœur, t. t. b. b. Accomp. de piano.] Paris. Richault. [185–? Feuillets d'album.] No. 27 in **M.391.32**
Chant guerrier. [Chœur, t. b. Accomp. de piano.] Paris. Richault. [183–? Irlande.] No. 3 in **M.391.32**
Chant sacré, . . . musique de Hector Berlioz, instrumenté à gᵈ. chœur [s. s. t. t. b. b.] et gᵈ. orchestre. Partition. Paris. Richault. [184–?] No. 11 in **M.341.24**
Same. [Accomp. de piano. Irlande.] No. 6 in **M.391.32**
Le chasseur danois. [Chanson, b. Accomp. de piano.] Berlin. Stern & Co. [186–?] No. 28 in **M.391.32**
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Le 5 mai. Chant . . . pour voix de basse avec chœurs, paroles de Béranger, musique de Berlioz. [Grande partition d'orchestre.] Paris. Richault. [184–?] No. 10 in **M.341.24**
Same. [Accomp. de piano.] No. 10 in **M.391.32**
Correspondance inédite, 1819–1868. Avec une notice biographique par Daniel Bernard. Paris. Lévy. 1879. **M.129.36**
[Le Corsaire.] Ouverture du Corsaire. Grande partition. Œuvre 21. Paris. Richault. [184–?] No. 1 in **M.345.28**
Le coucher du soleil. Rêverie [t. Accomp. de piano]. Paris. Richault. [183–? Irlande.] No. 1 in **M.391.32**
La damnation de Faust. Légende dramatique en 4 parties [m.-s. t. bar. ou b. b. et chœur]. Partition. Paris. Richalt & cie. [186–?] Portrait. **M.341.20**
Same. Partition de chant et piano. **M.265.6**
Same. Faust, a dramatic legend, in 4 parts. [Accomp. for pianoforte.] London. Chappell & Co. [187–?] **M.265.7**

Berlioz, Louis Hector. *(Continued.)*

Élégie [T. Accomp. de piano]. Paris. Richault. [183–? Irlande.] No. 9 in M.391.32

L'enfance du Christ. Des Heiland's Kindheit. Trilogie sacrée. Texte français et allemand. Paroles et musique de Hector Berlioz. Grande partition. In's Deutsche übersetzt von Peter Cornelius. Paris. Richault. [185–?] Portrait. M.341.17

Same. Partition chant et piano. No. 2 in M.265.10

Same. The Holy family. A sacred trilogy, written and composed by Hector Berlioz, the English version imitated from the French, by H. F. Chorley. [Accomp. for pianoforte.] London. Cramer, Beale & Co. [187–?] M.265.9

Épisode de la vie d'un artiste. Symphonie fantastique en 5 parties. Partition. Paris. Schlesinger. [184–?] M.341.16

The fall of Troy. See his Les Troyens.

Feuillets d'album. Recueil de 3 morceaux de chant, avec accomp. de piano. Paris. Richault. [185–?] 3 parts in 1 v. No. 25–27 in M.227.26
Each number is catalogued separately.

Fleurs des Landes. 5 mélodies, avec accomp. de piano. Paris. Richault. [184–?] 5 parts in 1 v.
Each part is catalogued separately. No. 14–18 in M.391.32

Die Flucht nach Egypten (La fuite en Égypte). Biblische Legende, Worte und Musik [T. mit Chor] von Hector Berlioz. Clavier-Auszug. Leipzig. Kistner. [185–?] No. 4 in M.270.54

Les Francs juges. Grande ouverture. Partition. Paris. Richault & cie. [185–?] No. 3 in M.341.21

Grande messe des morts. 2e édition. [Grande partition d'orchestre.] Milan. Ricordi. [184–?] M.341.26

Grande ouverture de Waverley. Partition. Paris. Richault. [184–?] No. 1 in M.341.19

Grande symphonie funèbre et triomphale, pour grande harmonie militaire, avec un orchestre d'instruments à cordes et un chœur, ad libit. Partition. Paris. Schlesinger. [184–?] No. 4 in M.341.19

Les grotesques de la musique. Nouvelle édition. Paris. Lévy. 1871. M.129.10

Harold en Italie. Symphonie en 4 parties avec un alto principal. Grande partition. Paris. Brandus & cie. [185–?] M.341.22

Hector Berlioz. Selections from his letters, and aesthetic, humorous and satirical writings. Translated and preceded by a biographical sketch, by William F. Apthorp. New York. Holt & Co. 1879. [Amateur series.] M.149a.32

Hélène. Ballade à 2 voix [T. B. ou S. A. Accomp. de piano]. Paris. Richault. [183–? Irlande.] No.2 in M.391.32

The Holy family. See his L'enfance du Christ.

Hymne à la France. [Chœur, S. S. T. T. B. En grande partition.] Paris. Richault. [1845? Vox populi.] No. 31 in M.391.32; No. 13 in M.341.24

L'impériale. Cantate à 2 chœurs et à grand orchestre. Paroles du Capitaine Lafont. Musique de Hector Berlioz. Grande partition. Paris. Brandus, Dufour & cie. [1855?] No. 55 in M.332.5

Irlande. 9 mélodies pour 1 et 2 voix avec chœur. [Accomp. de piano.] Paris. Richault. [183–?] 9 parts in 1 v.
Each number is catalogued separately. No. 1–9 in M.391.32

Le jeune pâtre breton. [Romance, S. ou T.] Mis en musique avec accomp. d'orchestre par Hector Berlioz. Partition. Paris. Richault. [184–?] No. 4 in M.341.24

Same. [Accomp. de piano. Fleurs des Landes.] No. 17 in M.391.32

Lélio, ou le retour à la vie. Monodrame lyrique avec orchestre, chœurs et soli invisibles. Paroles et musique de Hector Berlioz. Texte français et allemand. In's Deutsche übersetzt von Peter Cornelius. Grande partition. Paris. Richault. [1855.] M.341.18

Same. Transcription pour le piano par Camille Saint-Saëns. No. 1 in M.265.10

Lettres intimes. Avec une préface par Charles Gounod. Paris. Lévy. 1882. M.129.9

Life [by Daniel Bernard] and letters of Berlioz. Translated by H. Mainwaring Dunstan. London. Remington & Co. 1882. 2 v. M.128.20

Marche funèbre pour la dernière scène d'Hamlet. [Chœur et orchestre. Partition.] Paris. Richault. [1848? Tristia.] No. 8 in M.341.24

Marche troyenne. Tirée de l'opéra Les Troyens à Carthage. Arrangée pour orchestre seul. Partition. [Paris.] Choudens. [186–?] No. 6 in M.332.5

Le matin. Romance, S. ou T. [Accomp. de piano.] Paris. Richault. [184–? Fleurs des Landes.] No. 14 in M.391.32

Méditation religieuse. [Chœur à 6 voix, S. S. T. T. B. B. Avec accomp. d'orchestre. Partition.] Paris. Richault. [1848? Tristia.] No. 6 in M.341.24

Same. Avec violon, violoncelle et piano. No. 23 in M.391.32

Mémoires . . . Comprenant ses voyages en Italie, en Allemagne, en Russie et en Angleterre. Paris. Lévy. 1870. Portrait. M.122.9
An autograph letter from Berlioz to Marie Escudier is inserted.

Le menace des Francs. [Marche et chœur, S. S. T. T. T. T. B. B., avec orchestre.] Grande partition. Paris. Richault. [185–? Vox populi.] No. 12 in M.341.24; No. 30 in M.391.32

La mort d'Ophélie. [Chœur, S. A. Accomp. d'orchestre. Partition.] Paris. Richault. [1848? Tristia.] No. 7 in M.341.24

Same. [Solo, S. ou T. Accomp. de piano.] No. 24 in M.391.32

Les nuits d'été. 6 mélodies pour M.-S. ou T., avec acct. de piano. Paroles de Th. Gautier. Musique de H. Berlioz. Paris. Richault. [184–?] No. 11 in M.391.32
Contents. — Villanelle. — Le spectre de la rose. — Sur les lagunes. — Absence. — Au cimetière. — L'île inconnue.

Same. Die Sommernächte. (Les nuits d'été.) 6 Gesänge von Th. Gautier, ins Deutsche übertragen von P. Cornelius, componirt für eine Singstimme mit Begleitung von kleinem Orchester oder Pianoforte von Hector Berlioz. Partitur. Winterthur. Rieter-Biedermann. [185–?] No. 4 in M.270.55
Contents. — Ländliches Lied. — Der Geist der Rose. — Auf den Lagunen.—Trennung.—Auf dem Friedhofe.—Das Unbekannte Land.

Same. Summer nights (Les nuits d'été). 6 songs by Théophile Gautier. Set to music, with accomp. for pianoforte, by Hector Berlioz. English version by Francis Hueffer. London. Novello, Ewer & Co. [1881.] No. 2 in M.265.5
Contents. — Villanelle [M.-S. or T.]. — The spectre of the rose [A.]. — On the lagunes [BAR. or A.]. — Absence [M.-S. or T.]. — The tomb [T.]. — The unknown land [M.-S. or T.].

L'origine de la harpe. Ballade [S. ou T. Accomp. de piano]. Paris. Richault. [183–? Irlande.] No. 7 in M.391.32

Le pêcheur. Ballade [S. ou T.]. Avec accomp. de piano. Paris. Schlesinger. [185–?] No. 19 in M.391.32

Petit oiseau. Chanson, M.-S. ou BAR. [Accomp. de piano.] Paris. Richault. [184–? Fleurs des Landes.] No. 15 in M.391.32

Premiers transports. [Solo, A., tiré de Roméo et Juliette. Accomp. de piano.] Paris. Catelin. [185–?] No. 22 in M.391.32

La prise de Troie. See *his* Les Troyens.

Requiem for chorus and orchestra, by Hector Berlioz. Piano score by Leopold Damrosch. New York. Schirmer. 1880. No. 1 in M.265.5

Rêverie et caprice. Romance pour le violon avec accomp. d'orchestre. Partition. Paris. Richault & cie. [184–?] No. 3 in M.341.19

[Roi Lear.] Grande ouverture du Roi Lear. Partition. Paris. Richault & cie. [185–?] No. 2 in M.341.19

Roméo et Juliette. Symphonie dramatique avec chœurs, solos de chant et prologue en récitatif choral . . . composée par Hector Berlioz. Paroles de Mr. Émile Deschamps. Grande partition. 2e édition. Paris. Brandus & cie. 1857. M.341.23

Same. Partition de piano. Avec texte français et allemand. Leipzig. Rieter-Biedermann. [185–?] No. 5 in M.391.31

Sara la baigneuse. Ballade à 3 chœurs et à grand orchestre. Paroles de Victor Hugo. Musique de Hector Berlioz. Grande partition. Paris. Richault. [184–?] No. 5 in M.341.24

Berlioz, Louis Hector. *(Continued.)*

Same. À 2 voix [S. A. ou T. B.] et accomp. de piano. No. 12 in **M.391.32**

Scène de brigands. Mélologue. Paroles et musique de Hector Berlioz. Paris. Schlesinger. [185–?] No. 20 in **M.391.32**

Les soirées de l'orchestre. Paris. Lévy. 1852. **M.137.15**

Summer nights. See his Les nuits d'été.

Symphonic fantastique. See *his* Épisode de la vie d'un artiste.

Te Deum, à 3 chœurs avec orchestre et orgue concertants. [Partition.] Paris. Brandus & cie. [185–?] **M.341.25**

Le temple universel. Double chœur. [T. T. B. B.] Op. 28. [Accomp. d'orgue. Paris. 186–?] No. 2 in **M.193.2**

A treatise upon modern instrumentation and orchestration. New edition, augmented. Translated by Mary Cowden Clarke. London. 1856. [Novello's Library for the diffusion of musical knowledge. Theoretical series.] **M.131.17**

Le trébuchet. Scherzo, S. S. ou T. T. [Accomp. de piano.] Paris. Richault. [184–? Fleurs des Landes.] No. 16 in **M.391.32**

33 mélodies pour chant et piano, à 1 voix ou plusieurs voix et chœur. Nouvelle édition. Paris. Richault & cie. [186–?] Portrait. **M.265.8**

Contents. — Villanelle [M.-S. ou T.]. — Le spectre de la rose [A.]. — Sur les lagunes [BAR. ou A.]. — Absence [M.-S. ou T.]. — Au cimetière [T.]. — L'île inconnue [M.-S. ou T.]. — Le coucher du soleil [T.]. — Hélène [S. A. ou T. B.]. — Chant guerrier [T. B. avec chœurs]. — La belle voyageuse [S.]. — Chanson à boire, chœur [T. B.]. — Chant sacré, chœur [S. S. T. T. B. B.]. — L'origine de la harpe [S. ou T.]. — Adieu Bessy [T.]. — Élégie [T.]. — Hymne à la France [S. S. T. T. B.]. — La menace des Francs, pour double chœur [T. T. B. B. S. S. T. T. B. B.]. — La captive [A.]. — Sara la baigneuse [S. A. ou T. B.]. — Tristia [S. S. T. T. B. B.] avec violon et violoncelle. — La mort d'Ophélie [S. A.]. — Le matin [M.-S. ou T.]. — Petit oiseau [T. ou BAR.]. — Le trébuchet [S. S. ou T. BAR.]. — Le jeune pâtre breton [S. ou T.]. — Le chant des Bretons [T. T. B. B.]. — Zaïde [S.]. — Les champs [T.]. — Chant des chemins de fer [T. T. T. B. B.]. — Chœur d'enfants [S. S.]. — Le chasseur danois [B.]. — La belle Isabeau [M.-S.]. — Le cinq mai [B. et chœur].

Tristia. 3 chœurs avec orchestre. Partition. Paris. Richault. [1848?] 3 parts in 1 v. No. 6–8 in **M.341.24**

Each part is separately catalogued.

Les Troyens. Poëme lyrique en 2 parties. Paroles et musique de Hector Berlioz. Partition piano et chant. Paris. Choudens. [187–?] 2 v. **M.362.29**

Contents. — 1. La prise de Troie. 2. Les Troyens à Carthage.

Same. The fall of Troy, from „Les Troyens." lyric opera, words and music by Hector Berlioz. English text by A. W. Donn. Festival edition. [Accomp. for pianoforte.] New York. Schirmer. 1882. No. 3 in **M.265.5**

Vox populi. 2 grands chœurs [avec orchestre. Partition]. Paris. Richault. [184–?] 2 parts in 1 v. No. 12, 13 in **M.341.24**

Same. [Accomp. de piano.] No. 30, 31 in **M.391.32**

Zaïde. Boléro, S. [Accomp. de piano.] Paris. Richault. [185–? Feuillets d'album.] No. 25 in **M.391.32**

Berlioz, Louis Hector, *editor.*

MARTINI, G. B. Plaisir d'amour. Instrumentée pour un petit orchestre. No. 3 in **M.345.28**

MEYER, L. VON. Marche marocaine. Instrumentée à grand orchestre. No. 2 in **M.403.6**

ROUGET DE LISLE. Hymne des Marseillais arrangé à grand orchestre et à double chœur. No. 9 in **M.341.24**

WEBER, C. M. F. E. VON. Invitation à la valse . . . Orchestrée. No. 2 in **M.345.28**; etc.

Berlioz, Louis Hector. *Works about.*

BERNARD, D. Life and letters of Berlioz. Translated by H. Mainwaring Dunstan. London. 1882. **M.128.20**

BERTRAND, J. É. G. La crise musicale. À propos des Troyens de M. Hector Berlioz. [Paris. 1863.] No. 5 in **M.372.20**

BOBILLIER, M. Deux pages de la vie de Berlioz. Les œuvres de Berlioz en Allemagne; le premier opéra de Berlioz. Par Michel Brenet [pseud.]. Paris. 1889. No. 1 in **M.116.6**

BRECHER, G. Hector Berlioz. "Le carnaval romain." Konzertouvertüre. (Op. 9.) Erläutert. Leipzig. [1899?] No. 23 in **M.217.12.7**

ERNST, A. L'œuvre dramatique de H. Berlioz. Paris. 1884. Portrait. Facsimile. **M.129.35**

Berlioz, Louis Hector. *Works about. (Continued.)*

GRANDMOUGIN, C. J. À Hector Berlioz. Poésie dite par M. Mounet-Sully . . . le 6 janvier 1878, au Concert du Châtelet . . . Paris. 1878. No. 1 in **M.372.43**

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Billeter, Agathon. *(Continued.)*

Der versenkte Hort. [Männerchor.] (*In* Das Rütli. Pp. 360, 361.) No. 151 in M.147.4

Vier Gesänge für vier Männerstimmen. Op. 8, Heft 1. Leipzig. Forberg. [185–?] No. 28 in M.392.3; No. 40 in M.392.4

Contents. — Wie der Frühling kommt. — Der Eichwald.

Vier Lieder im Volkston für vierstimmigen Männerchor. Op. 43. Leipzig. Forberg. [1877?] No. 16 in M.392.35

Contents. — Der Himmel so blau. — Freue dich, mein liebes Herz! — Daheim das Herz. — Frühlingslied.

Wach auf, du schöne Träumerin [T. T. B. B.]. Op. 38, No. 3. Leipzig. Forberg. [1869?] No. 33 in M.392.3; No. 50 in M.392.4

Waldrose. [Männerchor.] (*In* Abt. Deutsche Sängerhalle. Vol. 2, pp. 54, 55.) No. 16 in M.392.42.2

Wanderlied [T. T. B. B.]. (*In* Das Rütli. Pp. 500, 501.) No. 209 in M.147.4

„Windstille" und „Mit gutem Fahrwind" . . . für Männerchor. Op. 33. Leipzig. Forberg. [186–?] No. 48 in M.392.4

Zum Walde musst du wandern geh'n. [Männerchor.] (*In* Das Rütli. Pp. 526–528.) No. 222 in M.147.4

Zwiegesang [T. T. B. B.]. Op. 27, No. 1. Leipzig. Forberg. [186–?] No. 30 in M.392.3; No. 46 in M.392.4

Billington, Thomas.

Celadon and Amelia, from Thomson's Seasons, set to music by Mr. Billington. [For voices, S. T., and harpsichord.] London. Preston. [1791.] No. 4 in M.220.36

Bin ein fahrender Gesell. *Part-song.* Pache. No. 2 in M.392.21

Schmoelzer. Vier Lieder. No. 69 in M.392.21

Bin ein frommer Waffenknecht. *Part-song.* Attenhofer. Trutzlied. No. 3 in M.212.3

Bind my brows. *Part-song.* Stainer. No. 20 in M.205.10.2

Binder, Carl.

[Orpheus in der Unterwelt.] Ouverture für Orchester zu Offenbach's Oper Orpheus in der Unterwelt. Partitur. Offenbach a. M. André. [187–?] No. 1 in M.338.11

Weberlied [T. T. B. B.]. (*In* Tauwitz. Deutsches Liederbuch. Pp. 152, 153.) No. 72 in M.204.39

Binder, Friedrich, *translator.*

Blodek. Im Brunnen. No. 2 in M.393.7

Bingham, Clifton.

The royal star. Comic opera by M. Ordonneau and F. Richardson, with additional lyrics by Clifton Bingham. The music composed by Justin Clérice. M.393.14

Bingley, William.

Musical biography; or, memoirs of the lives and writings of . . . musical composers and writers . . . during the last three centuries. [Anon.] London. Colburn. 1814. 2 v. M.144.22

Same. 2d edition. M.135.5

Biographische Notiz über Roland de Lattre, bekannt unter dem Namen: Orland de Lassus. [Anon.] See **Delmotte**, Henri Florent.

Biography. See Musicians.

Bion. *Opera.* For the Music see **Méhul.** For the Libretto see **Hoffman.**

Biondina. *Opera.* For the Music see **Gounod.** For the Libretto see **Zaffira.**

Biondinetta, La. *Opera.* For the Music see **Samara.** For the Libretto see **Milliet.**

Birch, Charlotte.

Der Edelknecht. Romantische Oper, in Musik gesetzt . . . von C. Kreutzer. M.253.21

Die Grossfürstin Sophia Catharina. Romantisch komische Oper. Musik von F. von Flotow. M.272.9

La Réole. Oper. Musik von G. Schmidt. M.274.19

Santa-Chiara. Grosse Oper. Musik von E. H. z. S. [Ernst August . . . von Sachsen-Coburg-Gotha]. No. 2 in M.321.13

Birch, Edward Henry.

Via Crucis. (The way of the Cross.) Cantata for Lent and Passion-tide. [S. A. T. B. solos and chorus.] The words written and selected from the Holy Scriptures by Edwin Ellis Griffin. The music composed by Edward Henry Birch. London. Blockley. [189–?] No. 1 in M.384.14

Birch, Edward Henry. *(Continued.)*
Vortigern and Rowena. A dramatic cantata [for S. A. T. BAR. and chorus]. The verse by Edwin Ellis Griffin. The music by Edward Henry Birch. [Accomp. for pianoforte.] London. Blockley. [1891.] No. 1 in M.204.6

Birch, Samuel.
The mariners; a musical entertainment. [Music by Thomas Attwood.] No. 2 in M.230.5
The smugglers, a musical drama. Composed by Thomas Attwood. No. 16 in M.220.4; etc.

Birch, William Henry.
Eveleen, the rose of the vale. An original operetta in 1 act. [Accomp. for pianoforte.] Reading. Birch. [187–?] No. 1 in M.271.14
Evening chant service in (G). Amersham. Birch. [186–?] No. 16 in M.154.19
Katrine, the pride of Killarney. Ballad-operetta in 1 act. [Accomp. for pianoforte.] Reading. Birch. [187–?] No. 2 in M.271.14
The merry men of Sherwood forest (or Forest days in the olden time). A pastoral operetta. In 3 acts, words compiled, music composed by W. H. Birch. [Accomp. for pianoforte.] Reading. Birch. [1870.] No. 1 in M.391.23
Te Deum and Jubilate, for 4 voices with organ or pianoforte accomp. Amersham. [Birch. 186–? Morning service in C.] No. 31 in M.190.1
Te Deum laudamus and Jubilate Deo. [Accomp. for organ.] Amersham. Birch. [186–? Morning service in A.] No. 30 in M.190.1

Birch, William Henry, *editor.*
CHORALIST, The. M.157.5

Birches, The, and the alders. *Cantata.* For the MUSIC see **Bruch.**

Birch-Pfeiffer, Charlotte. See **Birch,** Charlotte.

Bird, Arthur.
Eine Carneval Scene. Op. 5. Partitur. Breslau. Hainauer. 1887. No. 1 in M.410.11
Dritte kleine Suite, für grosses Orchester. Op. 32. Partitur. Boston. Schmidt. 1892. M.403.8
Gavotte für Streichorchester aus Opus 7. Partitur. Leipzig. Dörffel. [188–?] No. 2 in M.405.3

Bird, George, *editor.*
Bird's Collection of one hundred single & double chants . . . For four voices. London. Novello. [184–?] No. 4 in M.370.17

Bird, Horace.
The sacred lyrist. Edited by Joseph and Horace Bird. Boston. Reynolds & Co. 1847. M.100.34
The singer's second book; consisting of easy rules and tunes to illustrate them, also many of the most useful and popular melodies. Edited by Joseph and Horace Bird. Boston. Reynolds & Co. 1846. No. 2 in M.377.1

Bird, Joseph.
Gleanings from the history of music, from the earliest times to the commencement of the 18th century. Boston. Mussey & Co. 1850. M.103.12
The sacred lyrist. Edited by Joseph and Horace Bird. Boston. Reynolds & Co. 1847. M.100.34
The singer's second book; consisting of easy rules and tunes to illustrate them, also many of the most useful and popular melodies. Edited by Joseph and Horace Bird. Boston. Reynolds & Co. 1846. No. 2 in M.377.1

Bird, The. *Part-song.* SÖDERBERG. No. 31 in M.392.25

Bird at sea, The. *Part-song.* SMART, H. No. 6 in M.244.10.6; etc.

Bird beneath the golden ray, A. *Part-song.* MENDELSSOHN-BARTHOLDY, J. L. F. No. 52 in M.157.6.3

Bird let loose, The. *Trio.* BEETHOVEN. No. 17 in M.221.22.1
WALEY. No. 6 in M.380.18

Bird of the forest. *Part-song.* DUERRNER. No. 28 in M.392.48.1

Bird of the wilderness. *Part-song.* HATTON. No. 20 in M.235.10; etc.

Bird that art singing. *Song.* HODGES, G. L. Collection of Peninsula melodies. Vol. 1. No. 11 in M.244.25.1

Bird's question, The. *Part-song.* ABT, F. No. 22 in M.204.38

Birdès, The, that had left their song. *Part-song.* MACFARREN, G. A. No. 14 in M.121.3

Birdie. *Duet.* RUBINSTEIN. Eighteen two-part songs. No. 1 in M.155.47

Birds, The, are coming hither. *Part-song.* ABT, F. No. 49 in M.157.6.1

Birds' awakening, The. *Part-song.* ROSSINI. No. 18 in M.244.10.6

Birds in the high hall-garden. *Part-song.* METCALFE, W. No. 41 in M.257.2

Birdseye, George W.
Once again. Words and melody [BAR.] by G. W. Birdseye. Arranged [with accomp. for pianoforte] by M. Keller. Boston. Tolman & Co. 1866. No. 20 in M.192.13.2

Birichino, Il. *Opera.* For the MUSIC see **Mugnone.** For the LIBRETTO see **Golisciani.**

Birkenbaum, Der. *Song.* GADE. Lieder und Gesänge. Heft 3. No. 4 in M.192.3

Birmingham, *England.*
BIRMINGHAM general hospital, and triennial musical festivals. Birmingham. Hall. [1858.] Plate. M.105.34
BIRMINGHAM musical festival . . . October 6th–9th, 1891. 37th celebration. [Programmes, etc.] Birmingham. Hall & English. 1892. Plate. M.206.2
BUNCE, J. T. A history of the Birmingham general hospital and the Musical festivals. Birmingham. [1873.] M.197.2
HOGARTH, G. The Birmingham festival of 1855. Birmingham. [1855.] No. 2 in M.105.34
LUNN, C. The economy of art. Birmingham. 1876. A plea for a local academy of music. No. 1 in M.128.36

Biron, ——
Le marquis des Flageolets. Opéra comique, paroles de Biron et Sylvain St. Étienne. Musique de Jules Creste. M.381.12

Birrajo, Il, di Preston. *Opera.* For the MUSIC see **Ricci,** L. For the LIBRETTO see **Guidi.**

Birth of love, The. *Cantata.* For the MUSIC see **Brewer,** J. H. For the LIBRETTO see **Bulwer-Lytton.**

Birth of song, The. *Cantata.* For the MUSIC see **Ellicott.** For the LIBRETTO see **Morris,** L.

Birthday, The. *Cantata.* For the MUSIC see **Sloper.** For the LIBRETTO see **Chorley.**

Birthday festival, The. *Cantata.* For the MUSIC see **Spark.** For the LIBRETTO see **Curzon,** F.

Birthday-ode for Queen Anne. *Cantata.* For the MUSIC see **Handel.** Werke. Lieferung 46A.

Birth-day of Laura, The. *Song.* RAUZZINI. No. 29 in M.237.2

Bis, Hippolyte Louis Florent.
Guillaume Tell. Opéra. [Musique de M. Rossini.] 4e édition. [Libretto only, in French.] Paris. Barba. 1837. Plates. No. 5 in M.370.37
Same. Solos, duets, trios . . . [in English only]. By Alfred Bunn. London. Wright. [1838.] M.147.29
Same. Johnson. [1845.] M.147.28
Same. Guglielmo Tell. Grand' opera. [Parole di Étienne e Bis. Musica di] G. Rossini. [2a edizione.] M.355.12
Same. Opéra [de Étienne et Bis]. Musique de G. Rossini. Paroles italiennes et allemandes. M.327.1

Bis der Rechte kommt. *Opera.* For the MUSIC and LIBRETTO see **Gumbert.**

Biscayan, The, to his mistress. *Song.* HODGES, G. L. Collection of Peninsular melodies. Vol. 1. No. 12 in M.244.25.1

Bischoff, Hans, *editor.*
KULLAK, A. The aesthetics of pianoforte-playing. M.149.24

Bischoff, Kaspar Jakob.
Harmonie-Lehre. Lief. 1. Mainz. Diemer. 1890. No. 4 in M.372.56
Walzer, Galopp & Polka. Text von J. A. Für Männerchor. Op. 10. Offenbach a. M. André. [185–?] No. 1 in M.392.5

Bischoff, Ludwig Friedrich Christian.
Treulieb' ist nimmer weit. [Männerchor.] (*In* Orpheus. Band 2, p. 28.) No. 62 in M.129a.43.2
Ver sacrum, oder die Gründung Roms. Gedicht in Musik gesetzt von Ferd. Hiller. M.270.50

Bisher habt ihr nichts gebeten in meinem Namen. *Anthem.* Bach, J. S. Werke. Jahrgang 20, Theil 1. M.8040.21.20.1

Bishop, Anna.

Travels of Anna Bishop in Mexico. 1849. Philadelphia. Deal. [1852.] Illus. M.103.25

Bishop, Anna. *Works about.*

Foster, G. G. Biography of Anna Bishop, the celebrated cantatrice, giving accounts of her professional tour in England, Denmark, Sweden . . . and California . . . [New York. 1853.] No. 2 in M.373.63

Bishop, *Sir* Henry Rowley.

[The Æthiop; or, the child of the desert.] The overture, songs, &c. in The Æthiop. Composed and arranged for the piano forte by Henry R. Bishop. [The words by William Dimond.] London. Goulding, D'Almaine, Potter & Co. [1822.] No. 1 in M.391.13

Airs of haut-ton. The poetry by Thomas Haynes Bayly. With symphonies and accomp. by H. R. Bishop. London. Power. [182–?] No. 3 in M.244.19

Contents.—Away with nature's melodies.—This is my eldest daughter, sir. — Lord Harry has written a novel. — My wife is very musical. — I must come out next spring, Mama. — My husband means extremely well. — Away with the daylight. — The men are all clubbing together. — In the days of my great-grandmamma. — Oh! let not your passion for Mary the maid. — At home. — Not at home.

Aladdin, or the wonderful lamp. A fairy opera, in 3 acts. [The words by George Soane.] Composed by Henry R. Bishop. [Accomp. for pianoforte.] London. Goulding & D'Almaine. [1826.] M.391.3

Allegiance we swear. Chorus (s. t. t. b.). [Accomp. for pianoforte.] London. Novello & Co. [1864?] No. 13 in M.157.19

The antiquary, a musical drama, in 3 acts . . . Composed, selected and arranged by Henry R. Bishop. The poetry by D. Terry. [Accomp. for pianoforte.] London. Goulding, D'Almaine, Potter & Co. [1820.] No. 1 in M.391.8; No. 1 in M.391.9

The copy on shelf-number M.391.8 contains several numbers not included in the other copy, one number being in manuscript.

The Arabian maid's song [s.], from Lalla Rookh. [Accomp. for pianoforte.] London. Power. [185–?] No. 23 in M.236.2

[As you like it.] The whole of the music in As you like it . . . Added the 3 songs composed for the play by Dr. Arne. [Accomp. for pianoforte.] London. Goulding, D'Almaine & Co. [1824?] M.391.2

The barber of Seville. Comic opera. Partly selected from Paesiello & Rossini . . . partly composed & the whole arranged, altered and adapted to the English stage by H. R. Bishop. The poetry by D. Terry. [Accomp. for pianoforte.] London. Goulding, D'Almaine, Potter & Co. [1818.] No. 3 in M.271.15

[The beacon of liberty.] Overture, songs, duet, glees and melodramatic music in The beacon of liberty, historical romance . . . Composed, selected & arranged by Henry R. Bishop. [Accomp. for pianoforte.] London. Goulding, D'Almaine & Co. [1823.] No. 2 in M.391.8

Blame me not, lady. Chorus with solos. [Accomp. for pianoforte.] London. D'Almaine & Co. [1839.] No. 25 in M.235.7.1

Blow, gentle gales. Quintett for s. a. t. t. b. London. Novello & Co. [1864?] No. 1 in M.157.19

Breathe, my harp. [Quartet, a. t. t. b.] (*In* Ditson. The Orphean lyre. Vol. 1, pp. 97–100.) No. 37 in M.235.22

Also to be found in The Orpheus, New series.

[Brother & sister.] The overture, songs, duetts, trios and choruses, in the . . . musical entertainment called Brother & sister . . . Composed & arranged for the piano forte by Wm Reeve and Henry R. Bishop. [The words by William Dimond.] London. Goulding, D'Almaine, Potter & Co. [1815?] No. 1 in M.396.6

[Caractacus.] The overture, quartetto, & most favorite airs in the grand ballet of Caractacus. [Piano score.] London. Goulding, D'Almaine, Potter & Co. [1806?] No. 3 in M.391.8

The chough & crow. Trio and chorus for s. s. a. t. b. London. Novello & Co. [1865?] No. 2 in M.157.19

Bishop, *Sir* Henry Rowley. *(Continued.)*

The Circassian bride. Overture & most admired songs & duets in the opera. Arranged for the piano forte or harp. [London. 1809.] No. 1 in M.271.17

Clari, or the maid of Milan, an opera in 3 acts. The poetry by J. H. Payne. Composed by H. R. Bishop. [Accomp. for pianoforte.] London. Goulding, D'Almaine, Potter & Co. [1823.] No. 1 in M.271.19

Come o'er the brook. Glee. (s. a. t. b.) Adapted and arranged from Ford and Callcott by Bishop. London. Novello & Co. [1863?] No. 6 in M.157.19

Come, thou monarch of the vine. Glee [a. t. b.] with chorus, ad lib. London. Novello & Co. [186–?] No. 18 in M.157.19

Comedy of errors. The overture, songs, 2 duets, & glees in Shakspeare's Comedy of errors. . . . The music composed . . . compressed for the voice and piano forte, by H. R. Bishop. London. Goulding, D'Almaine, Potter & Co. [1819.] No. 2 in M.271.17

A complete collection of the glees, trios, quartets . . . composed by H. R. Bishop. New edition. London. D'Almaine. 1839. 8 v. M.235.1

Contents. — 1. Sleep, gentle lady [s. m.-s. b.]. — The winds whistle cold [s. m.-s. b.]. — Come, thou monarch of the vine. — Mynheer Vandunck. — The winds whistle cold [a. t. b.]. — When the storms aloft arise. — Up! quit thy bower. — Sleep, gentle lady [s. a. t. b.]. — When wearied wretches. — Where art thou, beam of light? — A cup of wine. — Foresters, sound the cheerful horn. — Majestic night. — No more the morn. — Sleep, gentle lady [a. t. t. b.]. — What shall he have that killed the deer? — Where shall we make her grave? 2. When would a mortal? — The pilgrims. — Give me a cup. — Now the storm begins. — O, there was a dragon. — Push about the bottle. — Push the red wine about. — Sportive little trifler. — The bishop of Mentz. — The sailor's welcome home. — With the pomp of nodding sheaves. — See, the glass is out. — Ronilda! — Oh! skylark for thy wing. — Come forth, sweet spirit. — E'en as the sun. — With hawk and bound. — To barmony. 3. Blow, gentle gales [s. m.-s. b.]. — Same [s. a. t. t. b.]. — Crabbed age and youth. — Full of doubt. — Away, away, my maidens. — Beautiful are the fields. — Farewell, ye storms. — Bactria's sage. — Drear, and e'en when blooming. — Drink, drink, the red, red wine. — Drain the flask. — Go, seek some virgin heart. — Hail, gentle master. — Hail to the chief. — Doctor! man of copper! — At the voice of ocean's king. — Breathe, my barp. — Believe, tears may ofttimes. — Far from home. — Fill, boys, and drink. — Give me a cup, sister. 4. Hark! 'tis the voice. — Hark! Apollo strikes the lyre [s. s. b.]. — Same [a. t. b.]. — In pity hear. — How deep the sigh. — List! if he be near. — In tears the heart oppress'd. — Lightly o'er the rapid Rhine. — Hark! 'tis the Indian drum [s. t. b.]. — Same [s. t. t. b.]. — Look out, the time is near. — Hark! hark! each Spartan band. — Here! slaves of the lamp. — Hark! tbe solemn distant bell. — Hark! the mid-watch bell. — In an hour or so. — If in these wilds. — Haste, let us leave. — Hart & hind are in their lair. — Illusive hope. — Listen! he must be near. 5. The chough and the crow [s. m.-s. b.]. — Same, with chorus [s. a. t. b.]. — Maiden fair, a word. — Tender, confiding woman. — Return, return. — Oh listen! 'tis the nightingale. — Oh! seize we the moments. — The buge globe has enough. — Hark! comrades. — O, how sweet the opening day. — O let the wine that sparkles. — Sweet rose of England. — Stand! who's there. — O, for the harp. — The fox jump'd over. — Now by day's retiring lamp. — My father land. — Stay, pry'thee. — Oh! bold Robin Hood. 6. Though from our cheerful home. — The red, red wine in the beaker. — To that lov'd bosom. — The knight & the maid. — The love-lorn maid. — The monk must arise. — The vesper bell. — Whether tbe sun is burning. — Tbe patron of science. — When the wind blows. — Welcome to this place. — What phrase sad and soft. — The silver queen. — Welcome, great and glorious king. — The idol of our hopes. — The Savoyard. — While the moon shines. — Why stays he now. — Who first will strike. — To see his face. — Welcome! — Though he be now a grey friar. — With rapture transported. 7. Allegiance we swear. — Daughter of error. — Hark! the merry bells. — Lads and lasses. — Gather each flower. — Loud let the Moorish tambour. — Here! Aladdin. — Bright orb! send forth. — From burning Afric. — Let the lively banjo play. — Blame me not, lady. — Long life to the Count. — Bright lady, sweet mistress. — Is it the tempest. — Merry boys, away! — Home! there's a storm. — Joy! joy! raise the shout. — So! in the Orient. — Live to us! 8. Now tramp o'er moss & fell. — O! fill the wine cup. —O! now the Bezestien.—Shout for the monarch.—Spirits! advance. — Vengeance! we swear. — What, bo! clansmen. — Nourmahal. — With wonder at thy works. — On our king's natal day. — Open! lover's eyes. — Queen of our isle. — Soft, let the Lamla sound. — Strike the oar. — That doom is death. — This way, place them. — Now to the forest. — Rise, messmates. — Shout! comrades. — Tbe tyger couches. — To arms! prepare! — Welcome, lady fair. — Where is our country's mortal foe. — Now the hungry lions. — Tlascalans.

Cortez, or the conquest of Mexico. Historical drama in 3 acts. The poetry by J. R. Planché. Composed by H. R. Bishop. [Accomp. for pianoforte.] London. Goulding, D'Almaine & Co. [1823.] No. 3 in M.271.17

Bishop, *Sir* Henry Rowley. *(Continued.)*

A cup of wine. Glee [A. T. T. B.] with chorus (ad lib.). London. Novello & Co. [1864?] No. 29 in M.157.19

Daughter of error. Chorus [S. A. T. B.], and solo. London. Novello & Co. [1864?] No. 20 in M.157.19

Don John. An operatic drama . . . Composed and arranged for the piano forte by W. H. Ware and H. R. Bishop. London. Goulding, D'Almaine, Potter & Co. [1820.] No. 1 in M.271.16

Don Juan, or the libertine. A grand operatic drama in 2 acts . . . Selected from the music in Mozart's Il Don Giovanni, adapted for the English stage and arranged [for pianoforte accomp.] by H. R. Bishop. The poetry by J. Pocock. London. Goulding, D'Almaine, Potter & Co. [1820.] No. 1 in M.271.18

The echo quartett, finale to the 2d act of the opera Englishmen in India. [Accomp. for pianoforte.] London. Goulding & D'Almaine. [182–?] No. 28 in M.235.7.1

[Englishmen in India.] The overture and music in the comic opera, called Englishmen in India. [Accomp. for piano.] London. Goulding & D'Almaine. [1827.] No. 2 in M.391.9

Epicedium in Shakspear's play of Antony and Cleopatra . . . Composed and arranged for 4 voices, with accomp. for the pianoforte. London. Goulding, D'Almaine, Potter & Co. [1813.] No. 1 in M.320.12

The fairies' song. [Part-song for S. S. S. S.] (*In* Monk. Novello's Part-song book. Pp. 85–96.) No. 22 in M.157.4

The fall of Algiers. A grand opera in three acts. The poetry by C. E. Walker. Composed by Henry R. Bishop. [For voices and pianoforte.] London. Goulding, D'Almaine & Co. [1825.] M.396.7

Farewell, ye storms. [Round, for 3 voices.] (*In* Parker. The Orphean lyre. Serie 3, pp. 76–79.) No. 18 in M.237.9

The farmer's wife, a comic opera in 3 acts. Composed by H. R. Bishop. The poetry by Chas. Dibdin, jun. [Accomp. for pianoforte.] London. Goulding, D'Almaine, Potter & Co. [1814.] No. 2 in M.271.18

Faustus. A musical romance. [The words by George Soane.] Composed by T. Cooke, Charles E. Horn, and Henry R. Bishop. [Accomp. for piano.] London. Goulding & D'Almaine. [1825.] No. 2 in M.390.45

The feast of roses. [Song, S. or T.] From Lalla Rookh. London. Power. [184–?] No. 18 in M.236.2

Fill, boys, and drink about. Quintett [A. T. T. B. B.], with chorus. London. Novello & Co. [1864?] No. 25 in M.157.19

For England, ho! A melodramatic opera in 2 acts . . . Written by J. Pocock. The music composed & arranged for the piano forte by H. R. Bishop. London. Goulding, D'Almaine, Potter & Co. [1813.] No. 3 in M.271.18

[The forest of Bondy.] The overture, pas de deux, marches, and a selection of the favorite airs in The forest of Bondy; or the dog of Montargis, a melodrama . . . The music composed by Henry R. Bishop . . . the action by Chas. Farley. [Vocal score with pianoforte accompaniment.] London. Printed by Goulding, D'Almaine, Potter & Co. [1814.] No. 1 in M.396.8

Foresters, sound the cheerful horn. Glee. [A. T. T. B.] London. Novello & Co. [1864?] No. 11 in M.157.19

[Fortunatus and his sons; or, the magic purse & wishing-cap.] The overture, song, glee, chorusses and melodramatic music in Fortunatus and his sons. Composed and arranged for the voice & piano forte by H. R. Bishop. London. Goulding, D'Almaine, Potter & Co. [1819?] No. 1 in M.391.5

The fox jump'd over the parson's gate. Quintett (S. S. T. T. B.). London. Novello & Co. [1864?] No. 8 in M.157.19

Gather each flower. Chorus, with solos. In the opera of Maid Marian. [Accomp. for pianoforte.] London. Goulding & Co. [183–?] No. 3 in M.235.16

Same. [1839.] No. 31 in M.235.7.1

[The gnome-king!] The whole of the music in The gnome-king! A dramatic legend in two acts, . . . composed and compressed from the score, for the voice and piano forte.

Bishop, *Sir* Henry Rowley. *(Continued.)*

[Words by G. Colman, the younger.] London. Goulding, D'Almaine, Potter & Co. [1819?] No. 2 in M.396.8

Good night, good rest. Glee [S. A. T. B.]. London. Novello & Co. [1865?] No. 33 in M.157.19

The grand alliance, an allegorical festival, composed, selected & arranged for the pianoforte by Henry R. Bishop. London. Goulding, D'Almaine & Co. [1814.] M.396.10

[Guy Mannering.] The overture, songs, duett, glees & chorusses in the musical play of Guy Mannering, or the gipsy's prophecy. [The words by Daniel Terry.] Composed and arranged for the piano forte by Thos. Attwood and Henry R. Bishop. London. Goulding, D'Almaine, Potter & Co. [1816.] No. 1 in M.390.41
Two numbers only were composed by Attwood.

Hail! gentle master. Finale to 1st act, . . . in the opera Aladdin. [Trio, solos and chorus. Accomp. for pianoforte.] London. Goulding & D'Almaine. [182–?] No. 32 in M.235.7.1

Hail to the chief. Quartet with chorus, ad lib. London. Novello & Co. [186–?] No. 27 in M.157.19

Hark, Apollo strikes the lyre. Trio [S. S. B.]. London. Novello & Co. [1864?] No. 34 in M.157.19

Hark! hark! each Spartan hound. [Glee, A. T. B.] (*In* Parker. The Orphean lyre. Series 3, pp. 55–57.) No. 13 in M.237.9

Hark! 'tis the Indian drum. Four part song. London. Hutchings & Romer. [185–? Chorister's album.] No. 8 in M.157.23

Hark to the voices! [Trio. S. S. A.] London. Cock & Co. [185–?] No. 16 in M.244.10.4

Hart & hind are in their lair. Quartet & chorus [A. T. T. B.]. [London.] D'Almaine & Co. 1839. No. 34 in M.235.7.1

Harry le Roy. A heroic pastoral burletta, founded on Dodsley's King & the miller of Mansfield. The words by J. Pocock. The music composed & arranged for the piano forte, by H. R. Bishop. London. Goulding, D'Almaine, Potter & Co. [1813?] No. 2 in M.391.5

He is all the world to me. Air [S. Accomp. for pianoforte]. London. Lavenu. [181–?] No. 44 in M.237.7

He sees and he believes. [Chorus. Accomp. for piano.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 1, pp. 68, 69.) No. 15 in M.221.22.1

[The heart of Mid-Lothian.] The overture and whole of the music in The heart of Mid-Lothian; musical drama in three acts . . . The poetry by D. Terry. Composed . . . by Henry R. Bishop. [Vocal score with pianoforte accompaniment.] London. Goulding, Dalmaine, Potter & Co. [1819?] No. 3 in M.396.8

[Henri Quatre.] The overture, chorusses and whole of the music to Henri Quatre, a grand musical romance, in three acts. Composed . . for the voice and piano by Henry R. Bishop. The poetry by T. Morton. London. Goulding, D'Almaine, Potter & Co. [1820.] No. 1 in M.390.45

[Home, sweet home!] The overture and whole of the music to Home, sweet home! or the Ranz des vaches, operatic drama in two acts. The poetry by J. Pocock. The music composed, adapted and arranged for the voice and piano forte by Henry R. Bishop. London. Goulding & D'Almaine. [1832.] M.396.9

The huge globe has enough to do. Trio [A. T. B.] and chorus, ad lib. [Accomp. for pianoforte.] London. Novello & Co. [186–?] No. 19 in M.157.19

[The humourous lieutenant, or Alexander's successors.] The overture, marches, songs and quartetto in Beaumont & Fletcher's revived play . . . Composed & arranged for the piano forte by Henry R. Bishop. London. Goulding, D'Almaine, Potter & Co. [1817.] No. 3 in M.391.5; No. 1 in M.391.6

In tears the heart oppress'd. [Trio, S. T. B.] (*In* Parker. The Orphean lyre. Series 3, pp. 43–45.) No. 10 in M.237.9

John Du Bart; or the voyage to Poland. A grand melodrama . . . the music composed & arranged for the

Bishop, *Sir* Henry Rowley. *(Continued.)*
pianoforte. London. Goulding, D'Almaine, Potter & Co. [1815?] No. 2 in M.396.6
Almost all the music is for pianoforte alone.

John of Paris. Opera in 2 acts. The music partly selected from A. Boieldieu, &c., the rest composed (and the whole adapted and arranged) by Henry R. Bishop. [Full score.] London. 1814. Manuscript. Autograph. M.230.26

[The knight of Snowdoun.] The overture and whole of the music in The knight of Snowdoun, a grand musical drama . . . The words by Tho. Morton. Composed & arranged for the pianoforte, by Henry R. Bishop. London. Goulding & D'Almaine. [1811?] No. 2 in M.391.7

[The law of Java.] The music . . . to The law of Java. Composed . . . by Henry R. Bishop. The poetry by George Colman the younger. [Accomp. for pianoforte.] London. Goulding, D'Almaine, Potter & Co. [1822.] No. 1 in M.391.7

Let us twine the clust'ring roses. [Trio, s. s. A.] London. Cock, Hollier & Co. [185–?] No. 15 in M.244.10.4

Live Henri Quatre. Chorus (s. A. T. B.). Adapted to a French national air and arranged by Bishop. London. Novello & Co. [186–?] No. 12 in M.157.19

Loud let the Moorish tambour sound. [Chorus. Accomp. for pianoforte.] London. Goulding, D'Almaine. [183–?]
From The fall of Algiers. No. 2 in M.235.7.2

The magpie or the maid? Melo-drama. [Full score.] London. 1815. Manuscript. Autograph. M.230.25
The words are by Isaac Pocock.

Same. A melo-drama . . . The music composed & arranged for the piano forte by Henry R. Bishop. [The words by Isaac Pocock.] London. Goulding, D'Almaine, Potter & Co. [1815.] No. 1 in M.391.10

Maid Marian. Legendary opera. The poetry written & selected by J. R. Planché. Composed by H. R. Bishop. [Accomp. for pianoforte.] London. Goulding, D'Almaine, Power & Co. [1822.] No. 2 in M.271.19

[The maid of the mill.] The additional songs, duett, &c., in the revived comic opera The maid of the mill. [Accomp. for pianoforte.] London. Goulding, D'Almaine, Potter & Co. [1814?] No. 2 in M.391.10

The maniac, or the Swiss banditti. Serio comic opera [by S. J. Arnold]. Composed and arranged for the piano forte by Henry R. Bishop. London. Goulding, D'Almaine, Potter & Co. [1810.] M.391.12

The marriage of Figaro. A comic opera . . . Composed and arranged [principally from Mozart] for the piano forte, by Henry R. Bishop. London. D'Almaine & Co. [182–?] No. 2 in M.391.6; No. 4 in M.391.10

Merry boys, away, away. Chorus. [Accomp. for pianoforte.] London. D'Almaine & Co. [1839.] No. 30 in M.235.7.1

Same. Novello & Co. [186–?] No. 23 in M.157.19

The miller and his men, a melo drama, in 2 acts, by I. Pocock. The music composed and arranged for the piano forte by Henry R. Bishop. London. Goulding, D'Almaine, Potter & Co. [1813.] No. 1 in M.391.11

[Montrose, or the children of the mist.] The overture, marches & vocal music in the opera of Montrose. Composed & arranged by Henry R. Bishop. The poetry by I. Pocock. [Accomp. for pianoforte.] London. Goulding, D'Almaine, Potter & Co. [1822.] No. 3 in M.391.10

The moon just peeps from out the sea. [Trio, s. s. A.] London. Cock, Hollier & Co. [186–?] No. 21 in M.244.10.4

Mourn for the mighty dead. Elegy for 4 voices. (*In* Warren. Cocks's Hand-book of glees. Vol. 1, no. 29, pp. 113–116.) No. 29 in M.157.6.1

Native land, or the return from slavery. Opera, in 3 acts. [Words by William Dimond.] Composed and arranged for the voice & piano forte by Henry R. Bishop. With selections from Zingarelli, Boieldieu and Rossini. London. Goulding, D'Almaine & Co. [1824.] M.391.4

Now to the forest we repair. Chorus [T. T. B.]. London. Novello & Co. [186–?] No. 26 in M.157.19

Bishop, *Sir* Henry Rowley. *(Continued.)*
Now tramp o'er moss and fell. Chorus. [Accomp. for pianoforte.] London. D'Almaine & Co. [1839.] No. 5 in M.235.7.2

Same. Novello & Co. [186–?] No. 4 in M.157.19

O, by rivers, by whose falls, serenade, from Dr. Wilson and J. Saville, arranged for 5 voices [s. s. A. T. B.]. Adapted to the poetry of Shakespeare and the symphonies composed by Bishop. London. Novello & Co. [186–?] No. 3 in M.157.19
Also to be found in Gounod's The Royal Albert Hall choral music.

O Salutaris Hostia. Solo for s. (or BAR.) voice. [Accomp. for organ.] (*In* Novello. Convent music. Vol. 2, p. 135.) No. 50 in M.260.17.2

Oh! bold Robin Hood. Sestet [A. T. T. T. B. B.]. London. D'Almaine & Co. [1839.] No. 14 in M.235.7.2

Push about the bottle, boys. Glee [A. T. B.], with chorus, ad lib. London. Novello & Co. [186–?] No. 22 in M.157.9

Push the red wine about. [Glee, A. T. B.] (*In* Parker. The Orphean lyre. Series 3, pp. 50–54.) No. 12 in M.237.9

[The rencontre.] The overture and whole of the music in the operatic comedy of the Rencontre. [Words by J. R. Planché.] Composed by Henry R. Bishop. [Accomp. for piano.] London. Goulding & D'Almaine. [1827.] No. 1 in M.390.46

[The renegade.] The overture, marches, songs & quartetto in the historical play, The renegade. The words by F. Reynolds. The music composed & arranged for the piano forte by Henry R. Bishop. London. Goulding, D'Almaine, Potter & Co. [1819.] No. 2 in M.390.41

[A Roland for an Oliver.] The overture and whole of the music in the farce, called A Roland for an Oliver. The overture composed & the rest of the music adapted & arranged by Henry R. Bishop. [The words by Thomas Morton. Accomp. for pianoforte.] London. Goulding, D'Almaine, Potter & Co. [1819.] No. 2 in M.390.41

The romance of a day, an operatic drama in 2 acts, composed by Henry R. Bishop. The poetry by I. R. Planché. [Vocal score.] London. Goulding & D'Almaine. [1831.] M.396.11

Ronilda. Glee [s. A. T. B.]. London. Novello & Co. [186–?] No. 39 in M.157.19

[Sadak and Kalasrade.] The overture, songs, marches, and a selection of the favorite airs in the grand Asiatic spectacle, Sadak & Kalasrade, or the waters of oblivion. Composed by Henry R. Bishop. The action &c. arranged by Charles Farley. London. Goulding & Co. [1814.] M.396.12

The Seventh day, cantata, from Milton's Paradise lost, book 7. . . . Composed [for s. T. B. and chorus] . . . and accomp. compressed [for the pianoforte] by Henry R. Bishop. London. Novello. [1833?] No. 3 in M.270.22

The silver queen. Quartet (s. A. T. B.). London. Novello & Co. [186–?] No. 30 in M.157.19

The slave, an opera in 3 acts, composed & adapted . . . for the pianoforte . . . by H. R. Bishop. The poetry by T. Morton. London. Goulding, D'Almaine, Potter & Co. [1816.] No. 2 in M.271.15

Sleep, gentle lady. Serenade [s. A. T. B.]. London. Hutchings & Romer. [185–? Chorister's album.] No. 7 in M.157.23

Same. Novello & Co. [186–?] No. 40 in M.157.19
Also to be found in Ditson's The Orphean lyre; Orpheus glee book; Willard's Arion.

Same. Sleep, while the soft evening breezes. [Part-song.] London. Novello, Ewer & Co. [187–?] No. 32 in M.158.13

Slow and sadly tolling. [Glee, s. A. B.] (*In* Ditson. The Orphean lyre. Vol. 1, pp. 52, 53.) No. 21 in M.235.22

Soft let the Lamla sound. Chorus. London. D'Almaine & Mackinlay. [1839.] No. 16 in M.235.7.2

The song of the Georgian maid [s.], from Lalla Rookh. London. Power. [185–?] No. 21 in M.236.2

Spirits, advance. Chorus [s. A. T. B.] with solos [s. s. T. B.]. London. Novello & Co. [186–?] No. 24 in M.157.19

Sportive little trifler, tell me. Glee [A. T. B.]. London. Novello & Co. [186–] No. 37 in M.157.19

Bishop, *Sir* Henry Rowley. *(Continued.)*

Stand! who's there? Quartet and chorus [A. T. T. B.]. London. D'Almaine & Co. [1839.] No. 19 in **M.235.7.2**

Same. Novello & Co. [186–?] No. 32 in **M.157.19**

Stay, pry'thee, stay. Sestet [S. S. A. T. T. B.]. London. Novello & Co. [186–?] No. 21 in **M.157.19**

Tamerlane et Bajazet, the new grand heroic ballet . . . The ballet by Sigr. Rossi, the music composed, selected, and the whole arranged for the pianoforte, by H. R. Bishop. London. Pearce & Co. [1806?] No. 2 in **M.396.17**

[Telemachus.] The additional vocal music in the revived opera of Telemachus. London. Goulding, D'Almaine, Potter & Co. [1815?] **M.396.13**

That doom is death! Chorus with solos. [Accomp. for pianoforte.] London. [D'Almaine & Co. 1839.] No. 22 in **M.235.7.2**

Though from our cheerful homes. Round [for 3 voices]. (*In* Parker. The Orphean lyre. Series 3, pp. 16–19.) No. 3 in **M.237.9**

Though he be now a grey, grey friar. Quintetto [S. A. T. T. B.] in the opera of Maid Marian. [Accomp. for pianoforte.] London. Goulding, D'Almaine & Co. [183–?]
Also to be found in Ditson's The Orphean lyre. No. 26 in **M.235.7.2**

The tiger couches in the wood. Chorus (A. T. T. B.) with solo. [Accomp. for pianoforte.] London. Novello & Co. [186–?] No. 9 in **M.157.19**

Tlascalans. Solo [S.] and chorus, in the drama of Cortez. [Accomp. for pianoforte.] London. Goulding, D'Almaine & Co. [183–?] No. 27 in **M.235.7.2**

To arms! prepare. Chorus [A. T. B.]. [Accomp. for pianoforte.] London. Novello & Co. [186–?] No. 31 in **M.157.19**

To harmony, seraphic maid! Glee [S. A. T. T. B.]. London. Novello & Co. [186–?] No. 38 in **M.157.19**

To the cuckoo. Round [S. S. A.]. (*In* Hills. Vocal trios. Vol. 1, p. 72.) No. 15 in **M.157.17.1**

[Twelfth night.] The songs, duetts & glees in Shakspeare's play of Twelfth night. The music composed for the voice and piano by Henry R. Bishop. London. Goulding, D'Almaine, Potter & Co. [1820.] No. 2 in **M.390.46**

Twelve original English glees for three, four & five voices, with an accompaniment for the piano forte or harp . . . London. Lavenu. [182–?] No. 2 in **M.220.29**
Contents. — When would a mortal. — The knight and the maid. — The fatal sisters. — What is love. — Little Bacchus. — When the storms aloft arise. — Sportive little trifler, tell me. — When wearied wretches. — Ronilda. — Where art thou, beam of light. — Foresters. — To harmony.

Two gentlemen of Verona. The overture, songs, duets, glees & chorusses in the play. The words selected from Shakespeare's plays, poems & sonnets. The music composed . . . adapted for the voice and piano-forte by H. R. Bishop. London. Goulding, D'Almaine, Potter & Co. [1821.] No. 2 in **M.271.16**

Under the greenwood tree. Glee [A. T. T. B.]. London. Novello & Co. [186–?] No. 17 in **M.157.19**

Vengeance! we swear. Chorus [S. A. T. B.] with solos. [Accomp. for pianoforte.] London. Novello & Co. [186–?] No.36 in **M.157.19**

The virgin of the sun. Grand melo dramatic opera. Composed, compressed for the pianoforte by H. R. Bishop. The poetry by F. Reynolds. London. Goulding, D'Almaine, Potter & Co. [1812.] No. 1 in **M.271.15**

Wake not, dreaming maiden. [Trio. S. S. A.] London. Cock, Hollier & Co. [185–?] No. 17 in **M.244.10.4**

Welcome to this place. Quartet [S. S. S. A. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 2, pp. 67–71.) No. 10 in **M.204.36.2**

Welcome, welcome, lady fair. Chorus [A. T. B.] and solo [S. Accomp. for pianoforte]. London. D'Almaine & Co. [1839.] No. 30 in **M.235.7.2**

What, ho! clansmen, ho. Chorus [S. A. T. T. T. B.] with solos. [Accomp. for pianoforte.] London. Novello & Co. [186–?] No. 28 in **M.157.19**

Bishop, *Sir* Henry Rowley. *(Continued.)*

What phrase, sad and soft? [Glee, S. S. T. T.] London. Novello & Co. [185–?] No. 35 in **M.157.19**
Also to be found in Ditson's The Orphean lyre.

What shall he have that killed the deer? Glee (A. T. T. B.) with chorus, ad lib. London. Novello & Co. [186–?] No. 15 in **M.157.19**

When the wind blows. Round (T. T. T.). London. Novello & Co. [186–?] No. 5 in **M.157.19**

When wearied wretches. [Glee.] London. Novello & Co. [185–?] No. 16 in **M.157.19**
Also to be found in Ditson's The Orphean lyre.

Where art thou, beam of light? Glee. [S. A. T. B.] London. Novello & Co. [186–?] No. 10 in **M.157.19**

Same. [S. S. A.] Cock, Hollier & Co. [185–?] No. 18 in **M.244.10.4**
Also to be found in Leslie's Cassell's Choral music.

Where the sweet rose. [Trio. S. S. A.] London. Cock, Hollier & Co. [185–?] No. 19 in **M.244.10.4**

Who is Sylvia? Glee. (S. A. T. T. B.) Adapted and arranged from Ravenscroft and Morley by Bishop. London. Novello & Co. [186–?] No. 7 in **M.157.19**

[Who wants a wife?] The overture, song, glee, ballet and melodramatic music in Who wants a wife? or the law of the land! The words by J. Pocock . . . Composed by Henry R. Bishop. [Accomp. for pianoforte.] London. Goulding, D'Almaine, Potter & Co. [1816.] No. 3 in **M.390.41**

The winds whistle cold. Glee [A. T. B.]. London. Novello & Co. [186–?] No. 14 in **M.157.19**

With hawk and hound. [Glee, A. T. T. B.] (*In* Orpheus glee book. Pp. 12–15.) No. 9 in **M.246.36**
Also to be found in Parker's The Orphean lyre.

Zuma, or the tree of health. Comic opera. The poetry by T. Dibdin. The music composed & arranged for the voice & piano forte, by H. R. Bishop. Book 1: Overture and songs. Book 2: Trio, glee, concerted pieces & choruses. London. Goulding, D'Almaine, Potter & Co. [1818.] 2 parts in 1 v. **M.396.14**

Bishop, *Sir* Henry Rowley, *editor.*

ARCADELT. Ave Maria! No. 21 in **M.260.10.5**

ARNE, M. Cymon. **M.396.1**

HANDEL. Songs, duets, and trios. **M.234.5**

MOZART. Each doubt & fear now ending. No. 6 in **M.235.16**

ROSSINI. Hofer, the Tell of the Tyrol. **M.264.20**

WEBER, C. M. F. E. VON. [Der Freischütz.] **M.390.39**

WELLESLEY, G. C. Glees and madrigals. **M.236.23**

Bishop, John, *editor.*

CZERNY. The art of preluding. **M.237.12**

—— The school of fugue playing. **M.237.13**

HANDEL. Judas Maccabæus, an oratorio . . . **M.241.44**

—— Messiah, an oratorio . . . **M.153.24**

HAYDN, F. J. The creation, an oratorio . . . **M.242.8; etc.**

Bishop, John, *translator.*

FÉTIS, F. J. Notice of Anthony Stradivari. **M.105.24**

Bishop, The, of Mentz. *Part-song.* BISHOP, H. R. Complete collection of glees. Vol. 2. **M.235.1.2**

PEARSALL. No. 19 in **M.195.1.10**

Bissell, T.

Hail, Merry Christmas. Four part song. Boston. Ditson & Co. [1876.] No. 33 in **M.190.1**

O Salutaris Hostia. [Solo, B. Accomp. for organ.] Boston. Tolman & Co. [1866.] No. 17 in **M.260.10.2**

Te Deum. [For 4 voices, with organ.] Boston. Ditson & Co. [184–?] No. 32 in **M.190.1**

Bisson, Alexandre Charles Auguste.

L'anniversaire. Opéra-comique. Musique de Ch. Lenepveu. No. 1 in **M.306.13**

Le capitaine Thérèse. Opéra comique. Musique de Robert Planquette. **M.382.64**

Same. Captain Thérèse. Opéra comique, by Alex. Bisson & F. C. Burnand, lyrics by F. C. Burnand & Gilbert à Beckett. Music by Robert Planquette. **M.287.29**

Le fiancé de Margot. Opérette. Musique de Robert Planquette. No. 1 in **M.402.44**

Bisson, Alexandre Charles Auguste. *(Continued.)*
Un lycée de jeunes filles. Vaudeville-opérette. Musique de Louis Gregh. No. 1 in M.266.32
Mam'zelle Pioupiou. Pièce militaire. Musique de W. Chaumet. No. 2 in M.285.9
Ninetta. Opéra-comique de MM. Alfred Hennequin & A. Bisson. Musique de Raoul Pugno. M.297.19
La petite maison, opéra comique de Alexandre Bisson et Georges Dokois. Musique de William Chaumet. M.381.10
La veillée des noces. Opéra-comique. Paroles de Alexandre Bisson et Bureau-Jattiot. Musique de F. Toulmouche. M.324.23
Same. The wedding eve. A comic opera. Music by Frédéric Toulmouche. The English libretto (founded on the French of A. Bisson and Bureau-Jattiot) by William Yardley. M.324.22

Bitoire, ——
Le rosier. Opérette. Paroles de Marc Sonal [pseud.] & Bitoire. Musique de F. Boissière. No. 3 in M.265.14

Bitt' ihn, o Mutter. *Song.* Wolf, H. Spanisches Liederbuch. No. 26 in M.380.30

Bitte. *Part-song.* Bauer, L. Ihr Auge. No. 12 in M.392.3

Bitte. *Song.*
Franz, R. Sechs Gesänge. Op. 9. No. 64 in M.244.5.1
Mihalovich. Sieben Lieder. No. 2 in M.380.21

Bitte an die Nachtigall. *Song.* Taubert, C. G. W. Fünf Lieder. No. 16 in M.192.7

Bitten. *Song.* Beethoven. Sechs geistliche Lieder. No. 10 in M.157.24; etc.

Bitter, Carl Hermann.
Beiträge zur Geschichte des Oratoriums. Berlin. Oppenheim. 1872. No. 1 in M.207.6
Carl Philipp Emanuel und Wilhelm Friedemann Bach und deren Brüder. Berlin. Müller. 1868. 2 v. Portraits. Facsimiles. M.141.13
Gesammelte Schriften. Leipzig. Friedrich. 1885. M.113.9
Johann Sebastian Bach. Berlin. Schneider. 1865. 2 v. Portrait. Facsimiles. M.116.11
The life of J. Sebastian Bach. An abridged translation by Janet E. Kay-Shuttleworth. London. Houlston. [1873.] Portrait. M.108.31

Bitter, Carl Hermann, *editor.*
Loewe, J. C. G. Dr. Carl Loewe's Selbstbiographie. M.117.7

Bitteres zu sagen. *Song.* Brahms. Lieder und Gesänge. Op. 32. Heft 2. No. 6 in M.380.40.1

Bittgesang. *Part-song.* Hauptmann, M. Sechs geistliche Gesänge für S. A. T. B. No. 3 in M.157.22

Bittong, Franz.
Aspasia. Oper. Musik von Carl Schroeder. M.300.17
Lancelot. Oper. Musik von Theodor Hentschel. M.276.22
Die Wichtelmänner. Weinachtsmärchen. Musik von Arno Kleffel. No. 2 in M.391.38

Bizet, Alexandre César Léopold.
Aegyptischer Tanz aus der Oper „Djamileh." Partitur. Berlin. Simrock. [188–?] No. 2 in M.405.5
L'Arlésienne. Drame en 3 actes de Alphonse Daudet. Musique de Georges Bizet. Partition chant & piano. Paris. Choudens. [1872.] No. 1 in M.265.21
Same. Suite d'orchestre. Partition orchestre. Op. 23bis. Paris. Choudens. [187–?] No. 1 in M.358.2
Same. [2e suite d'orchestre. Partition.] Paris. Choudens. [188–?] No. 2 in M.358.2
[Carmen, opéra-comique en quatre actes, tiré de la nouvelle de Prosper Mérimée par Meilhac et Halévy. Musique de Georges Bizet. Partition. Paris. Fouquet. 1875.]
The title-page is missing. M.227.15
Same. Opera in 4 acts. [By Meilhac and Halévy.] The English words by Henry Hersee. The music by Bizet. [Accomp. for pianoforte.] London. Metzler & Co. [187–?] M.265.19
Djamileh. Opéra comique en 1 acte, de Louis Gallet, musique de Georges Bizet. Partition chant et piano. Paris. Choudens. [1872.] No. 2 in M.265.21
Same. Ouvertüre zur Oper „Djamileh." Partitur. Berlin. Simrock. [188–?] No. 1 in M.405.5

Bizet, Alexandre César Léopold. *(Continued.)*
Same. The slave in love. "L'esclave amoureuse." Opera comique, in one act. French libretto by Louis Gallet. English version by Joseph Bennett. [Accomp. for pianoforte.] London. Ascherberg & Co. 1892. M.394.63
Don Procopio. Opéra bouffe en deux actes de Paul Collin et Paul Bérel [pseud.] d'après les comédies italiennes du XVIIe et du XVIIIe siècles. Musique de Georges Bizet. Révision musicale et réduction pour piano et chant par Ch. Malherbe. Partition chant et piano. Textes français et italien. Paris. Choudens. 1905. M.389.1
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Les pêcheurs de perles. Opéra en 3 actes de M. Carré & Cormon [pseud.]. Musique de Georges Bizet. Partition chant et piano. Paris. Choudens. [186–?] M.265.50
Same. Vorspiel zu der Oper „Die Perlenfischer." Partitur. Berlin. Simrock. [188–?] No. 3 in M.405.5
Petite suite d'orchestre. Jeux d'enfants. Op. 22. Partition. Paris. Durand, Schoenewerk & cie. [187–?] No. 2 in M.343.49
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Righini. Messe solennelle à 4 voix. No. 5 in M.260.8.5

Bjørnson, Bjørnstjerne.
Bergliot. Gedicht. Musik von Edvard Grieg. No. 4 in M.342.1
Landkennung. (Landkjending.) Gedicht, componirt von Edvard Grieg. No. 3 in M.352.22; etc.
Scenen aus Olav Trygvason . . . componirt von Edvard Grieg. No. 1 in M.155.16
The words are in Norwegian and German.
Til Molde. Komponeret af Christian Sinding. No. 3 in M.391.58
Vor der Klosterpforte, aus „Arnljot Gelline" componirt von Edvard Grieg. No. 2 in M.331.24

Black knight, The (Der schwarze Ritter). *Cantata.* For the Music see **Elgar.** For the Libretto see **Uhland.**

Black rover, The. *Opera.* For the MUSIC and LIBRETTO see **Searelle.**

Blackall, C. R.
Belshazzar. A dramatic cantata. Music by J. A. Butterfield. No. 2 in **M.204.8**

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Blackie, John Stuart.
War songs of the Germans. With historical illustrations of the Liberation war and the Rhine boundary question. Edinburgh. Edmonston & Douglas. 1870. **M.129a.30**

Blackman, Robert D., *editor.*
Selections in prose and verse, adapted for recitation, reading, and dramatic recital. (*In* Campbell. Voice, speech and gesture. Pp. 219–888. London. 1895.) **M.218.2**

Blaes, Arnold Joseph.
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L'esprit de l'art musical, ou réflexions sur la musique et ses différentes parties. Genève. 1754. No. 4 in **M.370.64**

Blaise, ——
Annette et Lubin. Comédie en 1 acte en vers, par M^{e}. Favart. Mêlée d'ariettes . . . de M. Blaise. [Partition.] Paris. De la Chevardière. [1762.] Engraved title-page. **M.262.33**; No. 1 in **M.271.20**
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Isabelle et Gertrude, ou les sylphes supposées. Comédie en 1 acte par M. Favart. Mise en musique par M. Blaise. [Partition.] Paris. De la Chevardière. [1765.] **M.271.21**; No. 4 in **M.391.34**

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Blake, W. P., *translator.*
MIDDLEMORE, *editor.* Songs of the Pyrenees. No. 1 in **M.384.63**

Blake, Walter.
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I have set God always before me. Anthem [S. S. A. T. B. Accomp. for organ]. (*In* Handel and Haydn Society Collection of sacred music. Vol. 2, pp. 39–52.) No. 9 in **M.221.22.2**
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Blake, William, *D.D. (Continued.)*
Same. [One movement only.] (*In* Gardiner. Sacred melodies. Vol. 3, pp. 300, 301.) No. 6 in **M.236.30.3**
Thou shalt shew me the path of life. Duet [S. S. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 204, 205.) No. 75 in **M.290.22.2**

Blame me not, lady. *Chorus.* BISHOP, H. R. No. 25 in **M.235.7.1**; etc.

Blame not. *Part-song.* SCHUMANN, R. A. No. 3 in **M.204.38**

Blamont, François Colin de.
Les fêtes, grecques et romai[nes]. Ballet [musique de Blamont, paroles de Fuzelier. Partition d'orchestre]. Manuscript. [Paris? 1753?] **M.374a.1**

Blanc, A.
Frisette et Polydore. Saynète. Musique de J. B. de Croze. No. 3 in **M.301.3**

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Les deux billets. Comédie en 1 acte de Florian. Arrangée en opéra comique par Hippolyte Guérin de Litteau. Musique de Adolphe Blanc. [Partition piano & chant.] Paris. Escudier. [185–?] No. 2 in **M.265.14**

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Sainte Geneviève de Paris. Mystère en 4 parties et 12 tableaux. Musique de Cl. Blanc & L. Dauphin. Partition chant et piano. Paris. Heugel & cie. 1893. No. 2 in **M.213.5**

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Jean Mayeux. Mimodrame. Musique de Charles Thony. No. 2 in **M.276.10**

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Blanche colombe. *Song.* GOUNOD. Vingt mélodies. 3e recueil. No. 7 in **M.157.36.3**

Blanche de Nevers. *Opera.* For the MUSIC see **Balfe.** For the LIBRETTO see **Brougham.**

Blanche et Vermeille. *Opera.* For the MUSIC see **Rigel.** For the LIBRETTO see **Florian,** J. P. C. de.

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La musique et l'accord des instruments mis à la portée des aveugles et des instituteurs. Paris. Hachette & cie. 1865. Plates. **M.205.3**

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Bland, John, *editor.*
The ladies' collection of catches, glees . . . [Vol. 1–5.] London. Bland. [1820.] 5 v. in 2. **M.235.17**
The paging is continuous.
Contents. — 1. Wilbye: Down in a valley. — Holcombe: Arno's vale. — Care thou canker. — Hayes: Poor Johnny's dead. — Hayes: Help us, O God. — Lawes: View, Lesbia. — Hayes: Bow down Thine ear. — Su cantiamo. — Gluck: Pour prix du sang. — Brewer: 'Tis Amarillis. — Hayes: You beat your pate. — Now God be with old Simeon. — Berg: How happy are we. — The silver swan. — Wilson: Where the bee sucks. — Hayes: When Chloe's kind. — Hayes: Haste ye soft gales. — Stevenson: Come, my heroes. — Este: How merrily we live. — Weelkes: The nightingale. — Travers: Soft Cupid am'rous. — Hayes: Melting airs. — Baildon: Ye heav'ns if innocence. — Harington: How great is the pleasure. — Perche vezzo. — Hayes: Winde gentle evergreen. — Now kiss the cup. — Go gentle breezes. — Hayes: Gently touch. — O beauteous eyes. — Arne: Hush to peace. — Hilton: Come hither, boy. — Have you any work for a tinker. — Gregory: Fill, fill, fill. — Gregory: Let us be merry. — Hark the bonny Christchurch bells. — Purcell: Fairest isle. — Travers: I like a bee. — Battishill: O my Clarissa. — Atterbury: Sweet enslaver. — Comincio solo. — Che mai d'iniqua stella. — Cocchi: Colla bottiglia. — Brewer: Turn Amarillis. — Hayes: Phillis my fairest. — Byrd: Non nobis. — Hayes: Still in our ears. — We be soldiers three. — Morley: Sweet nymph. — Arne: Buz, quoth the blue fly. — Do, re, mi, fa. — Hayes: Life is a jest. — Hayes: On Anacreon. — Uxor mea. — Purcell: Now we are met. — Up and down this world goes. — Langdon: Sweet are the banks. — Come pull away, boys. — Atterbury: Joan said to John. — Langdon: To

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heal the wound. — Rogers: Come all noble souls. — Alzate il fiasco. — King: O Absalom my son. — Ives: Come honest friends. — Cranford: Come hither Tom. — Morley: Now is the month of Maying. — Gibbons: The silver swan. — Giardini: Beviamo tutti. — Ne'er trouble thyself. — Arne: Which is the properest day to drink? — Curs'd be the wretch. — Fye! nay prithee. — Ives: Now we are met. — Boyce: 'Tis thus. — Purcell: Sweet tyranness. — Ireland: All in the downs. — Nares: Wilt thou lend me thy mare. — Mercy & truth. — Plenty, mirth. — How soft the delights. — Let's live good honest lives. — Morley: Go ye, my canzonets. — On thy sweet lips. — Wou'd you sing a catch. — Webbe: A gen'rous friendship. — Mr. Speaker. — If you trust. — Berg: Let us drink. — So che vanti. — White sand and grey sand. — Make haste, O God. — Let us sing. — Here lyeth Sir John Guise. — Here lies old Bridges. — Purcell: Let Caesar & Urania. — Weelkes: Welcome sweet pleasure. — Ravenscroft: We be three poor mariners. — Conversi: When all alone. — Wills: A cheerful glee [Hail social pleasure]. — Will you hear. — Wilson: From the fair Lavinian shore. — Scotland: Lightly tread. — Hilton: Come let us all. — Lawes: I saw fair Chloris. — Goodgrow: Will Chloris cast. — Holmes: Prepare your hearts. — Hilton: Turn Amarillis. — Willaert: Amen. — Purcell: Fear no danger. — Alcock: When Troy town. — White: Hark how the woods. — Hilton: What shall he have. — Hilton: I charge ye. — Lawes: Gather your rosebuds.— Oh how fleeting.— Baildon: Adieu to the village.— Price: Winter. — Travers: Says Pontius in rage. — Tu sei pazzo. — Purcell: Now we are met. — Morley: Leave now mine eyes. — Morley: Flora, thou wilt torment me. — Jack & Jill. — Viva tutte. — Where weeping yews. — Alcock: Hail ever pleasing solitude.— Arne: Elegy. — Hayes: Chairs to mend. — Valton: Hated by fools. — Clarke: In drinking full bumpers. — Greene: Come to me. — Purcell: Pale faces. — Hudson: O nymph divine. — Divine Cecilia. — Valton: Peace, thou white rob'd child. — Hayes: Let's drink. — Ridley: The morning is charming. — Arne: From tyrant laws. — Weldon: Let ambition fire the mind. — Eccles: Inspire us. — Carey: Love's a gentle gen'rous passion. — Green: Hail green fields.—Boyce: A blooming youth.—Boyce: Long live King George. — Mornington: When for the worlds repose. — Lawes: If my mistress. — Jenner: Thou'rt gone. — Travers: Here innocence. — Hilton: Now that the spring. — Martini: Campana che suona. — Caesar: To our musical club. — Gently hear me. — Howard: Ye chearful virgins. — Travers: Doubtless the pleasure. — Greene: So peaceful rests. — Greene: On the poor confin'd debtors. — Adieu the verdant lawns. — Brewer: Turn Amarillis. — Webbe: Come live with me. — Mornington: By greenwood tree. — Fairest flow'r. — Vernon: Where is pity's melting eye. — Hayes: If neither brass. — Greene: Mortals learn. — Purcell: Sum up all the delights. — My dame has in her hut. — Greene: Prithee foolish boy. — Purcell: Wou'd you know. — L'avare est toujours. — Long: Happy the youth. — Hayes: No longer Orpheus. — Giordani: Adieu my love. — Purcell: May the god of wit. — Paxton: An answer to Turn Amarillis [Go Damon go]. — Coleman: The glories of our birth. — Festing: Our God is great. — Harington: Look neighbors. — Drink to me only.— Hayden: As I saw fair Clora.— Damon and Clora. 2. Danby: When Sappho tun'd. — Hark the hollow woods. — Ireland: To love and wine. — Dying Christian to his soul. — The curfew tolls the knell. — O thou wert born to please me. — In thee each joy. — Ravenscroft: Can'st thou love. — Danby: Fair Flora decks. — Ye woods and ye mountains.— Webbe: O come O bella.— Webbe: Stay Daphne stay. — Danby: The mulberry shade. — Dyne: Tell me thou dear departed shade. — Ireland: Return my lovely maid. — Amo amas. — Bates: Sir you are a comical fellow. — Mornington: Gently hear me. — Webbe: The answer to Come live with me [If love and all the world were young]. — Travers: I my dear was born today. — Webbe: The mighty conqueror. — Ford: Since first I saw your face. — Freeman: Of all the brave birds. — Now we're met. — If 'tis joy. — Vernon: How imperfect is expression. — When Phoebus the tops. — Danby: Awake Aeolian lyre. — Ireland: Awake my fair. — Weedon: Fourteen cows. — Jenner: Ancient Phillis. — Pring: Did Celia's person. — Te Deum. — Eccles: Fill all the glasses. — Dyne: Cupid no more. — Cuckow good neighbors. — Ireland: How sleep the brave. — Gregory: Here's a bowl. — Follow me my jovial boys. — Baildon: When gay Bacchus. — Thus to the muses. — Weedon: I know that my Redeemer liveth. — Weedon: O be joyful in the Lord. — Help me each harmonious grove. — Webbe: Remember in your ways. — Stevens: Sigh no more ladies. — If music can charm. — I swore I lov'd. — Poco ne fan. — Che dolce liquore. — Webbe: The lovers and bacchanals [Cupid my pleasure]. — Arnold: Brisk wine. — Purcell: To arms [Divinc Andate]. — Britons strike home. — Coleman: To Bacchus. — Atterbury: Come fill the board. — Atterbury: Take oh take. — Marenzio: Dissi a l'amata. — Greene: When with good wine. — And must we part forever.— Danby: Come ye party.— Arne: The medium of life [You ask me, dear Jack]. — How shall we speak thy praise. — Cirille: Dove son. — Webbe: Let the sage hermit. — Corfe: The mighty bowl. — Danby: When gen'rous wine. — Nelham: Come follow me. — Arnold: Great god of sleep. 3. Webbe: You gave me your heart. — Battishill: I lov'd thee beautiful. — Stevenson: You gave me your heart. — Pring: By shallow rivers. — Pring: Gay Bacchus liking. — Baildon: Prithee friend. — Webbe: Thou shalt shew me. — Webbe: On a parish clerk. — Sicilian mariners' hymn (O santissima). — Beneath the silent rural dell. — Webbe: Epicedium [Tho' mirth our object]. — Pring: God is our hope. — Pring: Unto Thee. — Sweet is the breath of morn. — Webbe: As Nancy danc'd. — The news is bad. — Webbe: Swiftly from the mountains brow. — Hudson: Go happy soul. — Martini [Martin y Solar]: Twelve Italian rounds. — Webbe: Let the smiles of youth. — Webbe: Thy voice O harmony. — Burgess: When Delia. — Webbe: Non fidi al mar. — Boyce: 'Tis on earth. — Biggar: Fly

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ye moments. — Este: O come again. — Webbe: 'Tis archery. — Pring: A sylvan scene. — Boyce: Get you hence [Glee in The winter's tale]. — When sorrow weeps. — How sweet in the woodlands. — Battishill: Amidst the myrtles.— Webbe: Think when to pleasure. — Danby: Zeno, Plato, Aristotle. — Webbe: Let kings for empire. — Stevens: Sigh no more. — Stevens: It was a lover and his lass. — Danby: Tread soft. — Beneath this silent stone. — To fair Fidele's grassy tomb. — Webbe: Yes Fortune. — Boyce: Together let us range. — When festive mirth. — Come shepherds and aid me. — Wine cannot cure [From night till morn]. — Webbe: Balmy zephyrs. — Danby: Gay Bacchus alone. — The lovely Delia. — Webbe: Would you know my Celia's charms. — Webbe: Zephyr I can tell you. — Webbe: Is it right? — Danby: This is the season. — Ye birds for whom I rear'd. — Webbe: Go plaintive sounds. — Danby: Distant hie thee. — Nares: Fear no more the heat of the sun. — Rock: Alone thro' unfrequented wilds. 4. Now the bright morning star. — Geary: O come ye fragrant gales. — Playford: Comely swain. — Wilson: In the merry month of May. — Handel: Let's imitate her notes. — Webbe: To me the wanton gales.— Bird: Hey hoe, to the greenwood. — Webbe: When winds breathe soft. — As steals the morn. — Come Damon leave thy sadness. — Corfe: 'Tis love and harmony. — Ashton: Laughing glee [Sweetly let's enjoy]. — Content [Say smiling nymph]. — Stevenson: They play'd in air. — Far from hence. — Hark the hollow woods. — Geary: Soft is the zephyr's. — Eccles: Wine does wonders. — Shield: How shall we mortals. — O dear what can the matter be. — King: Tell me where is fancy bred. — Could a man be secure. — Webbe: Rise my joy. — Webbe: To the old. — Jackson: Time has not thin'd my flowing hair. — Begone dull care. — Stevenson: Come buy my cherrys. — The evening of the chase [The spoils of the field]. — Battishill: Amidst the myrtles. — To you O Gods. — Boyce: Elegy [View here the youth]. — Rogers: Let's live and let's love. — Stevenson: Let us the fleeting hours enjoy. — Stevenson: With the sun we rise. — Stevenson: Waft sweetest echo. — Stevenson: Take O take. — A silent shady myrtle grove. — What is this absorbs me. — Rule Britannia. — Stevenson: With tender lambkins. — Stevenson: 'Twas a sweet summer's morning. — Croft: My time O ye muses. — Schroeter: Take oh take. — Stevenson: Hail lovely sound. — Stevenson: A new answer to Turn Amarillis [Yes Damon yes]. — Sacchini: All my past. — Sacchini: Why so pale. — Webbe: Hail peaceful shades. — Stevenson: When the morning sun. — Webbe: Love and folly. — Webbe: Were I like a monarch. — Stevenson: Will you be pleas'd to walk before. — Webbe: Together we range. — What beauties does Flora. — The lass of Peatie's mill. — How stands the glass around. — Stevenson: Now steals the punctual hour. — Stevenson: With solemn notes. 5. Jackson: Sad is my day. — Moulds: Fair Maria. — Spofforth: Hark! the goddess Diana. — Jess Macpbarlane. — Giordani: Damon's bow'r. — Oh! my love lov'st thou me. — Arne: When forc'd from dear Hebe. — Brooks: Thro' verdant plains. — Brooks: Let us drink. — Carter: Say what is love. — Smith: While fools their time. — Jackson: Love in thine eyes. — Le solitaire [Welcome the covert]. — Epitaph on Mrs. Wren [All cold beneath this narrow heap]. — Ebdon: Nay, nay, nay, you must. — Smith: Return blest days. — A shepherd wandering. — Danby: Go to my Anna's breast. — Danby: The fairest flow'rs. — Smart: The happy fellow. — Ebdon: Mimosa the sensitive plant. — And they're a nodding. — Atterbury: One a penny. — Purcell: 'Tis too late. — Purcell: Under this stone. — King: The orgies. — Flora gave me fairest flowers. — Harington: Sweet doth blush [The Egyptian love song]. — Harington: Give me the sweet delights. — Jenkins: A boat. — Travers: Haste my Nanette. — Danby: May. — Howard: Gentle gales. — Atterbury: With horns and hounds. — Jackson: If I love will you doom. — Webbe: Music's the language. — Ford: Fair sweet cruel. — Cooke: The dormouse. — Smith: The fairest month. — Cooke: Beneath in the dust. — Callcott: Those sunny flowers. — Webbe: The bird call of Cupid [Gently let the web]. — Ally Croaker. — Callcott: When spring returns. — Callcott: A nymph of the rock. — Purcell: The Macedon youth. — Purcell: Were I to eboose. — Giardini: Che pena che affanno. — E pur dolce. — No ambition without its anxiety. — Callcott: No more shall Ilion. — Danby: Shepherds I have lost my love. — Callcott: To the woods. — Arne: The wooden walls of England.

Blanford, George, *4th Marquis.* See **Churchill**, George Spencer, *4th Duke of Marlborough.*

Blangini, Giuseppe Marco Maria Felice.

Amid the mazy dance. [Trio, S. S. A. Accomp. for pianoforte.] London. Leader & Cock. [185–?]
No. 13 in **M.244.10.3**

Come fugace lampo. [Notturno, S. T. Accomp. di piano.] Braunschweig. Meyer. [185–?] No. 18 in **M.221.20**

Le coureur de veuves. [Opéra en 3 actes.] Paroles de Brisset. Musique de Félix Blangini. [Partition chant et piano.] Paris. Frère. [182–?] 6 parts in 1 v.
A selection of five solos and one duet. No. 2 in **M.291.24**

Da quel sembiante. [Notturno, S. T. Accomp. di piano.] Braunschweig. Meyer. [185–?] No. 16 in **M.221.20**

[Nephtali.] Ausgewählte Stücke aus der Oper: Nephtali; oder: die Macht des Glaubens. Clavierauszug. Wien. Weigl. [182–?] **M.230.27**

Same. Nephtali ou les Ammonites. Opéra en 3 actes . . . Paroles de Mr. * * * [Étienne Aignan]. Mis en musique

Blangini, Giuseppe Marco Maria Felice. *(Continued.)*
. . . par Félix Blangini. [Partition.] Paris. Naderman. [1806.] M.271.22
Souvenirs (1797–1834) . . . Publiés par Maxime de Villemarest. Paris. Allardin. 1834. M.146.24
Blaník. *Symphonic poem.* Smetana. No. 2 in M.404.21
Blanka. *Song.* Schubert, F. P. Werke. Serie 20, Band 5. M.317.1.20.5
Blankes Wort, Ein. *Part-song.* Kirchl. No. 14 in M.203.15
Blaquière, Paul.
Le guetteur de nuit. Opérette en 1 acte. Paroles de Léon Beauvallet et A. de Jallais. Musique de Paul Blaquière. Partition chant et piano. Paris. Lemoine. [1856.] No. 4 in M.363.23
Blaserna, Pietro.
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Cours complet d'instruction musicale. Traité des principes élémentaires et constitutifs de la musique. Paris. Richault. [1836.] M.205.4
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Marie Stuart. Monologue lyrique de M. de Joui. Mis en musique, arrangé pour le forte-piano . . . par Auguste Blondeau. Paris. Le Duc & cie. [1808.] No. 2 in M.281.8

Blondel, Spire.
Histoire anecdotique du piano. Paris. Revue britannique. 1880. No. 4 in M.132.17

Blondel à Marie. *Song.* SCHUBERT, F. P. Mélodies. Vol. 8. M.327.4.8

Blondel zu Marien. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 5. M.317.1.20.5

Blondel's Lied. *Song.* SCHUMANN, R. A. Romanzen und Balladen. Heft 3. No. 8 in M.244.15.2; etc.

Blondelet, Charles.
Adélaide et Ferdinand. Opérette équestre. Paroles de Ch. Blondelet et Baumaine. Musique de A. de Villebichot. No. 1 in M.326.3
Balladine et Casquenfer. Opérette bouffe. Paroles de Ch. Blondelet et F. Baumaine. Musique de Frédéric Barbier. No. 1 in M.255.34
Les barbières de village. Opérette. Paroles de Blondelet & Baumaine. Musique de Bernicat. No. 1 in M.301.1
Le beau Pâris. Saynette bouffe. Paroles de Ch. Blondelet et F. Baumaine. Musique de Léon Roques. No. 2 in M.307.37
Berlurette et Larfaillon. Opérette-bouffe. Paroles de Ch. Blondelet & Vergeron. Musique de Frantz Liouville. No. 2 in M.306.19
Le bravo et la Vénitienne. Opérette bouffe. Paroles de Ch. Blondelet & Baumaine. Musique de Germain Laurens. No. 2 in M.266.1
Compère et compagnon. Scène de campagne. Paroles de F. Baumaine et Ch. Blondelet. Musique de F. Jouffroy. With the libretto in manuscript. No. 5 in M.301.11
Les deux postillons. Opérette. Paroles de Ch. Blondelet & Baumaine. Musique de A. de Villebichot. No. 1 in M.326.4
Le diable rouge. Saynète-féerie. Paroles de Ch. Blondelet et F. Baumaine. Musique de Léon Roques. No. 1 in M.307.38
Le dindon de la farce. Opérette. Paroles de Blondelet & Baumaine. Musique de Ed. Deransart. No. 4 in M.295.33
Don Férocio. Saynète bouffe. Paroles de Blondelet et Baumaine. Musique de Frédéric Barbier. No. 3 in M.255.39
Les Écosseuses. Opérette. Paroles de Blondelet & Baumaine. Musique de Tony Rieffler. No. 1 in M.307.9
Une femme qui jure. Opérette. Paroles de Blondelet & Baumaine. Musique de Francis Chassaigne. No. 3 in M.285.5

Blondelet, Charles. *(Continued.)*
Une femme tombée du ciel. Opérette. Paroles de Ch. Blondelet et F. Baumaine. Musique de Léon Roques. No. 4 in M.300.3
Les hirondelles de la rue. Saynette bouffe. Paroles de Baumaine et Blondelet. Musique de A. de Villebichot. No. 3 in M.326.4
Racoleur & racolé. Saynète. Paroles de Blondelet & Baumaine. Musique de Éd. Deransart. No. 3 in M.295.33
Vapeur et Tyrolienne. Opérette. Paroles de Ch. Blondelet & Vergeron. Musique de Éd. Deransart. No. 2 in M.295.33

Bloom of beauty. *Part-song.* HAYES. No. 26 in M.141.21.1; etc.

Blooming youth, A. *Part-song.* BOYCE. No. 54 in M.141.21.1; etc.

Bloor, R. H. U.
The enchanted island. An operetta. The music composed by Richard H. Walthew. No. 3 in M.389.5

Blossom, Henry Martyn, Jr.
Mlle. Modiste. A comic opera. Music by Victor Herbert. M.399.25
The red mill. A musical comedy. Music by Victor Herbert. M.389.45
The Yankee consul. A musical comedy. Music by Alfred G. Robyn. M.397.54

Blossom, The, so pleasing. *Glee.* WEBBE, S. Selection of glees. Vol. 3. No. 27 in M.235.13.3

Blow, John.
Amphion Anglicus. A work of many compositions, for one, two, three and four voices: with several accompagnements of instrumental musick; and a thorow-bass to each song . . . London. Pearson. 1700. Portrait. M.121.15
Come, hear me. Catch [for 3 voices]. (*In* Vocal harmonist's magazine. Vol. 1, p. 29.) No. 4 in M.220.5
Fye! nay, prithee John. Catch [for 3 voices]. (*In* The Apollo. Vol. 3, p. 165.) No. 2 in M.139a.18.3
Also to be found in Bland's The Ladies' collection.
Glory be to the Father. Canon [S. A. T. B.] in the 5th and 8th below. (*In* Social harmony. Pp. 338, 339.) No. 287 in M.215.21
Go, perjur'd man. Song [T. B.]. (*In* Apollonian harmony. Vol. 2, pp. 27–29.) No. 22 in M.141.21.2
Also to be found in Social harmony.
God is our hope and strength. Anthem for 8 voices. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 3, pp. 146–156.) No. 16 in M.233.23.3
Have mercy, Lord, on me. [Anthem. Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 10, 11.) No. 8 in M.157.34
How shall we speak thy praise. Catch a 3 voci. (*In* Bland. The Ladies' collection. Vol. 2, p. 227.) No. 246 in M.235.17.1
Also to be found in Clementi's Collection of catches; Flowers of harmony.
I beheld, and lo! a great multitude. Anthem [A. T. T. B.]. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 3, pp. 381–398.) No. 43 in M.233.23.3
Also to be found in Novello's Collection of anthems.
I was in the spirit. Anthem [S. S. B.]. (*In* Stevens. Sacred music. Vol. 2, pp. 22–33.) No. 5 in M.234.4.2
Also to be found in Boyce's Cathedral music, Ed. Warren; [for S. A. T. T. B.] Novello's Collection of anthems.
If mighty wealth that gives the rules. A song [T., with figured bass]. (*In* Smith. Musica antiqua. Pp. 191–193.) M.236.10
Kyrie eleeson, and Nicene creed [in G] in triple measure. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 2, pp. 72–79.) No. 3 in M.233.23.2
The Lord hear thee. Anthem. (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 190–193.) No. 67 in M.290.22.1
Also to be found in Boyce's Cathedral music, Ed. Warren; Hullah's Part music, Sacred; Turle and Taylor's The People's music book.
Lord, how are they increased. Anthem. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 3, pp. 475–484.) No. 49 in M.233.23.3
My God, my God, look upon me. Anthem. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 2. pp. 245–249.) No. 19 in M.233.23.2

Blow, John. *(Continued.)*
O God, wherefore art Thou absent. Anthem. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 3, pp. 113–122.) No. 13 in M.233.23.3
O Lord, I have sinned. Anthem. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 3, pp. 372–380.) No. 42 in M.233.23.3
O Lord, Thou hast searched me out. Anthem. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 3, pp. 175–182.) No. 19 in M.233.23.3
O sing unto God. Anthem. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 3, pp. 247–257.) No. 27 in M.233.23.3
Sanctus & Gloria in excelsis [in D]. (*In* Rimbault. Collection of ancient church music. Vol. 2, pp. 103–108.) No. 7 in M.233.25.2
Save me, O God. Anthem. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 3, pp. 44–48.) No. 5 in M.233.23.3
The self-banished. Song [T. Accomp. for pianoforte]. (*In* Musical library. Vol. 1, p. 104.) No. 47 in M.235.18.1
Te Deum, Jubilate, Kyrie, Nicene creed, Cantate Domino, and Deus misereatur, in A. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 2, pp. 1–37.) No. 1 in M.233.23.2
Te Deum, Jubilate, Kyrie, Nicene creed, Cantate Domino, and Deus misereatur, in E minor. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 2, pp. 80–130.) No. 4 in M.233.23.2
Te Deum, Jubilate, Kyrie, Nicene creed, Magnificat, and Nunc dimittis, in G. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 2, pp. 38–71.) No. 2 in M.233.23.2
Whilst he abroad does like the sun. Song [T., and chorus, S. S. A. T. B.]. (*In* Smith. Musica antiqua. Pp. 194–198.) M.236.10

Blow, blow, thou winter wind. *Part-song.*
Arne, T. A. No. 224 in M.215.21
Macfarren, G. A. No. 19 in M.195.1.1
Stevens, R. J. S. No. 10 in M.157.7; etc.

Blow, blow, thou winter wind. *Song.* Arne, T. A. No. 17 in M.235.18.2; etc.

Blow, breezes o'er the flow'ry lea. *Part-song.* Bennett, G. J. No. 30 in M.158.13

Blow, gentle gales. *Part-song.* Bishop, H. R. No. 1 in M.157.19; etc.

Blow, mountain breeze. *Part-song.* Kerbusch. No. 3 in M.158.30

Blow on, ye winds. *Glee.* Wellesley, G. C. Glees and madrigals. No. 17 in M.236.23

Blow out the trumpet. *Anthem.* Este, M. No. 3 in M.234.26; etc.

Blow the sacred trumpet. *Anthem.* Hasse, J. A. P. No. 20 in M.290.29.3

Blow thy horne, hunter. Song [T.] (*In* Smith. Musica antiqua. P. 31.) M.236.10

Blow up the trumpet. *Anthem.* Este, M. No. 3 in M.234.26; etc.

Blow ye the trumpet in Zion. *Anthem.*
Jackson, W., *of Exeter.* No. 10 in M.221.22.2
Leslie, H. D. No. 19 in M.195.2.4; etc.

Blue Beard. *Opera.* For the Music see **Kelly.** For the Libretto see **Colman, G.** *1762–1836.*

Blue bells of Scotland. [Part-song.] (*In* Musical times. [Music.] Vol. 7, pp. 32, 33.) No. 8 in M.175.1.7

Blue bells of Scotland, The. A song [s.], with an accomp. for the piano forte, harp, guitar or lute. London. Buckinger. [179–?] No. 20 in M.237.2

Blue-bird, The. *Part-song.* Hatton. No. 21 in M.157.10

Blue-ey'd Nell. *Ballad.* Linley, G. [Songs.] Vol. 1. No. 37 in M.235.19.1

Blue-eyed Jeanie. *Song.* Thomas, J. R. No. 2 in M.192.14

Blue eyed Susan. *Opera.* For the Music see **Carr,** F. O. For the Libretto see **Sims.** No. 5 in M.192.13.1

Blued eyed violets are nodding. *Song.* Keller, M.

Blue eyes. *Part-song.* Schmid, C. M.193.23.2

Blue moon, The. *Opera.* For the Music see **Talbot.** For the Libretto see **Ellis, H.**

Bluecher am Rhein. *Part-song.* Reissiger. No. 38 in M.129a.44

Bluem'l, A, un a Herz. *Quartet.* Gueth. Drei heitere Solo-Quartette. No. 36 in M.392.10

Bluemchen am Hag. *Part-song.* Storch. No. 90 in M.129a.44

Bluemchen am Hag. *Song.* Abt, F. Zwei Lieder. No. 18 in M.192.1

Bluemchen Wunderhold, Das. *Song.* Beethoven. Werke. Serie 23. M.413.1.23

Bluemelein, Das. *Part-song.* Jansen, F. G. No. 15 in M.392.42.4

Bluemelein, Die, sie schlafen. *Part-song.* Hiller, F. No. 2 in M.194.16

Bluemlein auf der Haide, Das. *Part-song.*
Abt, F. Leichte Männerchöre. No. 131 in M.246.22
Boderke. No. 35 in M.392.3

Bluemlein auserlesen, Ein. *Part-song.* Weinwurm. Deutsche Minnelieder. No. 22 in M.392.38

Bluemli's. Volksweise. [T. T. B. B.] (*In* Das Rütli. Pp. 398, 399.) No. 166 in M.147.4

Blueth' ohne Schnee. *Part-song.* Schumann, R. A. Ritornelle von F. Rückert. No. 3 in M.158.24

Bluethgen, August Eduard Victor.
Der Richter von Zalamea. Oper. Musik von Georg Jarno. M.399.26
Die schwarze Kaschka. Oper. Musik von Georg Jarno. M.402.27

Bluff King Hal. *Opera.* For the Music see **Stewart,** H. J. For the Libretto see **O'Connell.**

Blum, Carl Ludwig.
Der Baer und der Bassa. Vaudeville Burleske. In 1 Aufzuge: in Musik gesetzt. Klavier-Auszug. Berlin. Schlesinger. [183–?] No. 2 in M.230.28
Bergamo. Opera buffa in 2 Aufzügen. Vollständiger Clavierauszug. Berlin. Bote & Bock. [183–?] M.271.23
Du schwäbisches Mädchen. Walzer [T. T. B. B.]. (*In* Orpheus. Band 5, pp. 11–13.) No. 154 in M.129a.43.5
Die Flucht nach der Schweiz. Operette. [Musik] von F. Kücken. M.253.23
Der Goldschmiedsgesell. [Gesang, T. T. B. B. Stimmen.] Mainz. Schott. [183–?] No. 13 in M.212.3
Heute ist Sonntag. [Männerchor.] (*In* Orpheus. Band 2, pp. 32–34.) No. 65 in M.129a.43.2
Kleine Blumen, kleine Blätter. [Männerchor.] (*In* Orpheus. Band 1, pp. 41–43.) No. 29 in M.129a.43.1
Lyra für Damen. Romanzen [s.] mit Begleitung des Pianoforte. No. 1. Berlin. Christiani. [182–?] No. 32 in M.221.30
Contents. — Blumengruss, duet. — Die Schifferin. — Schweitzerlied. — A la plus belle. — Fuis mélancolie. — Ecco quel fiero.
[Mary, Max und Michel. Oper in einem Aufzuge. Partitur. Berlin. Westphal. 1836?] M.271.25
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Same. Klavierauszug. M.350.3
Die Nachtwandlerin. Singspiel in 2 Aufzügen nach dem Französischen. Klavierauszug. Berlin. Schlesinger. [183–?] No. 1 in M.230.28
Der Schiffskapitain, oder die Unbefangenen. Vaudeville in 1 Aufzuge, frey nach dem Französischen bearbeitet. Klav: Auszug. Berlin. Schlesinger. [183–?] No. 3 in M.230.28
Schneider-Lied [T. T. B. B.]. (*In* Fink. Die deutsche Liedertafel. Pp. 61, 62.) No. 47 in M.213.9
Also to be found in Orpheus.
What is life? A four-part song [T. T. B. B.]. (*In* The Orpheus. New series. Vol. 5, pp. 39–43.) No. 10 in M.205.10.5
Zoraide, oder der Friede von Granada. Oper in 3 Aufzügen, nach dem Französischen bearbeitet, in Musik gesetzt von Carl Blum. [Partitur.] Mainz. Schott. [182–?] 3 v. in 2. Plates. M.271.24

Blum, Ernest.
Adam et Ève. Opérette fantastique. Paroles de MM. Ernest Blum & Raoul Toché. Musique de Gaston Serpette. No. 1 in M.322.25
Bagatelle. Opéra comique de H. Crémieux et E. Blum. Musique de J. Offenbach. M.267.43
Belle Lurette. Opéra-comique de Blum, Blau et Toché. Musique de J. Offenbach. M.277.8
Same. Lurette. Comic opera. [By E. Blum, E. Blau, and R. Toché.] Music by J. Offenbach. No. 2 in M.267.37

Blum, Ernest. *(Continued.)*
Le carnet du diable. Pièce fantastique de Ernest Blum & Paul Ferrier. Musique de Gaston Serpette. M.246.15
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Le château de Tire-Larigot. Opérette fantastique. Paroles de MM. Ernest Blum et Raoul Toché. Musique de Gaston Serpette. M.322.24
Le diable au corps, Berta. Opéra comique. Paroles de Blum & Toché. Musique de R. Marenco. M.247.20
La famille Trouillat, ou la rosière d'Honfleur. Opérette de H. Crémieux et E. Blum. Musique de L. Vasseur. M.325.13
La jolie parfumeuse. Opéra comique de H. Crémieux et E. Blum. Musique de J. Offenbach. M.368.7
Mam'zelle Gavroche. Comédie-opérette de MM. Edmond Gondinet, Ernest Blum et Albert de Saint-Albin. Musique de Hervé [pseud.]. No. 1 in M.276.37
Le petit chaperon rouge. Opérette de Blum et Toché. Musique de G. Serpette. No. 1 in M.322.27
Le royaume des femmes. Opérette à grand spectacle de Ernest Blum et Paul Ferrier. Musique de Gaston Serpette. M.395.60

Blum, Robert.
Adèle de Foix, grosse Oper. In Musik gesetzt von C. G. Reissiger. M.150.7

Blume, Die. *Song.* RUBINSTEIN. Sechs Lieder. No. 1 in M.192.5

Blume der Ergebenheit, Die. *Song.* RUBINSTEIN. Zwei Lieder. No. 21 in M.192.5

Blume der Ergebung, Die. *Song.* LOEWE, J. C. G. Rückert's Gedichte. No. 2 in M.221.80
SCHUMANN, R. A. Resignation. No. 5 in M.244.15.3; etc.

Blume und Duft. *Song.* LISZT. Gesammelte Lieder. No. 45 in M.244.14

Blumen und Sterne. *Song.* KUECKEN. Ernste und heitere Lieder. No. 15 in M.244.6.1

Blumen vom Walde, Die. *Part-song.* BILLETER. Drei Lieder für vier Männerstimmen. No. 53 in M.392.4

Blumenball. *Song.* TAUBERT, C. G. W. Fünf Lieder. No. 16 in M.192.7

Blumenbrief, Der. *Part-song.* SCHUBERT, F. P. Neun Lieder. Heft 1. No. 49 in M.392.23; etc.

Blumenfeld, Félix.
Allegro de concert (en la mineur) pour piano et orchestre. Op. 7. Partition. Leipzig. Belaieff. [1887.] No. 4 in M.358.19
Quatuor en fa pour deux violons, alto et violoncelle. Op. 26. Partition. Leipzig. Belaïeff. 1898. No. 1 in M.412a.5

Blumengeister, Die. *Cantata.* For the MUSIC see **Mertke.** For the LIBRETTO see **Levy**, M.

Blumengruss. *Duet.* BLUM, C. L. Lyra für Damen. No. 32 in M.221.30

Blumengruss. *Song.*
HILLER, F. Zwölf Lieder. No. 19 in M.192.3
STERN, J. Bilder des Orients. No. 12 in M.221.30
TAUBERT, C. G. W. 12 Lieder. Sang der Liebe. No. 4 in M.221.26

Blumeninsel, Die. *Opera.* For the MUSIC see **Ebers**, C. F.

Blumenkranz, Der. *Song.* MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 19. M.413.3.19

Blumenleben. *Part-song.* REISSIGER. 6 Chorlieder. No. 37 in M.392.20

Blumenlied. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 4. M.317.1.20.4

Blumenmaedchen, Das. *Opera.* For the MUSIC see **Bierey.** For the LIBRETTO see **Rochlitz.**

Blumen-Parade. *Part-song.* ABT, F. Sechs Lieder. No. 6 in M.158.22

Blumenschein, William Leonard.
Come unto Me. Communion anthem. [Accomp. for organ.] Boston. Schmidt. 1891. No. 35 in M.158.13

Blumenschein, William Leonard. *(Continued.)*
Hosanna to the Prince of light. [Easter anthem. Accomp. for organ.] Boston. Schmidt. [1891.] No. 36 in M.158.13

Blumensprache, Die. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 5. M.317.1.20.5

Blumenstengel, A.
Auf die Berge lasst uns steigen [T. T. B. B.]. (*In* Abt. Leichte Männerchöre. Heft 12, pp. 12–14.) No. 73 in M.246.22
Trinklied [T. T. B. B.]. (*In* Abt. Deutsche Sängerhalle. Vol. 1, pp. 107–109.) No. 37 in M.392.42.1
Das Vaterland [T. T. B. B.]. (*In* Abt. Leichte Männerchöre. Heft 12, pp. 15, 16.) No. 74 in M.246.22

Blumenstrauss, Der. *Song.* MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 19. M.413.3.19

Blumenthal, Jacques.
Across the far blue hills, Marie. Song [T. Accomp. for pianoforte]. Boston. Ditson & Co. [187–?] No. 1 in M.192.12
The bend of the river. Song [S. or T. Accomp. for pianoforte]. Boston. Ditson & Co. [187–?] No. 13 in M.192.12
La capricciosa (Die Eigensinnige). Arietta [S. Mit Pianoforte-Begleitung]. Mayence. Schott. [1860?] No. 21 in M.244.1; No. 6 in M.192.12
The children's kingdom. [Song, A. Accomp. for piano forte.] London. Boosey & Co. [186–?] No. 4 in M.244.1
Clear and cool. [Song, A. or BAR. Accomp. for pianoforte.] London. Boosey & Co. [186–?] No. 2 in M.244.1
Come to thy lattice, serenade [T. or S. Accomp. for pianoforte]. London. Cramer, Beale & Wood. [185–?] No. 8 in M.244.1
The days that are no more. [Song, A. or B. Accomp. for pianoforte.] London. Davison & Co. [186–?] No. 9 in M.244.1
Le départ du vaisseau. Contraste pour piano. Op. 48. Mayence. Schott. [186–?] No. 17 in M.190.10
Les deux anges. Morceau caractéristique pour le piano. Op. 8. Boston. Reid & Co. [1858?] No. 5 in M.190.10
L'eau dormante. Rêverie-nocturne pour piano. Op. 15. Paris. Brandus & cie. [185–?] No. 7 in M.190.10
Espère en Dieu. Romance [S. ou T. Accomp. de piano]. Mayence. Schott. [186–?] No. 25 in M.244.1
An evening song [BAR. Accomp. for pianoforte]. London. Chappell & Co. [185–?] No. 13 in M.244.1
Exhilaration. [Song, S. or T. Accomp. for pianoforte.] Boston. Ditson. 1889. No. 2 in M.192.12
Fête cosaque. Caprice pour le piano. Op. 4. Leipzig. Breitkopf & Härtel. [1855?] No. 1 in M.190.10
The gate of gold. Romance [S. Accomp. for pianoforte]. New York. Pond & Co. [187–?] No. 18 in M.244.1
Good morrow, Love. Ballad [T. or S. Accomp for pianoforte]. London. Davison & Co. [185–?] No. 15 in M.244.1
Héliotrope. [Mórceau de salon pour le piano.] Op. 21, no. 3. Mayence. Schott. [1849?] No. 11 in M.190.10
Her king. Song [S. or T. Accomp. for pianoforte]. New York. Ditson & Co. [187–?] No. 3 in M.192.12
Her name. Song [BAR. Accomp. for pianoforte]. Boston. Ditson & Co. [187–?] No. 4 in M.192.12
I awake and dream. Song [A. Accomp. for pianoforte]. New York. Ditson & Co. [187–?] No. 5 in M.192.12
I prithee, give me back my heart. [Song, A. or BAR. Accomp. for pianoforte.] Boston. Russell & Co. [186–?] No. 19 in M.244.1
I thought to be your bride. Song [A. Accomp. for pianoforte]. London. Boosey & Co. [187–?] No. 16 in M.244.1
Le lac. [Mazurka pour piano.] Op. 9. Boston. Read & Co. [1859?] No. 6 in M.190.10
Laquelle? La brune ou la blonde? La brune. Morceau de salon pour le piano. Op. 72, no. 1. Mayence. Schott. [1863?] No. 19 in M.190.10
Leoline. Song [T. Accomp. for pianoforte]. London. Boosey & Co. [186–?] No. 11 in M.244.1
Life. [Song, A. or B. Accomp. for pianoforte.] Boston. Ditson & Co. [187–?] No. 7 in M.192.12
Love the pilgrim. [Song, S. or T. Accomp. for pianoforte.] Boston. Ditson & Co. [187–?] No. 20 in M.244.1

Blumenthal, Jacques. *(Continued.)*
The message. [Song, T. or S. Accomp. for pianoforte.] London. Davison & Co. [185–?] No. 6 in M.244.1
Same. [With English and German words.] Philadelphia. Trumpler. [187–?] No. 12 in M.192.12
Un moment heureux, caprice pour le piano. Op. 25. Paris. Brandus & cie. [185–?] No. 14 in M.190.10
My queen! Song [T. Accomp. for pianoforte]. London. Cock, Addison & Co. [185–?] No. 5 in M.244.1
My sweet sweeting. [Song, BAR. Accomp. for pianoforte.] London. Davison & Co. [186–?] No. 10 in M.244.1
My true love has my heart. Ballad [A. Accomp. for pianoforte]. New York. Ditson & Co. [186–?] No. 8 in M.192.12
Night. [Four part song.] Boston. Schmidt. [188–?] No. 37 in M.158.13
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6 Lieder von Emanuel Geibel und Betty Paoli, für eine Singstimme mit Begleitung des Pianoforte. Mainz. Schott. [186–?] No. 27–32 in M.244.1
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SCHUBERT, F. P. No. 54 in M.246.36
Boatie rows, The. *Part-song.* WATSON, W. M. No. 32 in M.121.3
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Boatman's good night, The. *Part-song.* SCHIRA. No. 37 in M.157.23
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Contents.— Attwood: Hark! hark! the curfew's solemn sound.— Cooke: Hark! the lark at heaven's gate sings. — Callcott: The red cross knight. — Webbe: Come live with me. — Callcott: The May fly. — Stevenson: See our oars with feathered spray.— Callcott: The erl king. — Horsley: By Celia's arbour. — Spofforth: Hail! smiling morn. — Stevens: Blow, blow, thou winter wind.— Callcott: Peace to the souls of the heroes. — Storace: Five times by the taper's light. — Callcott: In the lonely vale of streams.—Stevens: Ye spotted snakes.—Stevens: From Oberon, in fairy land. — [Callcott]: Are the white hours. — Webbe: Thy voice, O harmony. — Spofforth: My dear mistress had a heart. — Callcott: You gentlemen of England. — Knyvett: The bells of St. Michael's tower. — Callcott: With sighs, sweet rose. — Callcott: Forgive, blest shade. — Callcott: Who comes so dark. — Danby: Fair Flora decks. — Callcott: Go idle boy. — Mazzinghi: Ye shepherds, tell me. — Este: How merrily we live. — Stevens: The cloud-capt towers. — Callcott: To all you ladies now on land. — [Savile]: Here's a health to all good lasses.— Paxton: How sweet! how fresh!— Mornington: As it fell upon a day. — Spofforth: Come bounteous May. — Hindle: Queen of the silver bow. — Callcott: Lordly gallants. — Cooke: As now the shades. — Stevens: Sigh no more. — Cooke: How sleep the brave. — Webbe: When winds breathe soft. — Webbe: Swiftly from the mountain's brow. — Spofforth: Marked you her eye. — Callcott: Queen of the valley. — Stevens: Crabbed age and youth. — Mornington: O bird of eve! — Callcott: When time was entwining. — Stevens: When the toil of day is o'er. — Danby: When Sappho tuned. — [Webbe]: Discord, dire sister. — Callcott: Desolate is the dwelling of Morna. — Callcott: The fairies. — Webbe: Glorious Apollo. — Danby: Awake, Aeolian lyre. — Ford: Since first I saw

Boosey & Co. *(Continued.)*
your face. — Paxton: Breathe soft ye winds. — Shield: O happy fair. — Callcott: It was a friar.— Mornington: Here in cool grot.— King: When shall we three. — Scotland: Lightly tread. — Wainwright: Life's a bumper.

Boosey's Part-song miscellany. No. 1–16. [London. 186–?] 16 nos. in 1 v. No. 6–21 in M.157.1; No. 61–96 in M.157.5.2
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Contents. — Mori: Welcome heavenly peace. — Mori: The bud is on the bough. — Mori: And were they not happy days. — Mori: Beauty is dead! — Mori: Who shall be fairest? — Mori: O spare my tender flowers! — Hatton: Ripe strawberries. — Balfe: Smile O heaven upon the day!— Meyerbeer: Sancta Maria.— Smart: A legend of the Rhine. — Smart: The hostess's daughter. — Smart: The rover. — Pech: The three wishes. — [Verdi]: O'er the calm and sparkling waters. — Meyerbeer: Lowly we bend before Thee. — Smart: A capstan chorus. — Meyerbeer: The return from the tavern. — Flotow: Good night. — Linley: Comrades in arms! — Glover: We have wandered. — Hatton: The sailor's serenade. — Hatton: Fairy whispers. — Hatton: Of a' the airts. — Hatton: In summer time. — Barnby: The silver streamlet. — Barnby: To blossoms. — Barnby: When twilight dews. — Barnby: The snow-drop. — Barnby: Tell me roses. — Barnby: The summer days.— Gounod: The dance invites us.— Smart: Pale autumn flowers. — Smart: The star that shines so fair. — Hatton: Dear Georgette, we come to you. — Florimo: When the vesper bell. — Rossini: Laughing and singing.

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Bordèse, Luigi.
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Un concert chez les demoiselles de Saint-Cyr. Opérette en 1 acte. Paroles de A. de Lauzières de Thémines. [Partition chant et piano.] Paris. 1877. [Journal des demoiselles.] No. 2 in M.265.38
Les deux comtesses. Opéra-comique en 1 acte. Paroles de M. Alexandre Flan. Musique de Luigi Bordèse. [Partition chant et piano.] Paris. 1860. [Magasin des demoiselles.] No. 4 in M.301.2

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Fort comme un Turc. Proverbe opérette en 1 acte pour pensionnats de garçons. Paroles de Alex. Flan. Musique de Luigi Bordèse. Partition piano et chant. Paris. Schonenberger. [185–?] No. 2 in M.265.35
Frère et sœur, petit opéra comique en 1 acte . . . Paroles de Éd. Plouvier. Musique de Luigi Bordèse. [Partition chant et piano.] Paris. Schonenberger. [185–?] No. 3 in M.265.34
Judith et Suzon. Opérette en 1 acte. Paroles de Francis Tourte. Musique de Luigi Bordèse. [Partition piano et chant.] Paris. 1870. [Magasin des demoiselles.] No. 3 in M.265.38
La mantille. [Opéra comique en 1 acte. Paroles de Planard et Goubaux.] Musique de Luigi Bordèse, arrangée pour le piano, avec acct. de violon ad lib. Paris. Richault. [1839?] 8 parts in 1 v. M.281.5
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Messe à 4 voix, 2 sopranos, tenor et basse. [Accomt. d'orgue.] Paris. Richault. [183–?] No. 2 in M.156.23
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Royal Dindon, petit opéra comique historique en 1 acte pour pensionnats de garçons. Paroles de Alex. Flan. Musique de Luigi Bordèse. Partition chant et piano. Paris. Schonenberger. [185–?] No. 3 in M.265.35

Bordèse, Luigi. *(Continued.)*
Le Sultan Aboul-Azor. Opérette-bouffe en 1 acte. Paroles de Francis Tourte. Musique de Luigi Bordèse. [Partition chant et piano.] Paris. Lemoine. [189–?] No. 6 in **M.265.38**
Les trophées de l'enfance. Chœurs, pour la distribution des prix dans les pensionnats. Paroles de A. Flan. Musique de Luigi Bordèse. [No. 1. Accomp de piano.] Paris. Gérard & cie. [186–?] No. 6 in **M.265.38**

Bordèse, Luigi, *editor.*
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Bordèse, Stéphan.
Les esprits du Nil. Légende. Musique de Jacques Durand. No 4 in **M.213.5**
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Bordier, Frédéric.
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Bordier, Jules.
Adieu suprême! [Poëme symphonique.] Partition. Paris. Bruneau. [1890.] No. 2 in **M.334.1**
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Le fiancé de la mer. Petit drame lyrique en un acte. Poëme de E. Le Mouël. Musique de J. Bordier d'Angers. Partition chant et piano. [Op. 51.] Leipzig. Belaieff. [1895?] No 1 in **M.395.7**
Nadia. Opéra en 1 acte. Paroles de Paul Milliet. Musique de Jules Bordier. Partition chant et piano. Paris. Durdilly & cie. [1887.] No. 5 in **M.265.31**
Un rêve d'Ossian. Scène lyrique pour soli [B.], chœur et orchestre, imitée des poëmes gaëliques. Paroles de Henry Moreau. Musique de Jules Bordier. Partition, chant et piano. Paris. Durand, Schœnewerk & cie. 1885. No. 1 in **M.384.17**
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Borodin, Aleksandr Porfir'evitch.
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Contents. — Borodine, sa vie & ses œuvres. — Franz Liszt d'après la correspondance de Borodine.

Borri, Battista.
Christe eleison. [Chorus. Accomp. for piano.] (*In* Latrobe. Selection of sacred music. Vol. 6, pp. 77–80.) No. 13 in **M.290.29.6**
Domine Deus, Rex coelestis. Terzetto [s. s. a. Accomp. for piano]. (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 78, 79.) No. 18 in **M.290.29.2**
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Amori veneziani. Canzonette popolari in dialetto. Parole di F. M. Piave. Note di G. Bortolini. [Accomp. di piano.] Milano. Ricordi. [187–?] No. 1 in **M.390.44**
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An elementary treatise on musical intervals and temperament. London. Macmillan & Co. 1876. Illus. **M.148.8**

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50 psalmen Davids miet vier partijen. Naar de uitgave van 1568 in partitur gebracht en op nieuw uitgegeven door Max Seiffert. Amsterdam. Algemeene musiekhandel. 1899. Facsimile. [Maatschappij tot bevordering der toonkunst. 22.] M.415.1

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La mort d'Armide. Drame lyrique en trois actes. Paroles et musique du Cte. Jules Boselli. Partition chant et piano. Paris. Quinzard. [187–?] M.383.6

Bossaerts, L.
[Tantum ergo.] Benedictio. [Motet. S. T. B. Accomp. d'orgue.] Bruxelles. Schott. [185–?] No. 6 in M.260.19

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Trio sinfonico in re maggiore per pianoforte, violino e violoncello. Op. 123. [Partitura e parti.] Leipzig. Rieter-Biedermann. 1901. M.410.104
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VOLBACH, F. Enrico Bossi. Das Hohe Lied. Erläutert. Leipzig. [1900?] No. 18 in M.217.12.8

Bossi, Tommaso.
Richelieu. Grand opéra. Musique par Antonio L. Mora. M.382.57

Bossu, Le. *Opera.* For the MUSIC see **Grisart.** For the LIBRETTO see **Bocage.**

Boston, Mass. *Churches.*
CENTRAL CONGREGATIONAL CHURCH. Sabbath services. May, 1898–June 1902. [Programmes. Boston. 1898–1902.] 2 v. M.375.13
KING'S CHAPEL. Music of King's Chapel. Edited by T. Comer. Boston. 1835. M.236.11; etc.
Most of the music is of Comer's composition.
OLD SOUTH CHURCH. [Programmes of Sunday services from February, 1899 to June, 1902. Boston. 1899–1902.] M.375.12
TRINITY CHURCH. Order of music, October, 1895–June, 1898. [Boston. Spooner Press. 1895–98.] M.373.34

Boston, Mass. *Music.*
See also **Apollo Club; Boston Academy of Music; Boston Conservatory of Music; Boston Music School; Boston Musical Fund Society; Boston Philharmonic Society; Boston Singers' Society; Boston Symphony Orchestra; Boston Training School of Music; Boylston Club; Cecilia, The; Chickering Club; Choral Art Society; Euterpe; Foster Club; Handel and Haydn Society; Harmonick Club; Harvard Musical Association; Kneisel Quartet; Musical festivals; National Peace Jubilee,** *1869;* **New England Conservatory of Music; Orchestral Union; Orpheus Musical Society; Parker Club; Philharmonic Society; Tremont School of Music; Universal Singing Choir; World's Peace Jubilee,** *1872.*
[DRAMA, fine arts and music in Boston. Cuttings from the Memorial history of Boston and various newspapers.] M.122.5

Boston Academy of Music.
The Boston Academy's Collection of church music. 8th edition. Boston. Wilkins & Carter. 1849. M.109b.5
Manual of the Boston Academy of Music, for instruction in the elements of vocal music. By Lowell Mason. 7th edition. Boston. 1853. M.109b.27
[Programmes of concerts. May 15, 1833–Feb. 27, 1847. Boston. 1833–1847.] M.184.9

Boston Conservatory of Music.
[Circular.] 1870–71. Boston. Dutton. 1871–72. No. 18 in M.147.3.2

Boston Music Hall.
The great organ in Boston Music Hall. A brief history of the enterprise from its commencement . . . Boston. 1866. No. 5 in M.128.33

Boston Music Hall Bulletin.
Promenade concerts. [Programmes.] Summer seasons, 1887, 88. Vol. 2, 3. Boston. Ellis. 1887–88. M.165.3

Boston Music School.
[Circular.] Boston. Schofield. 1871. No. 16 in M.147.3.2

Boston Musical Fund Society.
[Programmes of concerts. Series 1–7. Nov. 27, 1847–April 21, 1855. Boston. 1847–1855.] No. 1 in M.184.10

Boston Musical Times. A review of music, art and literature. Vol. 1; 2, no. 1–15. 17; 3, no. 1, 2, 4–12; 4, no. 1–4, 6; 5, no. 2–12; 6, no. 2–9, 11, 12; 7; 8; 9, no. 1–8; 10, no. 2–8, 10–12; 11, no. 3; 12, no. 4–6. Boston. Russell & Tolman [etc.]. 1860–70. 12 v. in 3. M.177.2
The first and second volumes were published fortnightly, the rest monthly. There were only seventeen numbers in volume 2.

Boston Musical Year-book. See **Musical Year-book** of the United States.

Boston Musical Miscellany: a selection of songs. Vol. 2. Boston. Buckingham. 1815. M.370.2
The music consists of the air only.

Boston Philharmonic Society.
[Programmes of concerts. Dec. 21, 1844–April 11, 1863. Boston. 1844–1863.] M.184.11
On many of the programmes the name is printed Phil-Harmonic. There seems to have been no connection between this society and that organized in 1879 under the name Philharmonic Society.

Boston Singers' Society.
[Programmes. December 27, 1889 to May 9, 1891. Boston. 1889–91.] M.304.2
This volume is indexed and enriched by many critical newspaper cuttings. Compiled by Allen A. Brown.

Boston Symphony Orchestra.
Programmes and comments, season 1881/82–1905/06. Compiled [with indexes] by Allen A. Brown. [Boston. 1882–1906.] 26 v. Portraits. M.125.5

Boston Training School of Music.
Calendar and announcements. 1892/93, 93/94. Boston. Rockwell & Churchill. 1892, 93. 2 v. in 1. No. 1, 2 in M.217.3

Bostonian, A, *pseud.* See **Boott,** William.

Bote, Der. *Song.*
CHOPIN. 17 polnische Lieder. No. 2 in M.157.37; etc.
FRANZ, R. Sechs Gesänge. Op. 8. No. 56 in M.244.5.1

Boten sendet uns der Mai. *Part-song.* WEINZERL. No. 8 in M.392.27

Botenlaeufer, Der, von Pirn. *Opera.* For the MUSIC see **Dorn,** H. L. E. For the LIBRETTO see **Duveyrier,** A. H. J.

Bothe, Der, der Geliebten. *Duet.* DONIZETTI. Nuits d'été à Pansilippe. No. 15 in M.244.4

Botschaft. *Duet.* SCHUMANN, R. A. Spanisches Liederspiel. No. 18 in M.244.15.2; etc.

Botschaft. *Song.*
BRAHMS. Fünf Lieder. Op. 47. No. 10 in M.380.40.1
CORNELIUS. Werke. Band 1. M.414.20.1
KUECKEN. No. 8 in M.244.6.2
TAUBERT, C. G. W. Sieben Lieder. Op. 174. No. 26 in M.192.8
— Vier Lieder. Op. 129. No. 15 in M.192.7
— Vier Lieder für Sopran. Op. 48. No. 10 in M.221.26

Botstiber, Hugo.
Anton Dvořák. Zweite Symphonie (D moll), Op. 70. Erlautert von Hugo Botstiber. Leipzig. Seemann. [1903. Der Musikführer.] No. 20 in M.217.12.17
Ludwig van Beethoven. Christus am Oelberge, Oratorium. Erläutert. Leipzig. Seemann. [1903. Der Musikführer.] No. 2 in M.217.12.12
Robert Schumann. Musik zu Byrons Manfred. (Op. 115.) Erläutert. Leipzig. Seemann. [1900? Der Musikführer.] No. 14 in M.217.12.9

Botstiber, Hugo. *(Continued.)*
Robert Volkmann. Violoncell-Konzert A moll, Op. 33. Erläutert. Leipzig. Seemann. [1901? Der Musikführer.] No. 24 in M.217.12.10

Bottagisio, Angelo.
Macalda. Melodramma in 5 atti. Parole del conte Francesco Bagatta. Musica di Angelo Bottagisio. Riduzione per canto in chiave di sol con accomp^to. di pianoforte. Milano. Lucca. [1889?] M.399.5

Botte secrète, La. *Opera.* For the Music see **Terrasse.** For the Libretto see **Le Grand,** M.

Bottée de **Toulmon,** Auguste, *editor.*
Cherubini. Notice des manuscrits autographes de la musique composée par feu M. L. C. Z. S. Cherubini. No. 2 in M.372.19

Bottesini, Giovanni.
Ali Baba. Opera comica in 4 atti. Parole di Emilio Taddei. Musica di Giovanni Bottesini. Riduzione per canto e pianoforte. Milano. Ricordi. [1871.] M.281.6
Same. Cantata, for treble voices. Arranged from the opera composed by G. Bottesini. [Accomp. for pianoforte.] London. Hutchings & Co. [188–?] No. 1 in M.193.4
Il diavolo della notte. Melodramma semiserio in 4 atti di L. Scalchi, posto in musica . . . da Giovanni Bottesini . . . Accomp. di pianoforte. Milano. Ricordi. [1859.] M.230.30
Ero e Leandro. Tragedia di Tobia Gorrio [pseud.]. Musica di G. Bottesini. Per canto e pianoforte. Milano. Ricordi. [1879.] M.265.40
The garden of Olivet, a devotional oratorio. Written and arranged by Joseph Bennett, the music by G. Bottesini. [Pianoforte accomp.] London. Hutchings & Co. [1887.] No. 1 in M.153.5
Quartetto in re. [2 violini, viola e violoncello. Partitura. Firenze. Guidi. 1862.] No. 2 in M.412a.2
Vinciguerra. Opéra-bouffe en 1 acte. Paroles de MM. Eugène Hugot et Paul Renard. Musique de Bottesini. Partition piano et chant. Paris. Heu. [1870.] No. 1 in M.302.15

Bouche de corail précieux. *Part-song.* Sweelinck. Werken. Deel 7. M.413.2.7

Bouche de coral. *Duet.* Sweelinck. Chanson. No. 3 in M.415.2

Boucher, Alexandre.
Vallat, G. Études d'histoire, de mœurs et d'art musical. Paris. 1890. M.137.4
The running title is Alexandre Boucher et son temps.

Boucher, Maurice.
Noël, ou le mystère de la Nativité. Musique de Paul Vidal. No. 2 in M.325.36

Boucheron, Maxime.
Article de Paris. Opérette. Musique de E. Audran. No. 1 in M.255.28
Le billet de logement. Opéra comique de P. Burani [pseud.] et M. Boucheron. Musique de Léon Vasseur]. M.325.16
Le bouquet de violettes. Opéra comique de Maxime Boucheron & Georges Grisier. Musique de André Martinet. No. 2 in M.247.19
Le droit du seigneur. Opéra comique de P. Burani [pseud.] et M. Boucheron. Musique de Léon Vasseur. M.325.23
La duchesse de Ferrare. Opérette. Musique de Edmond Audran. No. 1 in M.303.17
L'entr' acte. Opérette. Musique de André Martinet. No. 1 in M.247.19
Les forains. Opérette de Maxime Boucheron & Antony Mars. Musique de Louis Varney. No. 2 in M.325.9
La légende du Magyar. Opéra comique. Musique de Amédée Godard. M.303.3
Miss Helyett. Opérette. Musique de E. Audran. M.255.25
Le petit Parisien. Opéra-comique de Paul Burani [pseud.] et Maxime Boucheron. Musique de Léon Vasseur. M.325.20
Sainte Freya. Opéra-comique. Musique de E. Audran. No. 2 in M.255.29
Tante Agnès. Opérette bouffe. Musique de Frédéric Toulmouche. M.393.69

Boucheron, Maxime. *(Continued.)*
Le voyage en Amérique. Fantaisie-opérette de Boucheron et Hippolyte Raymond. Musique de Hervé [pseud.]. No. 1 in M.276.33
Le roi de Paris. Opéra. Musique de Georges Hüe. M.382.34

Boucicault, Dion.
The lily of Killarney. Romantic opera. Written by Dion Boucicault & J. Oxenford, composed by J. Benedict. M.261.24

Boucle, La, de cheveux. For the Music see **Dalayrac.** For the Libretto see **Hoffman.**

Boudoin, F. Sténo.
Melle de La Vallière. Scène lyrico-dramatique. Poésie de O'Tanaël [pseud.]. Musique de Sténo Boudoin. [Partition chant et piano.] Paris. Mathieu. [189–?] No. 1 in M.275.1

Bouffé, Marie.
Jacquet, C. J. B. Bouffé. Par Eugène de Mirecourt [pseud.]. Paris. 1867. Portrait. No. 6 in M.129a.36

Bouffe, Le, et le tailleur. *Opera.* For the Music see **Gaveaux.** For the Libretto see **Gouffé.**

Bouffet, Jean Baptiste.
Lardin, J. Notice sur J. B. Bouffet. [Paris. 1835.] No. 1 in M.207.9

Bouichère, Émile.
Maëstro Griselli. Opéra-comique en un acte. Paroles de Armand Lafrique. Musique de Émile Bouichère. [Partition piano et chant. Paris.] Poulalion. [1895.] No. 2 in M.399.70

Bouilly, Jean Nicolas.
Cimarosa. Opéra comique. Musique de Nicolò de Malte [pseud.]. M.283.33
Les deux journées. Opéra comique, musique de Cherubini. M.363.8
Same. Der Wasserträger. Oper von L. Cherubini. M.224.10
The words are in both French and German.
Les deux nuits. Opéra. [Paroles de Scribe et Bouilly.] Musique de A. Boieldieu. M.281.3
The words are in French and German.
Fanchon das Leyermädchen. Vaudeville . . . componirt von Himmel. N. p. N. d. No. 3 in M.109a.1.4
Words only.
Une folie. Opéra. Musique de Méhul. M.310.23; etc.
Françoise de Foix. Opéra. Paroles de Bouilly & Dupaty. Musique . . . par H. Berton. M.271.10
Helene. Oper [von Révéroni Saint-Cyr et Bouilly]. Musik von Méhul. M.310.25
L'intrigue aux fenêtres. Opéra. Paroles de Bouilly & Dupaty. Composé . . . par Nicolo de Malthe [pseud.]. M.293.6
Les jeux floraux. Opéra. Musique de Léopold Aimon. M.251.14
Pierre le Grand. Comédie. Musique par Grétry. M.282.36
Le séjour militaire. Opéra comique. Musique de Mr. Auber. M.251.24
Valentine de Milan. Opéra. Musique de Méhul. M.273.23

Boulanger, Ernest Henri Alexandre.
Le diable à l'école. Opéra comique en 1 acte. Paroles de Scribe, musique de Ernest Boulanger. Partition piano [et chant]. Paris. Lemoine & cie. [1842.] No. 1 in M.281.7
Same. Ouverture à grand orchestre. Partition. Paris. Schonenberger. [1842?] No. 4 in M.353.17
Don Mucarade. Opéra-bouffe en 1 acte. Paroles de Michel Carré et Jules Barbier. Musique de Ernest Boulanger. Partition piano et chant. Paris. Escudier. [1875.] No. 1 in M.275.2
L'éventail. Opéra comique en 1 acte. Poème de Carré et Barbier. Musique de E. Boulanger. Accomp. de piano. Paris. Escudier. [1860.] No. 2 in M.275.2
L'hetman. Chœur à 4 voix d'hommes. [Paris. 186–?] No. 41 in M.392.3
La meunière Sans-Souci. Opérette en 1 acte. Paroles de M. Auguste Carré. Musique de M. Ernest Boulanger.

Boulanger, Ernest Henri Alexandre. *(Continued.)*
[Partition chant et piano.] Paris. 1863. [Magasin des demoiselles.] No. 7 in **M.301.2**
Marion. Opéra-comique en 1 acte. Paroles de A. Beaumont [pseud.]. Musique de Ernest Boulanger. [Partition chant & piano.] Paris. [185–? Magasin des demoiselles.] No. 5 in **M.265.14**
Les sabots de la marquise. Opéra comique en 1 acte, paroles de Michel Carré et Jules Barbier, musique de Ernest Boulanger. Partition piano et chant. Paris. Grus. [1854.] No. 1 in **M.368.30**
Le sac du couvent. Chœur à 4 voix d'hommes. [Paris. 186–?] No. 40 in **M.392.3**

Boulanger de Rivery. See **Boulenger de Rivery,** Claude François Félix.

Boulangère, La, a des écus. *Opera.* For the Music see **Offenbach.** For the Libretto see **Meilhac.**

Boule de neige. *Opera.* For the Music see **Offenbach.** For the Libretto see **Truinet.**

Boulenger de Rivery, Claude François Félix.
Recherches historiques et critiques sur quelques anciens spectacles, et particulièrement sur les mimes et sur les pantomimes. [Anon.] Paris. Méregot. 1751. **M.109b.16**

Boullard, Marius.
Nédel. Opérette en 1 acte. Paroles de la Csse. Lionel de Chabrillan. Musique de Marius Boullard. [Partition piano & chant.] Paris. Le Bailly. [1863.] No. 4 in **M.265.14**
Niniche. Pièce en 3 actes. Paroles de A. Hennequin & A. Millaud. Musique de Marius Boullard. Partition piano et chant. Paris. Bathlot. [1878.] **M.363.3**
La Roussotte. Pièce en 3 actes et un prologue. Paroles de H. Meilhac, L. Halévy et A. Millaud. Musique de Hervé [pseud.], Ch. Lecocq & M. Boullard. Partition piano et chant. Paris. Bathlot. [1881.] No. 1 in **M.276.26**

Boullon, L.
Un oncle de Carcassone. Opérette de L. Boullon, et A. Philibert [pseud.]. Musique de L. C. Desormes. No. 2 in **M.295.34**

Boult, Walter.
Louise, or the trials of love. Operetta. Composed by J. Bolingbroke Cooper. No. 2 in **M.291.1**

Boulvin, W., *editor.*
Auber. The crown diamonds. **M.237.20**

Boum! Servez chaud! . . . *Opera.* For the Music see **Villebichot.** For the Libretto see **Hermil.**

Boundy, Kate.
O Lord of hosts. Psalm lxxxiv (metrical version) set to the tune "Bedford" for 8 voices. [With variations and accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 15, pp. 70–76.) No. 9 in **M.195.2.15**

Bouquet, François.
La chanson du printemps. Opéra-comique. Musique de Mme. de Sainte-Croix. No. 1 in **M.321.17**

Bouquet, The. *Glee.* Coward, J. Ten glees. No. 1 in **M.236.18**

Bouquet, Le. *Opera.* For the Music see **Chaulier.** For the Libretto see **Dubron.**

Bouquet de l'Infante, Le. *Opera.* For the Music see **Boieldieu,** A. L. V. For the Libretto see **Planard.**

Bouquet de violettes, Le. *Opera.* For the Music see **Martinet,** A. For the Libretto see **Boucheron.**

Bouquetière, La. *Opera.* For the Music see **Adam,** Adolphe C. For the Libretto see **Lucas,** H. J. J.

Bouquetière. *Song.* L'Épine. Scènes et chansons. **M.158.42; etc.**

Bouquetière, La, du Château d'Eau. *Opera.* For the Music see **Lubomirski.** For the Libretto see **Roucoux.**

Bouquin de la Souche, J. P.
Le hanneton de la châtelaine. Excentricité musicale. Paroles de Lassouche [pseud.]. Musique de Georges Douay. No. 3 in **M.393.2**

Bourbonnaises, Les. *Quadrilles.* Louis, N. No. 19, 20 in **M.390.17**

Bourdeau, Émile.
Cours de musique vocale à l'usage des élèves du Collége Chaptal. Année 1–6. Paris. [187–?] 6 parts in 1 v. **M.205.5**

Bourdereau, L.
L'amour charlatan. Opérette de F. de Lange et L. Bourdereau. Musique de Henri Cellot. No. 2 in **M.275.32**
Le retour du mari. Opéretta, musique de Ch. Le Corbeiller. No. 4 in **M.266.1**

Bourdois, Achille.
Les dames de cœur volant, opéra bouffe. Paroles de Bourdois et Lapointe, musique de J. Erlanger. No. 3 in **M.368.31**

Bouře. *Opera.* For the Music see **Fibich.** For the Libretto see **Frida.**

Bourgault-Ducoudray, Louis Albert.
Adagio [for the organ. Edited by Philip Hale]. Boston. Schmidt. [1889.] No. 3 in **M.414.31**
La conjuration des fleurs. [Cantate. s. a. t. b. et choeur de femmes.] Partition chant & piano. Paris. Heugel. [188–?] No. 1 in **M.305.20**
Études sur la musique ecclésiastique grecque. Paris. Hachette & cie. 1877. No. 2 in **M.122.4**
Stabat Mater. Pour soli, s. a. t. b., chœurs et grand orgue, avec adjonction de violoncelles, contre-basses, harpes et trombones. Paris. Mackar. [1868.] No. 2 in **M.305.20**
Thamara. Opéra en 4 tableaux. Poème de Louis Gallet. Musique de L. A. Bourgault-Ducoudray. Partition chant & piano. Paris. Grus. 1892. **M.305.21**

Bourgeois, Émile.
Les infortunes de Sir Edward. Opérette en 1 acte de Félix de Lange. Musique de Émile Bourgeois. [Partition chant et piano.] Paris. Lemoine. [187–?] No. 2 in **M.275.1**
Mam'zelle Mariette. Opérette en 1 acte. Paroles de Mr. Avrèle. Musique de Émile Bourgeois. [Partition piano et chant.] Paris. Lemoine. [187–?] No. 3 in **M.275.1**

Bourgeois, Louis.
All people that on earth do dwell. Psalm. Harmonized by Claud Lejeune. (*In* Hullah. Part music. Sacred. Vol. 2, pp. 90, 91.) No. 31 in **M.157.28.2**

Bourgeois, Thomas Louis.
L'Amour musicien. Cantate françoise à voix seule avec simphonie. [Partition.] Paris. Boivin. 1744. No. 3 in **M.281.18**
Le combat d'Anacréon contre l'Amour. Cantate françoise à voix seule avec symphonie. [Partition.] Paris. Boivin. 1744. No. 4 in **M.281.18**

Bourgeois de Calais, Le. *Opera.* For the Music see **Messager.** For the Libretto see **Dubreuil,** E.

Bourgeois gentilhomme, Le. *Opera.* For the Music see **Lully.** For the Libretto see **Molière.**

Bourges, Jean Maurice.
Beata Genovefa, oratorio. Paroles et musique de Maurice Bourges. [Pianoforte accomp.] Paris. Lissarrague. [188–?] No. 1 in **M.153.7**
La belle Madelon. [Chanson, s. Accomp. de piano.] (*In* Album de chant. Pp. 4, 5.) No. 1 in **M.202.28**
Le choix d'une amie. Opéra comique en 1 acte. Paroles & musique de Maurice Bourges. [Accomp. de piano.] Paris. Lissarrague. [188–? Œuvres posthumes.] **M.275.4**
Herminie chez les bergers. Choeur [s. s. t. b.]. Paroles et musique de Maurice Bourges. Accomp. de piano. Paris. O'Kelly. [186–?] No. 2 in **M.275.3**
Messe à quatre voix. Paris. O'Kelly. [188–?] No. 2 in **M.153.7**
Moïse sur le Nil, oratorio français. Paroles et musique de M. Bourges. [Pianoforte accomp.] Paris. Lissarrague. [188–?] **M.153.6**
Sultana. Opéra comique en 1 acte, paroles de MM. Édouard Monnais et De Forges [pseud.]. Musique de Maurice Bourges. Partition chant et piano. 2e édition. Paris. Brandus & Dufour. [1846?] No. 1 in **M.275.3**

Bourges, Jean Maurice, *translator.*
Weber, C. M. F. E. von. [Euryanthe.] **M.326.17**
—— Obéron. **M.328.34**

Bourget, Ernest.
Les deux pêcheurs. Bouffonerie musicale. Paroles de Dupeuty et Bourget. Musique de J. Offenbach. No. 2 in **M.368.26**

Bourget, Ernst. *(Continued.)*
La leçon de chant électro-magnétique. Bouffonnerie musicale. Musique de J. Offenbach. No. 2 in M.293.10
La polka des sabots. Opérette, paroles de Dupeuty et E. Bourget, musique de A. Varney. No. 1 in M.325.12
Tromb-al-ca-zar, ou les criminels dramatiques. Bouffonnerie musicale. Paroles de Ch. Dupeuty, et E. Bourget. Musique de J. Offenbach. No. 11 in M.368.24

Bourguignonnes, Les. *Opera.* For the Music see **Deffès.** For the Libretto see **Meilhac.**

Bourguignons, Les. *Song.* Vaucorbeil. Mélodies. M.213.25

Bourne, C. E.
The great composers, or stories of the lives of eminent musicians. London. Swan Sonnenschein & Co. [1887.] Portraits. Plates. M.108.33

Bourotte, Mélanie.
Incognito. Opérette. Musique de Th. Semet. No. 1 in M.322.16

Bourrée fantasque. *For pianoforte.* Chabrier. M.356.3

Bourse, La, ou la vie! *Opera.* For the Music see **Manry.** For the Libretto see **Galoppe d'Onquaire.**

Bousquet, Charles.
Rosa la rose. Opérette. Musique de Charles Poisot. No. 2 in M.277.20

Bousquet, Georges.
Tabarin. Opéra comique en 2 actes, poëme de MM. Alboize et Andrel. Musique de Georges Bousquet. Partition piano et chant. Paris. Grus. [1852.] M.275.5
La vendetta. Scène lyrique de M. le Comte de Pastoret . . . mis en musique par Georges Bousquet. [Partition.] Paris. Meissonnier. [1838?] No. 1 in M.391.34

Boussagol, Émile.
Le sabre enchanté. Opéra-comique en 1 acte. Paroles de Bertol-Graivil [pseud.]. Musique de Émile Boussagol. Partition piano et chant. Paris. Bathlot & Joubert. [1894.] No. 2 in M.302.15

Boutade. *For pianoforte.* Pessard. No. 6 in M.334.1

Bouteiller, Guillaume.
Héro et Léandre. Cantate [pour une voix, s.]. Paroles de J. B. de S. Victor. Musique de G. Bouteiller. [Partition.] On a ajouté un accomp. de piano au dessous de la partition. Paris. Nadermann. [1806.] No. 1 in M.281.8
Stabat Mater. [For s. t. b. with orchestra.] Manuscript. [181–?] No. 5 in M.120.18
This work is incomplete, having the first movement only.

Boutet de Monvel, Jacques Marie.
Alexis et Justine, comédie lyrique. [Musique] par M. Dezède. M.252.33
Ambroise, ou voilà ma journée. Comédie. Musique par N. Dalayrac. M.252.6; etc.
Blaise et Babet, ou la suitte des Trois fermiers. Comédie. Musique par M. D. Z. [Dezède]. M.252.34
L'erreur d'un moment, ou la suite de Julie. Musique par M. D. Z. [Dezède]. M.252.32
Julie. Comédie. Musique par M. D. Z. [Dezède]. M.252.35
Philippe et Georgette. Comédie. Musique par le Citoyen Dalayrac. M.252.13
Raoul Sire de Créqui. Comédie. Musique par N. Dalayrac. M.252.17
Sargines, ou l'élève de l'amour. Comédie. Mise en musique par M. Dal * * * [Dalayrac]. M.252.4
Les trois fermiers. Comédie. Mise en musique par Mr. D. Z. [Dezède]. M.252.36

Bouton, Numa.
Cromwell et Charles II. Opéra en deux actes. Paroles de Isidore Lolliot. Musique de Anatole Olivier et Numa Bouton. Réduit au piano [et chant] par Rekel (J. Roeckel ainé). Paris. Colombier. [1867.] M.382.59

Bouton d'or. *Opera.* For the Music see **Pierné.** For the Libretto see **Carré, M.**

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The Americans. A comic opera in three acts . . . written by S. I. Arnold, Esq., the music composed by M. P. King & Mr. Braham. [Accomp. for piano.] London. Goulding, D'Almaine, Potter & Co. [181–?] M.380.50
The beautiful maid, a ballad [T.] in the opera of The cabinet. [Accomp. for pianoforte.] London. Dale. [18—?] No. 31 in M.237.7

Braham, John. *(Continued.)*
The cabinet. A comic opera . . . The words by T. Dibdin. The music by Reeve, Davy, Moor[e]head & Braham. [Accomp. for pianoforte.] London. Dale. [1802.] No. 2 in M.251.3
The Devil's bridge, an operatic romance in 3 acts . . . written by S. I. Arnold. The music composed & arranged for the pianoforte, by C. E. Horn and Mr. Braham. London. Goulding, D'Almaine, Potter & Co. [1812.] No. 2 in M.391.64
The English fleet in 1342. Comic opera . . . Arranged for the piano forte by D. Corri. The words by T. Dibdin. London. Corri & Co. [1802?] No. 3 in M.251.4
[False alarms.] Braham's music in the opera False alarms, or my cousin [by James Kenney]. Arranged for the piano forte by the author. London. Preston. [1807.] No. 2 in M.391.54
[Narensky.] Mr Braham's music, in the favorite serio comic opera of Narensky, or the road to Yaroslaf, . . . Arranged with an accompaniment for the pianoforte by the author. London. Goulding, D'Almaine, Potter & Co. [1809?] No. 1 in M.396.17
The paragraph, a musical drama. Composed & selected by Mr. Braham, and arranged for the piano forte by D. Corri. Written by Prince Hoare. London. Corri & Co. [1804.] No. 4 in M.391.65
Said a smile to a tear. Celebrated piano forte song . . . in the opera False alarms. [T. with pianoforte accomp.] London. Goulding, Phipps, D'Almaine & Co. [1808?] No. 41 in M.384.48
Thirty thousand, or who's the richest? A comic opera . . . The words by T. Dibdin. The music by Reeve, Davy & Braham . . . [Accomp. for pianoforte.] London. Dale. [1804.] No. 3 in M.251.3

Brahms, Johannes.
Akademische Fest-Ouvertüre für grosses Orchester. Op. 80. Partitur. Berlin. Simrock. 1881. No. 1 in M.346.39
Ave Maria. Für weiblichen Chor mit Orchester- od. Orgel-Begleitung. Op. 12. Für Orgel von Theodor Kirchner. Leipzig. Rieter-Biedermann. [186–?] No. 2 in M.414.32
Same. Clavierauszug. Winterthur. No. 7 in M.260.10.7
Concert für das Pianoforte [No. 1, D moll] mit Begleitung des Orchesters. Op. 15. Partitur. Leipzig. Rieter-Biedermann. 1875. M.346.36
Concert für Violine mit Begleitung des Orchesters. Op. 77. Partitur. Berlin. Simrock. 1879. M.346.38
Same. Clavier-Auszug. No. 2 in M.351.5
Concert für Violine und Violoncell mit Orchester. Op. 102. Partitur. Berlin. Simrock. 1888. M.404.71
Concert (No. 2, B dur) für Pianoforte mit Begleitung des Orchesters. Op. 83. Partitur. Berlin. Simrock. 1882. M.351.8
Same. Bearbeitung für 2 Pianoforte. No. 2 in M.332.6
Deutsche Volkslieder. Mit Clavier-Begleitung. Ausgabe für hohe Stimme. Berlin. Simrock. 1894. 7 v. in 1. No. 9–15 in M.380.40.3
Contents.—1. Sagt' mir, o schönste Schäf'rin mein.—Erlaube mir, fein's Mädchen.— Gar lieblich hat sich gesellet.— Guten Abend.— Die Sonne scheint nicht mehr.—Da unten im Thale.—Gunhilde. 2. Ach, englische Schäferin. — Es war eine schöne Jüdin. — Es ritt ein Ritter. — Jungfräulein, soll ich mit euch gehn. — Feinsliebchen, du sollst. — Wach' auf, mein Hort. — Maria ging aus wandern. 3. Schwesterlein. — Wach' auf, mein' Herzensschöne. — Ach Gott, wie weh thut scheiden. — So wünsch' ich ihr ein' gute Nacht. — Nur ein Gesicht auf Erden lebt. — Schönster Schatz, mein Engel. — Es ging ein Maidlein zarte. 4. Wo gehst du hin, du Stolze? — Der Reiter. — Mir ist ein schön's, braun's Maidelein. — Mein Mädel hat einen Rosenmund. — Ach, könnt' ich diesen Abend. — Ich stand auf hohem Berge. — Es reit' ein Herr und auch sein Knecht. 5. Es war ein Markgraf über'm Rhein. — All' mein' Gedanken.— Dort in den Weiden.— So will ich frisch und fröhlich sein. — Och Moder, ich well en Ding han. — We kumm' ich dann de Poots eren? — Soll sich der Mond nicht heller scheinen? 6. Es wohnet ein Fiedler.— Du mein einzig Licht.— Des Abends kann ich nicht schlafen gehn. — Schöner Augen schöne Strahlen. — Ich weiss mir'n Maidlein, hübsch und fein. — Es steht ein' Lind'. — In stiller Nacht. 7. (Für Vorsänger und kleinen Chor.) — Es stunden drei Rosen auf einem Zweig. — Dem Himmel will ich klagen. — Es sass ein schneeweiss' Vögelein. — Es war einmal ein Zimmergesell. — Es ging sich uns're Frauen. — Nachtigall, sag', was für Grüss'. — Verstohlen geht der Mond auf.
Vol. 7 is for low voice.

Brahms, Johannes. *(Continued.)*

Deutsche Volkslieder für vierstimmigen Chor. Heft 2. Leipzig. Rieter-Biedermann. [1868?] No. 3 in **M.204.7**
Contents. — In stiller Nacht. — Abschiedslied. — Der todte Knabe. —Die Wollust in den Mayen. — Morgengesang. — Schnitter Tod. — Der englische Jäger.

Ein deutsches Requiem, nach Worten der heil. Schrift, für Soli [S. BAR.], Chor und Orchester (Orgel ad libitum) componirt von Johannes Brahms. Op. 45. [Partitur.] Leipzig. Rieter-Biedermann. [188–?] **M.202.11**

Same. [Clavierauszug.] **M.270.15**

13 Canons für Frauenstimmen. Op. 113. Leipzig. Peters. [1889?] No. 6 in **M.194.5**
Contents. — Göttlicher Morpheus, vierstimmig. — Grausam erweiset sich Amor, dreistimmig. — Sitzt a schöns Vögerl, vierstimmig. — Schlaf', Kindlein, dreistimmig. — Wille, wille, will, vierstimmig. — So lange Schönheit wird bestehn, vierstimmig. — Wenn die Klänge, vierstimmig. — Ein Gems auf dem Stein, vierstimmig. — An's Auge des Liebsten, vierstimmig. — Leise Töne der Brust, vierstimmig. — Ich weiss nicht was im Hain, vierstimmig. — Wenn Kummer hätte zu tödten, dreistimmig. — Einförmig ist der Liebe Gram, sechsstimmig.

Four trios for female voices, with accomp. of 2 horns and harp [or pianoforte]. Op. 17. London. Novello, Ewer & Co. [187–?] No. 2 in **M.204.7**
Contents. — Whene'er the sounding harp. — Come away, Death. — The gardener. — The death of Trenar.

Fuge. (As moll.) Für die Orgel. Leipzig. Breitkopf & Härtel. [1864.] No. 1 in **M.414.32**

Fünf Gedichte für eine Stimme mit Begleitung des Pianoforte. Op. 19. Ausgabe für hohe Stimme. Berlin. Simrock. [189–?] No. 5 in **M.380.40.1**
Contents. — Der Kuss. — Scheiden und Meiden. — In der Ferne. — Der Schmied. — An eine Aeolsharfe.
The words are in German and English.

Fünf Gesänge für eine Stimme. Ausgabe für hohe Stimme. Op. 69. Heft 1. Berlin. Simrock. [1877.] No. 4 in **M.380.40.2**
Contents. — Klage: Ach mir fehlt. — Klage: O Felsen. — Abschied. — Des liebsten Schwur. — Tambourliedchen.

Fünf Gesänge für eine Stimme mit Begleitung des Pianoforte. Op. 71. [With] English versions. Für hohe Stimme. Berlin. Simrock. [1877.] No. 7 in **M.380.40.2**
Contents. — Es liebt sich so lieblich. — An den Mond. — Geheimniss. — Willst du dass ich geh? — Minnelied.

Fünf Gesänge für eine Stimme mit Begleitung des Pianoforte. Op. 72. English versions. Für hohe Stimme. Berlin. Simrock. [1877.] No. 8 in **M.380.40.2**
Contents. — Alte Liebe. — Sommerfäden. — O kühler Wald. — Verzagen. — Unüberwindlich.

Fünf Lieder [für eine Stimme] mit Begleitung des Pianoforte. Op. 47. Berlin. Simrock. [1868.] No. 10 in **M.380.40.1**
Contents. — Botschaft. — Liebesgluth. — Sonntag. — O liebliche Wangen. — Die Liebende schreibt.
The words are in German and English.

Fünf Lieder [für eine Stimme] mit Begleitung des Pianoforte. Op. 49. Berlin. Simrock. [1868.] No. 12 in **M.380.40.1**
Contents. — Am Sonntag Morgen. — An ein Veilchen. — Sehnsucht. — Wiegenlied. — Abenddämmerung.

Fünf Lieder für eine Stimme mit Begleitung des Pianoforte. Op. 106. Berlin. Simrock. 1889. No. 4 in **M.380.40.3**
Contents. — Ständchen. — Auf dem See. — Es hing der Reiff. — Meine Lieder. — Ein Wanderer.

Fünf Lieder für eine Singstimme, mit Begleitung des Pianoforte. Op. 107. Ausgabe für hohe Stimme. Berlin. Simrock. 1898. No. 5 in **M.380.40.3**
Contents. — An die Stolze. — Salamander. — Das Mädchen spricht. — Maienkätzchen. — Mädchenlied.

Fünf Lieder für eine tiefere Stimme, . . . mit Begleitung des Pianoforte. Op. 105. English version. Berlin. Simrock. [1886.] No. 3 in **M.380.40.3**
Contents. — Wie Melodien zieht es mir. — Immer leiser wird mein Schlummer. — Klage: Feinsliebchen trau' du. — Auf dem Kirchhofe. — Verrath.
The words are in German and English.

Fünf Lieder für tiefe Stimme mit Begleitung des Pianoforte. Op. 94. Berlin. Simrock. [1884.] No. 12 in **M.380.40.2**
Contents. — Mit vierzig Jahren. — Steig' auf, geliebter Schatten. — Mein Herz ist schwer. — Sapphische Ode. — Kein Haus, keine Heimath.
The words are in German and English.

Brahms, Johannes. *(Continued.)*

Fünf Lieder für vierstimmigen Männerchor. Op. 41. Leipzig. Rieter-Biedermann. [1871?] No. 19 in **M.392.5**
Contents. — Ich schwing' mein Horn in's Jammerthal. — Freiwillige he! — Geleit. — Marschiren. — Gebt Acht.

Gesang der Parzen von Goethe für sechsstimmigen Chor [S. A. A. T. B. B.] und Orchester. Op. 89. Clavier-Auszug. Berlin. Simrock. 1883. No. 4 in **M.194.5**
The words are in German and English.

Italian barcarolle. [Part-song, T. T. B. B.] (*In* The Osgood collection of part-songs. Vol 1, pp. 101, 102.) **M.193.23.1**

Liebeslieder. Songs of love. Walzer für das Pianoforte zu vier Händen (und Gesang ad lib.). Berlin. Simrock. [187–?] No. 1 in **M.270.14**
The words are from Daumer's Polydora, in German and English.

[Liebeslieder.] Neue Liebeslieder. New songs of love. Translated [from the German of Daumer] by Mrs. Natalia Macfarren. Walzer für 4 Singstimmen und Pianoforte zu 4 Händen. Berlin. Simrock. 1875. No. 2 in **M.270.14**

Das Lied vom Herrn von Falkenstein, . . . für eine Singstimme mit Begleitung des Pianoforte von Johannes Brahms. Op. 43, No. 4. Für Männerchor und Orchester bearbeitet von Richard Heuberger. Partitur. Leipzig. Rieter-Biedermann. 1879. No. 15 in **M.212.3**

Lieder und Gesänge von G. F. Daumer für eine Singstimme mit Begleitung des Pianoforte. Op. 57. Englische Übersetzung . . . Für hohe Stimme. Leipzig. Rieter-Biedermann. [1871.] 2 v. in 1. No. 1 in **M.380.40.2**
Contents. — 1. Von waldbekränzter Höhe. — Wenn du nur zuweilen. — Es träumte mir. — Ach, wende diesen Blick. 2. In meiner Nächte. — Strahlt zuweilen. — Die Schnur die Perl' an Perle. — Unbewegte laue Luft.

Lieder u. Gesänge von Aug. v. Platen und G. F. Daumer in Musik gesetzt für eine Singstimme mit Begleitung des Pianoforte von Johannes Brahms. Op. 32. Leipzig. Rieter-Biedermann. [188–?] 2 v. in 1. No. 6 in **M.380.40.1**
Contents. — 1. Wie rafft ich mich. — Nicht mehr zu dir zu gehen. — Ich schleich' umher.—Der Strom der neben mir verrauschte. 2. Wehe, so willst du mich wieder. — Du sprichst. — Bitteres zu sagen. — So stehn wir. — Wie bist du, meine Königin.
The words are in German and English.

Lieder und Gesänge für eine Singstimme mit Begleitung des Pianoforte. Op. 58. Englische Übersetzung. Für hohe Stimme. Leipzig. Rieter-Biedermann. [1871.] 2 v. in 1. No. 2 in **M.380.40.2**
Contents. — 1. Blinde Kuh. — Während des Regens. — Die Spröde. — O komme, holde Sommernacht. 2. Schwermuth. — In der Gasse. — Vorüber. — Serenade.

Lieder und Gesänge . . . für eine Singstimme mit Begleitung des Pianoforte. Op. 59. Englische Übersetzung. Für hohe Stimme. Leipzig. Rieter-Biedermann. 1874. 2 v. in 1. No. 3 in **M.380.40.2**
Contents. — 1. Dämmrung senkte sich von oben. — Auf dem See. — Regenlied. — Nachklang. 2. Agnes. — Eine gute, gute Nacht. — Mein wundes Herz. — Dein blaues Aug.

Lieder und Romanzen für eine Singstimme mit Begleitung des Pianoforte. Op. 14. Leipzig. Rieter-Biedermann. [1861.] No. 4 in **M.380.40.1**
Contents. — Vor dem Fenster. — Vom verwundeten Knaben. — Murray's Ermordung. — Ein Sonnett. — Trennung. — Gang zur Liebsten. — Ständchen (Gut Nacht). — Sehnsucht (Mein Schatz ist nicht da).

Lord, how long shall I be out of Thy remembrance? [S. S. A. Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 4 in **M.157.16**
Also to be found in Novello's Collection of trios, etc.

Marienlieder für gemischten Chor. Op. 22, Heft 1. Leipzig. Rieter-Biedermann. [1865?] No. 4 in **M.204.7**
Contents. — Der englische Gruss. — Maria's Wallfahrt.

Mondnacht . . . für eine mittlere Singstimme, mit Begleitung des Pianoforte. Neue Ausgabe. Für hohe Stimme. Berlin. Raabe & Plothow. [1886?] No. 7 in **M.380.40.3**

Nänie von Friedrich Schiller, für Chor und Orchester (Harfe ad libitum) von Johannes Brahms. Op. 82. [Partitur.] Leipzig. Peters. 1882. No. 5 in **M.332.6**

Quartett, C moll, für Pianoforte, Violine, Bratsche und Violoncell. Op. 60. [Partitur und Stimmen.] Berlin. Simrock. 1875. No. 2 in **M.356.2**

Brahms, Johannes. *(Continued.)*

Quartett (in B dur, Nº. 3) für 2 Violinen, Bratsche und Violoncell. Op. 67. Partitur. Berlin. Simrock. 1876. No. 3 in M.346.40

Quatuor (en la maj.) pour piano, violon, alto et violoncelle. Op. 26. [Partition.] Paris. Maho. [186–?] M.351.3

Same. [Parties des instruments à cordes.] 3 v. No. 2 in M.211.6.1, 3, 4

Quatuor (sol min.) pour piano, violon, alto et violoncelle. Op. 25. [Partition.] Paris. Maho. [186–?] M.351.2

Same. [Parties des instruments à cordes.] 3 v. No. 1 in M.211.6.1, 3, 4

Quintett für Clarinette (oder Bratsche), 2 Violine, Bratsche und Violoncell. Op. 115. Partitur. Berlin. Simrock. 1892. No. 2 in M.346.41

Quintett für Pianoforte, zwei Violinen, Viola und Violoncell. Op. 34. Partitur. Leipzig. Rieter-Biedermann. [1868?] No. 1 in M.211.5.1

Same. [Stimmen.] 4 v. No. 3 in M.211.6.1–4

Quintett für 2 Violinen, 2 Bratschen und Violoncell. Op. 88. Partitur. Berlin. Simrock. 1883. No. 4 in M.346.40

Quintett, Zweites (G dur), für 2 Violinen, 2 Bratschen und Violoncell. Op. 111. Partitur. Berlin. Simrock. 1891. No. 1 in M.346.41

The refusal [Männerchor]. Cincinnati. J. Church Co. [1888.] No. 48 in M.392.3

Rhapsodie. (Fragment aus Göthes Harzreise im Winter.) Translated into English by R. H. Benson. Für eine Altstimme, Männerchor und Orchester componirt von Johannes Brahms. Clavier-Auszug. Berlin. Simrock. [187–?] No. 2 in M.270.16

Rinaldo. Cantate von Goethe, für Tenor-Solo, Männer-Chor und Orchester componirt von Johannes Brahms. Clavier-Auszug. Berlin. Simrock. [1869.] No. 1 in M.270.16

Same. English version by J. Powell Metcalfe. Op. 50. Clavier-Auszug. Berlin. Simrock. 1869. No. 1 in M.392.43

Romanzen [No. 7–15] aus L. Tieck's Magelone für eine Singstimme mit Pianoforte. Op. 33. Heft 3–5. [Für hohe Stimme.] Leipzig. Rieter-Biedermann. 1875. 3 v. in 1. No. 8–10 in M.380.40.1
The words are in German and English.

Same. 6 Romances from Tieck's Magelone. [For T. with accomp. for pianoforte.] London. Augener & Co. [1890?] No. 3 in M.194.5

Schicksalslied. Song of Fate. Von Friedrich Hölderlin, translated into English by Mrs. Natalia Macfarren, für Chor und Orchester. Op. 54. Partitur. Berlin. Simrock. [1871?] No. 1 in M.333.9

Same. A song of destiny (Schicksalslied). Translated from the German of Friedrich Hölderlin by J. Troutbeck. [Accomp. for pianoforte.] Op. 54. London. Novello, Ewer & Co. [187–?] No. 1 in M.204.7

Sechs Gesänge für eine Singstimme mit Begleitung des Pianoforte. Op. 7. Ausgabe für eine hohe Stimme. Berlin. Simrock. [188–?] No. 3 in M.380.40.1
Contents. — Treue Liebe. — Parole. — Anklänge. — Volkslied (Die Schwälbe ziehet fort). — Die Trauernde. — Heimkehr.
The words are in German and English.

Sechs Gesänge für eine Sopran- oder Tenor-Stimme mit Begleitung des Pianoforte. Op. 6. Leipzig. Senff. [190–?] No. 2 in M.380.40.1
Contents. — Spanisches Lied. — Der Frühling. — Nachwirkung. — Juchhe! — Wie die Wolke. — Nachtigallenschwingen.

Sechs Gesänge für eine Stimme mit Begleitung des Pianoforte. Op. 3. Ausgabe für hohe Stimme. Berlin. Simrock. [189–?] No. 1 in M.380.40.1
Contents. — Liebestreu. — Liebe und Frühling (No. 1). — Liebe und Frühling (No. 2). — Lied: Weit über das Feld . . . — In der Fremde. — Lied: Lindes Rauschen in den Wipfeln.
The words are in German and English.

Sechs Lieder für eine tiefere Stimme mit Begleitung des Pianoforte. Op. 86. Berlin. Simrock. 1882. No. 11 in M.380.40.2
Contents. — Therese. — Feldeinsamkeit. — Nachtwandler. — Über die Haide. — Versunken. — Todessehnen.
The words are in German and English.

Brahms, Johannes. *(Continued.)*

Sechs Lieder für eine Stimme mit Begleitung des Pianoforte. Op. 85. English versions. Für hohe Stimme. Berlin. Simrock. [1882.] No. 9 in M.380.40.2
Contents. — Sommerabend. — Mondenschein. — Mädchenlied. — Ade. — Frühlingslied. — In Waldeseinsamkeit.

Sechs Lieder für eine Stimme mit Begleitung des Pianoforte. Op. 97. Ausgabe für hohe Stimme. [Englische Übersetzung.] Berlin. Simrock. [1886.] No. 2 in M.380.40.3
Contents. — Nachtigall. — Auf dem Schiffe. — Entführung. — Dort in den Weiden. — Komm bald. — Trennung.
The words are in German and English.

Serenade, D dur, für grosses Orchester. Op. 11. Partitur. Leipzig. Breitkopf & Härtel. [1861?] M.346.37

Serenade für kleines Orchester. Op. 16. Neue Ausgabe. Partitur. Berlin. Simrock. [186–?] No. 1 in M.332.6

Sextett [B dur] für 2 Violinen, 2 Violen und 2 Violoncelli. Op. 18. Partitur. Bonn. Simrock. [186–?] No. 1 in M.346.42

Sextett [G dur] für 2 Violinen, 2 Violen und 2 Violoncelli. Op. 36. Partitur. Bonn. Simrock. [187–?] No. 2 in M.346.42

Sieben Lieder [für eine Stimme] mit Begleitung des Pianoforte. Op. 48. Berlin. Simrock. [1868.] No. 11 in M.380.40.1
Contents. — Der Gang zum Liebchen. — Der Überläufer. — Liebesklage des Mädchens. — Gold überwiegt die Liebe. — Trost in Thränen. — Vergangen ist mir Glück und Heil. — Herbstgefühl.
The words are in German and English.

Sieben Lieder für eine Stimme mit Begleitung des Pianoforte. Op. 95. Für tiefe Stimme. Berlin. Simrock. [1884.] No. 13 in M.380.40.2
Contents. — Das Mädchen. — Bei dir sind meine Gedanken. — Beim Abschied. — Der Jäger. — Vorschneller Schwur. — Mädchenlied. — Schön war, das ich dir weihte.
The words are in German and English.

7 Lieder für gemischten Chor. Op. 62. Berlin. Simrock. 1874. No. 5 in M.204.7
Contents. — Rosmarin. — Von alten Liebesliedern. — Waldesnacht. — „Dein Herzlein mild." — „All' meine Herzgedanken." — „Es geht ein Wehen." — „Vergangen ist mir Glück und Heil."

Sonate [Erste, G dur] für Pianoforte und Violine. Op. 78. [Partitur und Violine-Stimme.] Berlin. Simrock. 1880. No. 1 in M.356.1

Sonate, Zweite (A dur), für Pianoforte und Violine. Op. 100. [Partitur und Violine-Stimme.] Berlin. Simrock. 1887. No. 2 in M.356.1

Sonate, Dritte (D moll), für Pianoforte und Violine. Op. 108. [Partitur und Violine-Stimme.] Berlin. Simrock. 1889. No. 3 in M.356.1

Sonate pour piano et violoncelle. Op. 38. [Partition.] Paris. Maho. [186–?] No. 1 in M.210.13

Same. [Partie de violoncelle.] No. 1 in M.210.14

Sonate, Zweite (F dur), für Pianoforte und Violoncell. Op. 99. [Partitur und Violoncell Stimme.] Berlin. Simrock. [188–?] 2 parts in 1 v. No. 1 in M.404.41

A song of destiny. See his Schicksalslied.

Symphonie (C moll) für grosses Orchester. Op. 68. Partitur. Berlin. Simrock. 1877. M.351.4

Symphonie, Zweite (D dur), für grosses Orchester. Op. 73. Partitur. Berlin. Simrock. 1878. No. 1 in M.351.5

Symphonie, Dritte (F dur), für grosses Orchester. Op. 90. Partitur. Berlin. Simrock. 1884. M.351.6

Symphonie, Vierte (E moll), für grosses Orchester. Op. 98. Partitur. Berlin. Simrock. 1886. M.351.7

Tragische Ouvertüre für Orchester. Op. 81. Partitur. Berlin. Simrock. 1881. No. 2 in M.346.39

Trio (A-moll) für Pianoforte, Clarinette (oder Bratsche) und Violoncell. Op. 114. [Partitur und Stimmen.] Berlin. Simrock. 1892. 4 parts in 1 v. No. 1 in M.351.10

Trio [C dur] für Pianoforte, Violine und Violoncell. Op. 87. [Partitur und Stimmen.] Berlin. Simrock. 1883. 3 parts in 1 v. No. 1 in M.351.9

Trio (C moll) für Pianoforte, Violine und Violoncell. Op. 101. [Partitur und Stimmen.] Berlin. Simrock. 1887. 3 parts in 1 v. No. 2 in M.351.9

Trio [Es dur] pour piano, violon et cor (ou violoncelle). Op. 40. [Partition.] Paris. Maho. [187–?] No. 8 in M.211.3.1

Brahms, Johannes. *(Continued.)*

Same. [Parties, violon et cor.] 2 v. No. 8 in **M.211.4.1, 2**

Trio [H dur] pour piano, violon et violoncelle. Op. 8. [Partitur.] Paris. Maho. [185–?] No. 7 in **M.211.3.1**

Same. Trio (H dur) für Pianoforte, Violine und Violoncell. Op. 8. Neue Ausgabe. [Partitur und Stimmen.] Berlin. Simrock. 1891. [Neuere Werke für Kammermusik.] No. 1 in **M.356.2**

Same. [Parties, violon et violoncelle.] 2 v. No. 7 in **M.211.4.1, 2**

Triumphlied (Offenb. Joh. Cap. 19.) für achtstimmigen Chor [S. S. A. A. T. T. B. B.] u. Orchester (Orgel ad lib.). Clavierauszug. Berlin. Simrock. 1872. No. 3 in **M.270.14**; No. 5 in **M.194.5**

Ungarische Tänze. [No. 1–3.] Partitur. Berlin. Simrock. [1873?] No. 1 in **M.346.35**
In the Thematic catalogue of Brahms's works these dances are numbered 1, 3. 10.

Same. Zwei Ungarische Tänze, für Orchester bearbeitet von Albert Parlow. (No. 5 u. 6 der Original-Ausgabe.) Partitur. Berlin. Simrock. 1876. No. 2 in **M.346.35**

Same. Für grosses Orchester. Heft 3. (No. 11–16.) Bearbeitet von Albert Parlow. Partitur. Berlin. Simrock. 1881. No. 3 in **M.346.35**

Same. Heft 4. [No. 17–21.) Bearbeitet von Albert Parlow. Partitur. Berlin. Simrock. 1881. No. 4 in **M.346.35**

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Contents. — Denn es gehet. — Ich wandte mich. — O Tod, o Tod. — Wenn ich mit Menschen.

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Contents. — Von ewiger Liebe. — Die Mainacht. — Ich schell' mein Horn in's Jammerthal. — Das Lied vom Herrn von Falkenstein.
The words are in German and English.

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Contents. — Vom Strande. — Über die See. — Salome. — Mädchenfluch.

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Contents. — Der Tod, das ist die kühle Nacht. — Wir wandelten. — Es schaun die Blumen. — Meerfahrt.
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Contents. — Gestillte Sehnsucht. — Geistliches Wiegenlied.
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The words are in German, English, and French.

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Contents. — Warum ist das Licht gegeben? — „O Heiland, reiss' die Himmel auf."

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Contents. — No. 1. C moll. — No. 2. A moll. No. 1, 2 in **M.346.40**

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Contents. — 1. Frisch, Krieger, schenk den Becher ein. — Schau her, mein Lieb'. — Da deine Schwüre all'. — O Charlie ist mein Liebling. 2. Noch denk' ich. — O wann kehrst du zurück. — Von allen Mädchen. — Noch einmal wecken Thränen bang.

Alcestis, nach J. G. von Herder's „Admetus' Haus" für Männerchor, Soli und Orchester componirt von C. Jos. Brambach. Clavier-Auszug. Leipzig. Kistner. [187–?] No. 2 in M.270.17

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Easter morning. [Part-song, T. T. B. B.] (*In* The Osgood collection of part-songs. Vol. 1, pp. 84–87.) M.193.23.1

Das Eleusische Fest, von Friedrich von Schiller, für Soli (s. und BAR.), Chor und Orchester componirt von C. Jos. Brambach. [Clavierauszug.] Bonn. Cohen. [186–?] No. 2 in M.270.18

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Velleda. Gedicht von Gustav Pfarrius, für Männerchor, Soli und Orchester componirt von C. Jos. Brambach. Op. 7. Neue veränderte Ausgabe. Clavier-Auszug. Mainz. Schott. [1864.] No. 5 in M.392.40; No. 1 in M.392.44

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Zwei Concertstücke für gemischten Chor mit Begleitung des Orchesters, oder des Pianoforte, componirt von C. Jos. Brambach. Op. 61. Leipzig. Kistner. [188–?] 2 parts in 1 v. No. 1, 2 in M.202.14
Contents. — 1. Morgensehnsucht, mit Begleitung des Orchesters. 2. Frühlingsmorgen. Clavierauszug.

Brambilla, Marietta.

L'allegro. Ballata [A. ou B. Accomp. de piano]. (*In* Fleurs d'Italie. Pp. 110–113.) No. 2 in M.364.10

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August Klughardt. Die Zerstörung Jerusalems, Oratorium. Erläutert von Adolf Brandt. Leipzig. Seemann. [1899? Der Musikführer.] No. 5 in **M.217.12.7**

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Bratsch, Johann Georg. *(Continued.)*
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Bratton, John W.
The man from China. A musical comedy. Book & lyrics by Paul West. Music by John W. Bratton. Vocal score [with piano accomp.]. New York. Witmark. 1904. **M.397.10**
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Monsieur Abélard. Opérette en 1 acte. Paroles de Gaston Bonnefont. Musique de Jules Brault. [Partition chant et piano.] Paris. Dupont. [189–?] No. 3 in **M.393.6**

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Mueller, A. *1801–1886.* [Lumpaci vagabundus.] No. 2 in **M.320.29**

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Braut von Cypern, Die. *Opera.* For the Music see **Kulenkampf,** G. For the Libretto see **Putlitz,** C.

Braut von Kynast, Die. *Opera.* For the Music see **Litolff.** For the Libretto see **Fischer,** F.

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Schumann, R. A. No. 2 in **M.344.18**

Brautgang, Der. *Opera.* For the Music see **Oelsner.** For the Libretto see **Ewald,** O.

Brautgesang. *Part-song.* Schumann, R. A. Romanzen u. Balladen für Chorgesang. No. 16 in **M.158.21**; **etc.**

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Brauthymne. *Cantata.* For the Music see **Zopff.** For the Libretto see **Uhland.**

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Brautmarkt, Der, zu Hira. *Opera.* For the Music see **Zepler.** For the Libretto see **Cohn.**

Brave Grenadier, Der. *Part-song.*
Abt, F. Fünf Gesänge. No. 4 in M.392.39
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Bravo, Le. *Opera.* For the Music see **Marliani;** also **Salvayre.** For the Libretto see **Berettoni;** also **Blavet.**

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Handel: his life, personal and professional. London. Ward & Co. 1857. M.109.9

Brazen serpent, The. *Cantata.* For the Music see **Naylor.**

Bread of the world. *Anthem.* Buck, D. No. 11 in M.290.11
Porter, W. T. No. 23 in M.203.28

Break, break, break. *Part-song.*
Macfarren, G. A. No. 2 in M.195.1.2
Wiske. No. 24 in M.392.27

Break forth into joy. *Anthem.*
Palestrina. No. 10 in M.233.25.1
Prentice. No. 14 in M.195.2.4
Sewell, J. No. 17 in M.190.7
Smith, W. S. No. 51 in M.158.19

Breaking the spell. *Opera.* For the Music see **Offenbach.** For the Libretto see **Farnie.**

Breaking thro' the silence. *Part-song.* Abt, F. No. 26 in M.157.17.3

Breathe, my harp. *Quartet.* Bishop, H. R. No. 37 in M.235.22; etc.

Breathe soft, ye winds. *Part-song..*
Calkin. No. 14 in M.195.1.3; etc.
Paxton, W. No. 13 in M.139a.18.3; etc.
Webbe, S. No. 3 in M.220.34; etc.

Breathing organ, The. *Part-song.* Horsley, W. No. 13 in M.235.9.5; etc.

Brèche, Le, au diable. *Song.* Louis, N. No. 24 in M.390.30

Brecher, Gustav.
Aus unserer Zeit. Eine symphonische Fantasie nach Versen von John Henry Mackay, für grosses Orchester. Op. 2. Partitur. Leipzig. Zimmermann. [1896.] M.403.10
Hector Berlioz. "Le carnaval romain." Konzertouvertüre. (Op. 9.) Erläutert von Gustav Brecher. Leipzig. Seemann. [1899? Der Musikführer.] No. 23 in M.217.12.7
Richard Strauss. Aus Italien, symphonische Phantasie. (Op. 16.) Erläutert von Gustav Brecher. Leipzig. Seemann. [1899? Der Musikführer.] No. 4 in M.217.12.8
Richard Strauss. Eine monographische Skizze. Leipzig. Seemann. [1900.] Portrait. [Moderner Musiker.] No. 3 in M.102.37

Breck, Edward, *translator.*
Braun, Charles. „Ritter Olaf." No. 2 in M.194.5

Bree, Johan Bernard van.
Missa duabus vocibus aequalibus comitante organo. Amstelodami. Theune & soc. [184–?] No. 13 in M.260.2
Missa [quatuor vocibus comitante orchestra], edita a Societate Hollandica musicae promovendae. [Partitura.] Roterodami. Coenen. 1834. M.201.23
Requiem. Missa pro defunctis tribus vocibus humanis comitante organo concinenda. Amstelodami. Theune & soc. [184–?] No. 12 in M.260.2

Bree, Johan Bernard van. *(Continued.)*
St. Cecilia's day, a cantata, translated from the Dutch. The music composed for solo [s. or t.] and chorus, with pianoforte accomp. by I. B. van Bree. London. Novello. [185–?] M.290.7; No. 1 in M.270.22
Six masses for 2, 3, or 4 voices, with an accomp. for the organ or pianoforte. [By Van Bree and others.] London. Novello. [185–?] 6 parts in 1 v. M.260.4
Contents. — 1–3. Mass in C, D, and F (with Tantum ergo). 4. Mass in D, by W. Smits. 5. Mass in F, by J. J. Viotta. 6. Mass in C, by Julius Miller.
Youth and love. Part-song [a. t. t. b.]. Arranged and adapted by Theodore Distin. (*In* The Orpheus. New series. Vol. 7, pp. 120–125.) No. 24 in M.205.10.7

Breidenstein, Heinrich Carl.
Festgabe zu der am 12ten August 1845 stattfindenden Inauguration des Beethoven-Monuments [zu Bonn]. Bonn. Habicht. 1845. Plates. 2 facsimiles. M.372.14
Der Kapellmeister von Venedig. Musikalisches Quodlibet . . . im Klavierauszug. Mainz. Schott. [180–?] No. 1 in M.220.20
Zur Jahresfeier der Inauguration des Beethoven-Monuments [zu Bonn]. Bonn. Habicht. 1846. Plate. M.372.13

Breit über mein Haupt dein schwarzes Haar. *Song.* Strauss, R. 6 Lieder aus „Lotosblätter." No. 12 in M.380.24.1

Breitenbach, J. H.
Dich preist, Allmächtiger. Hymne [t. t. b. b.]. (*In* Das Rütli. Pp. 30–35.) No. 11 in M.147.4
[Lobet den Herrn.] Der 150. Psalm. [Männerchor.] (*In* Eidgenössischer Sängerverein. Männerchöre für das 11. . . . Sängerfest. Pp. 22–25.) No. 2 in M.130.7

Breitenstein, Heinrich Carl. See **Breidenstein,** Heinrich Carl.

Breitkopf und Härtel.
Verzeichniss des Musikalien-Verlages. Vollständig bis Ende 1874. [Leipzig. 1875.] M.148.22
Added Musik-Verlagsbericht, 1875, 76.

Brelan de bègues. *Opera.* For the Music see **Hubans.** For the Libretto see **Fromage-Chapelle.**

Brelan de dames. *Opera.* For the Music see **Louis,** N. For the Libretto see **Morin,** L. J.

Bremer, Friedrich.
Handlexikon der Musik. Eine Encyklopädie der ganzen Tonkunst. Leipzig. Reclam. [1882. Universal-Bibliothek.) M.205.25

Brémont, Anna, *Comtesse de.*
The world of music. London. Gibbings. 1892. 3 v. M.109.27
Contents. — 1. Great composers. 2. Great singers. 3. Great virtuosi.

Brendel, Carl Franz.
Geschichte der Musik in Italien, Deutschland und Frankreich. Leipzig. Hinze. 1852. M.145.9
Die Musik der Gegenwart und die Gesammtkunst der Zukunft. Leipzig. Hinze. 1854. No. 3 in M.135.13
Largely devoted to Wagner.

Brenet, Michel, *pseud.* See **Bobillier,** Marie.

Brennende Liebe. *Duet.* Cornelius. Werke. Band 2. M.414.20.2

Brennende Liebe. *Part-song.* Nessler. No. 35 in M.392.19

Brenno. *Opera.* For the Music see **Reichardt,** J. F. For the Libretto see **Filistri.**

Brennure, Marcel.
Le sang de la sirène. Légende musicale. Musique de Ch. Tournemire. No. 3 in M.389.14

Brentano, Clemens.
Die lustigen Musikanten. Componirt . . . von Ferdinand Hiller. No. 1 in M.391.45

Brentano, Franz.
Katalog einer werthvollen Sammlung von Autographen und Urkunden aus dem Nachlasse des Schœffen und Senators Franz Brentano und . . . Antonia Brentano . . . Œffentliche Versteigerung . . . 9 April 1896 . . . durch die Buchhandlung Joseph Baer & Co. . . . Frankfurt a. M. 1896. Most of the works are priced. No. 2 in M.372.48

Brer Rabbit and Uncle Remus. *Opera.* For the Music see Williams, J. For the Libretto see **Parke.**

Brésil, Jules Henri.
L'escadron volant de la reine. Opéra-comique. Paroles de MM. A. d'Ennery [pseud.] & J. Brésil. Musique de Henry Litolff. M.306.25
Si j'étais roi. Opéra comique. Poème de MM. d'Ennery [pseud.] et Brésil. Mis en musique . . . par Adolphe Adam. M.361.4
Le tribut de Zamora. Grand opéra de Adolphe d'Ennery [pseud.] et Jules Brésil. Musique de Ch. Gounod. M.266.22

Brésilienne. GODARD, B. L. P. No. 8 in M.332.21

Breslauer Orchester-Verein.
BOHN, E. Festschrift zur Feier der 25jährigen Bestehens des Breslauer Orchester-Vereins. Breslau. 1887. No. 5 in M.112.17

Bresler, Carl Heinrich.
Das Gedächtniss der Entschlafenen. Oratorium. In Musik gesetzt von F. W. Markull. M.247.24

Bretagne. *Cantata.* For the MUSIC see **Nolopp.** For the LIBRETTO see **Prutz.**

Bretón y Hernandez, Tomás.
Gli amanti di Teruel. Dramma lirico in quattro atti e un prologo. Parole e musica di Tomás Bretón. Opera completa per canto e pianoforte. Milano. Ricrodi & C. [1889.] M.399.6
La Dolores. Dramma lirico in tre atti, parole e musica di Tomás Bretón. (Versione italiana di E. Golisciani.) Opera completa per canto e pianoforte. Madrid. Casa-Romero. [1895.] Portrait. M.383.54

Brett, Harry, *translator.*
MOTTL, Felix. Pan im Busch. (Pan and his pipes.) No. 2 in M.381.29

Bretzner, Christoph Friedrich.
Clara Herzogin von Britannien. In Musik gesetzt von G. B. Bierey. M.230.21
Die Entführung aus dem Serail. Oper von W. A. Mozart. No. 1 in M.110.14; etc.
Same. Il seraglio. An opera. Composed by W. A. Mozart. M.267.18
List gegen List. Eine Operette, in Musik gesetzt von A. Bergt. M.230.32
Rosette, das schweizer Hirtenmädchen. Singspiel in Musik gesetzt von G. B. Bierey. M.230.23
Der Schlaftrunk. Oper. In Musik gesetzt von C. E. F. Weyse. M.152.15

Breu, Simon.
Das Lied im Thal. Idylle für Männerchor mit Pistonsolo. Op. 18. Partitur. Wien. Rebay & Robitschek. [188–?] No. 49 in M.392.3

Breuning, Gerhard von.
In memoriam. [Gherardo de Breuning. Trieste. 1892?] No. 12 in M.372.40

Breviaries. See Liturgical music.

Brewer, John Hyatt.
The birth of love. Cantata [for male chorus, T. solo, obligato piano and organ accomp. Words by Bulwer Lytton. Music by] J. H. Brewer. Boston. Schmidt. [1895.]
With English and German words. No. 7 in M.203.10
Same. [Voice parts only, with English words.] No. 4 in M.203.11
Blessed is the nation. [Anthem. Accomp. for organ.] Boston. Schmidt. 1893. No. 38 in M.158.13
Dreamland. [Quartet.] Boston. Schmidt. [1893.] No. 39 in M.158.13
Hesperus. Cantata for female voices. Words by Frances L. Mace. Composed by John Hyatt Brewer. [Op. 34. Accomp. for pianoforte.] Boston. Schmidt. 1894. No. 13 in M.203.26
Sing, sing, music was given. [Male chorus, with baritone solo, accomp. by piano.] Op. 23, no. 4. Boston. Schmidt. [1892.] No. 8 in M.203.10

Brewer, Robert Frederick.
Speech. (*In* Voice, speech and gesture . . . Pp. 55–100. London. 1895.) M.218.2

Brewer, Thomas.
Go, Damon, go. Catch a 3 voci. (*In* Apollonian harmony. Vol. 2, p. 33.) No. 28 in M.141.21.2
Also to be found in Bland's The Ladies' collection; Clementi's Collection of catches; The Harmonist; Social harmony; Webbe, Jr.'s Convito armonico.
'Tis Amarillis walking. Round [for 3 voices]. (*In* Bland. The Ladies' collection. Vol. 1, p. 7.) No. 10 in M.235.17.1
Also to be found in Social harmony.
Turn Amarillis. A madrigal [S. T. B.]. London. Mainzer. 1842. No. 4 in M.167.3
Also to be found in Amusement for the ladies.
Same. [S. A. T. B.] (*In* The Apollo. Vol. 7, pp. 520–523.) No. 10 in M.139a.18.7
Also to be found in Bland's The Ladies' collection; Clementi's Collection of catches; Hayes's Catches, glees and canons; Mason and Webb's The Glee hive; Monk's Novello's Part-song book; Webbe, Jr.'s Convito armonico.
Same. [S. A. B.] (*In* Bland. The Ladies' collection. Vol. 1, pp. 30, 31.) No. 44 in M.235.17.1
Same. [T. T. B.] (*In* Warren. Collection of catches. Vol. 2, pp. 356, 357.) No. 146 in M.220.9.2
Why should not we three be merry? Catch [for 3 voices]. (*In* Apollonian harmony. Vol. 1, p. 45.)
Also to be found in Social harmony. No. 35 in M.141.21.1

Brewster, Anne M. Hampton.
Compensation; or always a future. Philadelphia. Lippincott & Co. 1860. M.108.29
Contains "Counsels to teachers, and analytical descriptions of some of the compositions of Mozart, Beethoven and Chopin."

Brian Boru. *Opera.* For the MUSIC see **Edwards, J.** For the LIBRETTO see **Stange, S.**

Briard, Emmanuel.
Le comique en musique. Nancy. Metzner. 1884. No. 4 in M.116.8

Brice, Laure.
Albvm de Me Laure Brice. [10 romances, etc. Accomp. de piano.] Paris. Guérin. [185–?] 10 parts in 1 v. No. 1 in M.158.34
Contents. — Un enfant de la grève. — Les fleurs que j'aime. — Espère. — Une préférence. — Un nom de femme. — La jeune gondolière. — Plus de sœur! — Gentille paysanne. — La jardinière du couvent. — Le réveil du jour.

Brich an, du schönes Morgenlicht. *Part-song.* KREBS. No. 7 in M.392.14

Brich dem Hungrigen dein Brod. *Anthem.* BACH, J. S. Werke. Jahrgang 7. M.8040.21.7

Bricqueville, Eugène de.
L'opéra de l'avenir dans le passé. Paris. Heugel. 1884. No. 4 in M.370.65

Bridaine, Jacques.
Cantique [au Kyrie. À une voix, A. ou BAR. Accomp. d'orgue]. Paris. [Heugel. 186–? Petite maîtrise. Année 1.] No. 13 in M.201.34
Cantique en l'honneur de la Ste Vierge. À une voix [A. ou BAR. Accomp. d'orgue]. Paris. [Heugel. 186–? Petite maîtrise. Année 1.] No. 17 in M.201.34
Cantique pour la communion. À une voix [A. ou BAR. Accomp. d'orgue]. Paris. [Heugel. 186–? Petite maîtrise. Année 1.] No. 15 in M.201.34
Cantique pour le jour de la communion. À une voix [A. ou BAR. Accomp. d'orgue]. Paris. [Heugel. 186–? Petite maîtrise. Année 1.] No. 33 in M.201.34
Cantique sur la pénitence. À une voix [A. ou BAR. Accomp. d'orgue]. Paris. [Heugel. 186–? Petite maîtrise. Année 1.] No. 27 in M.201.34
Cantique sur le dernier jugement. À une voix [A. ou B. Accomp. d'orgue]. Paris. [Heugel. 186–? Petite maîtrise. Année 1.] No. 35 in M.201.34
Cantique sur les différents mystères de la Passion de Jésus-Christ. À une voix [A. ou BAR. Accomp. d'orgue]. Paris. [Heugel. 186–?] Petite maîtrise. Année 1.] No. 21 in M.201.34

Bridal lay, The. *Cantata.* For the Music see **Rogers,** E. For the Libretto see **Watson,** H. P.

Bridal of Triermain, The. *Cantata.* For the Music see **Corder,** F. For the Libretto see **Scott,** W.

Bridal of Triermain, The. *Opera.* For the Music see **Ellerton.**

Bridault, Charles.

Un maestro de bourgade. Opéra comique. Musique de Ate Bonnefoy. No. 2 in M.393.6

La recherche de l'inconnu. Opérette. Musique de Sylvain Mangeant. No. 1 in M.399.87

Bride, The. *Cantata.* For the Music see **Mackenzie,** A. C. For the Libretto see **Hamerling.**

Bride of Dunkerron, The. *Cantata.* For the Music see **Smart,** H. For the Libretto see **Enoch.**

Bride of Lammermoor, The. *Opera.* For the Music see **Donizetti.** For the Libretto see **Cammarano,** S.

Bride of Messina, The. *Opera.* For the Music see **Bonawitz.** For the Libretto see **Schiller.**

Bride of Neath Valley, The. *Cantata.* For the Music see **Thomas,** John. For the Libretto see **Chorley.**

Bride of song, The. *Opera.* For the Music see **Benedict.** For the Libretto see **Farnie.**

Bride-elect, The. *Opera.* For the Music and Libretto see **Sousa.**

Brides of Venice, The. *Opera.* For the Libretto see **Bunn.**

Bridge, Elizabeth Stirling.

All among the barley. [Part-song.] (*In* Monk. Novello's Part-song book. Pp. 61–64.) No. 16 in M.157.4
Also to be found in Musical times [Music].

Disdain returned. A four-part song [T. T. B. B.]. (*In* The Orpheus. New series. Vol. 2, pp. 158–164.) No. 22 in M.205.10.2

The dream. [Part-song.] (*In* Musical times. [Music.] Vol. 7, pp. 68, 69.) No. 18 in M.175.1.7

Red leaves. [Part-song.] (*In* Musical times. [Music.] Vol. 7, pp. 70, 71.) No. 19 in M.175.1.7

Sleeping, why now sleeping? (Serenade.) A four-part song [T. T. B. B.]. (*In* The Orpheus. New series. Vol. 2, pp. 152–157.) No. 21 in M.205.10.2

The smile. [Part-song.] (*In* The Choralist. Vol. 1, series 2, pp. 9–12.) No. 15 in M.157.5.1

A wet sheet and a flowing sea. [Part-song, T. T. B. B.] (*In* The Choralist. Vol. 2, series 5, pp. 2–5.) No. 49 in M.157.5.2

Bridge, *Mrs.* F. A. See **Bridge,** Elizabeth Stirling.

Bridge, *Sir* Frederick. See **Bridge,** *Sir* John Frederick.

Bridge, Frederick Albert.

A brief history of Mr. Henry Leslie's choir. London. Bridge. [1880.] No. 3 in M.128.36

Bridge, *Sir* John Frederick.

Boadicea, queen of the Iceni. A cantata, the words by Miss G. E. Troutbeck, the music by J. F. Bridge. [S. A. T. B. and chorus. Accomp. for pianoforte.] London. Novello, Ewer & Co. [1880?] No. 1 in M.154.32

Callirhoë: a legend of Calydon. A dramatic cantata, the words by W. Barclay Squire, music by J. F. Bridge. [S. A. T. and chorus. Accomp. for pianoforte.] Octavo edition. London. Novello, Ewer & Co. [1888.] No. 1 in M.154.30

Christ became obedient unto death. Short full anthem. [Accomp. for organ.] London. Novello, Ewer & Co. 1884. No. 40 in M.158.13

Hymn to the Creator. (The song of St. Francis of Assisi.) Motett for solo soprano, chorus & orchestra. Words translated by Mrs. Oliphant. [Accomp. for pianoforte.] London. Patey & Willis. [187–?] No. 2 in M.154.30

The Inchcape rock, ballad by Robert Southey, set to music for chorus and orchestra by J. F. Bridge. Pianoforte accomp. arranged by Walter Alcock. Octavo edition. London. Novello, Ewer & Co. 1891. No. 1 in M.154.29

The Lord's prayer, Dante's Purgatorio, canto XI. English version by E. H. Plumptre. Set to music by J. F. Bridge.

Bridge, *Sir* John Frederick. *(Continued.)*

Pianoforte accomp. arranged by Walter Alcock. Octavo edition. London. Novello, Ewer & Co. 1892. No. 2 in M.154.29

Mount Moriah (the trial of Abraham's faith). An oratorio. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [1875?] No. 2 in M.154.32

"Oh, Most Merciful!" Short full anthem. [Accomp. for organ.] London. Patey & Willis. [1885? The lute.] No. 41 in M.158.13

"The past and the future." Inaugural lecture delivered in the theatre of Gresham College, Nov. 18th, 1890. London. Reeves. 1890. No. 6 in M.102.19

Peace. A fable. Set as a glee for A. T. T. B. London. Novello, Ewer & Co. [188–?] No. 29 in M.392.5
Also to be found in The Orpheus, New series.

The repentance of Nineveh, a dramatic oratorio. The words selected from Holy Scripture by Joseph Bennett. The music by J. F. Bridge. Pianoforte accomp. arranged by Walter Alcock. Octavo edition. London. Novello, Ewer & Co. [1890.] No. 3 in M.154.29

Rock of ages (Jesus, pro me perforatus) [by A. M. Toplady]. The Latin version by W. E. Gladstone. Set to music for baritone solo, chorus and orchestra by J. F. Bridge. [Accomp. for pianoforte.] Octavo edition. London. Novello, Ewer & Co. [1885.] No. 4 in M.154.29

"Seek ye the Lord." Short full anthem. [Accomp. for organ.] London. Patey & Willis. 1883. No. 42 in M.158.13

With thee, sweet Hope. Serious glee for A. T. T. B. B. (*In* The Orpheus. New series. Vol. 2, pp. 37–54.) No. 6 in M.205.10.2

Bridge, *Sir* John Frederick, *editor.*

The form and order of the service . . . and ceremonies . . . in the coronation of Their Majesties King Edward VII. and Queen Alexandra . . . With the music to be sung, edited by Sir Frederick Bridge. London. Novello & Co. 1902. No. 1 in M.384.55

Bridge, Joseph Cox.

Daniel, an oratorio. 2d edition. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [188–?] No. 1 in M.154.31

"Greek war song." Part-song for male voices. Words by Byron. London. Novello, Ewer & Co. [188–?] No. 12 in M.157.25

Requiem for soli, chorus and orchestra, composed expressly for the Chester Triennial Musical Festival, July, 1900. London. Ricordi & Co. 1900. No. 1 in M.384.18

Rudel, a dramatic cantata. Words by Frederic E. Weatherly, music by J. C. Bridge. [S. T. B. and chorus. Accomp. for pianoforte.] London. Novello, Ewer & Co. [1891.] No. 3 in M.154.30; No. 2 in M.154.31

Bridgeman, John V.

The armourer of Nantes. A grand romantic opera. The music by M. W. Balfe. M.261.3

The Puritan's daughter, an opera. The music by M. W. Balfe. M.261.2

Bridges, Robert.

Eden, a dramatic oratorio. Set to music by C. V. Stanford. No. 2 in M.156.9

Bridgewater, Thomas.

Morning & evening service . . . consisting of a Te Deum, Jubilate, Cantate Domino, Deus misereatur, Sanctus, Kyrie, and 12 single and double chants, in score: added an accomp. for the organ. London. Novello. [184–?] No. 5 in M.290.18

Bridgman, Cunningham V.

He stoops to win. Operetta. Composed by Wilfred Bendall. No. 1 in M.328.3

Briefe an eine Ungenannte. *Criticism.* Hiller, F. M.144.6

Brière, Henri.

Guillaume le Conquérant. Épisode lyrique. Musique de Émile Bernard. No. 1 in M.213.21

Brifaut, Charles.
Olimpia, grosse Oper [von Brifaut und Dieulafoy], in Musik gesetzt . . . vom Ritter Spontini. M.284.4
Brigand leader, The. *Song.* KELLER, M. No. 6 in M.192.13.1
Brigandage, Le, de la musique italienne. *Criticism.* GOUDAR. M.108.5
Brigands, Les. *Opera.* For the MUSIC see **Offenbach.** For the LIBRETTO see **Meilhac.**
Briganti, I. *Opera.* For the MUSIC see **Mercadante.** For the LIBRETTO see **Crescini.**
Briggs, William A.
My faith looks up to Thee. [Anthem. Accomp. for organ.] Boston. Russell. [1883.] No. 1 in M.158.14
Nearer, my God, to Thee. [Anthem. Accomp. for organ.] Boston. Russell. [1882.] No. 2 in M.158.14
There were shepherds. [Christmas anthem. Accomp. for organ.] Boston. Russell. [1882.] No. 3 in M.158.14
Bright as sunbeams. *Part-song.* PIZZONI. No. 49 in M.111.4.3
Bright-hair'd morn, The. *Part-song.* REAY. No. 10 in M.195.1.14
Bright lady, sweet mistress. *Chorus.* BISHOP, H. R. Complete collection of glees. Vol. 7. M.235.1.7
Bright little birds. *Part-song.* ABT, F. No. 32 in M.392.48.2
Bright orb, send forth thy rays. *Chorus.* BISHOP, H. R. Complete collection of glees. Vol. 7. M.235.1.7
Bright star of eve. *Part-song.* GOUNOD. No. 5 in M.157.25
Bright stars, The, are beaming. *Part-song.* PAER. No. 12 in M.244.10.4
Bright sword of liberty. *Anthem.* WEBER, C. M. F. E. VON. No. 3 in M.109.1.; etc.
Bright tulips. *Part-song.* MACFARREN, G. A. No. 1 in M.157.1
Brightest and best. *Anthem.* AVISON. No. 18 in M.175.1.6
BUCK, D. No. 27 in M.100.4.1
HALL, E. V. No. 5 in M.195.2.16
MARSTON. No. 12 in M.203.28
STEARNS. No. 11 in M.203.29
Brightly beaming morning star. *Song.* DAVENPORT, A. No. 19 in M.290.12
Brightly glows the morning star. *Part-song.* MERCADANTE. No. 5 in M.244.10.2
Brightly the stars are shining. *Carol.* CHENERY. No. 2 in M.158.15
Brillant Achille, Le. *Opera.* For the MUSIC see **Varney,** L. For the LIBRETTO see **Clairville,** C.
Brindisi, Il. *Duet.* MERCADANTE. Soirées italiennes. M.367.10
Brindisi. *Part-song.* SCHMID, C. M.193.23.2
Bring away, bring away this sacred tree. *Song.* LANEIR. M.236.10
Bring', bring' mir her in Eile. *Part-song.* HAAN. Aus dem Mittelalter. No. 53 in M.392.10
Bring me flowers. *Part-song.* HAWES, W. No. 21 in M.139a.18.3; etc.
Bring unto the Lord. *Anthem.*
GLADSTONE, F. E. No. 22 in M.195.2.16
HAYES, W. Cathedral music. M.236.32
Bringet dem Herrn Ehre seines Namens. *Anthem.* BACH, J. S. Werke. Jahrgang 30. M.8040.21.30
Bringet dem Herrn Ruhm und Triumph. *Cantata.* For the MUSIC see **Zumsteeg,** J. R.
Brink, Jules ten.
Suite d'orchestre, 1re, (en sol). Grande partition. Paris. Mackar. [187–?] No. 2 in M.333.6
Brinkmann, H.
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Contents. — Waldpsalm [S. S. A. T. B.]. — Der Wald von Traquair [S. A. T. B.]. — Tannhäuser [S. A. T. B.]. — Rheinsage [S. A. T. T. B. B.]. — — Feierliches Tafellied [S. A. T. B. B.].
Gesang der heiligen drei Könige. Gedicht von M. von Schenkendorf, für drei Männerstimmen [T. B. B.] und Orchester, componirt von Max Bruch. Op. 21. Partitur mit untergelegtem Klavier-Auszuge. Breslau. Leuckart. [188–?] No. 3 in **M.353.21**
Gustav Adolf. Für Chor, Solostimmen, Orchester u. Orgel, von Max Bruch. Op. 73. Dichtung von A. Hackenberg. English version by Constance Bache. Clavierauszug. Berlin. Simrock. 1898. **M.381.5**
Hermione. Grosse Oper in 4 Aufzügen. Nach Shakespeare's Wintermärchen v. Emil Hopffer. Musik von Max Bruch. Clavier-Auszug. Berlin. Simrock. [1872.] **M.281.9**
Hymne, nach Worten der heiligen Schrift für Chor, Solostimmen [S. A. T. B.], Orchester und Orgel (ad lib.) componirt von Max Bruch. Op. 64. English version by Mrs. John P. Morgan. Clavierauszug. Magdeburg. Heinrichshofen. [1893.] No. 3 in **M.202.14**
In memoriam. Adagio für Violine mit Orchester. Op. 65. Partitur. Berlin. Simrock. 1893. No. 4 in **M.403.9**
Jubilate, amen. Gedicht von Th. Moore, aus dem Englischen übersetzt von F. Freiligrath, für Sopran-Solo, Chor und Orchester componirt von Max Bruch. Klavierauszug. Leipzig. Breitkopf & Härtel. [186–?] No. 1 in **M.270.20**
Kol Nidrei. Adagio für Violoncell mit Orchester und Harfe, nach hebräischen Melodieen. Op. 47. Partitur. Berlin. Simrock. 1881. No. 3 in **M.345.25**
Kyrie, Sanctus und Agnus Dei für Doppelchor, 2 Sopran-Soli, Orchester und Orgel (ad lib.). Klavierauszug. Leipzig. Breitkopf & Härtel. [188–?] No. 5 in **M.270.19**
Leonidas. Dichtung von Heinrich Bulthaupt, für Bariton-Solo, Männerchor und Orchester von Max Bruch. Op. 66. Partitur. Berlin. Simrock. 1893. **M.403.11**
Same. Clavier-Auszug. No. 1 in **M.203.12**

Bruch, Max. *(Continued.)*

Das Lied vom Deutschen Kaiser. Gedicht von Em. Geibel, für Chor und Orchester componirt von Max Bruch. Clavierauszug. Bremen. Cranz. [188–?] No. 6 in **M.270.19**

Das Lied von der Glocke. Gedicht von F. von Schiller, für Chor, vier Solostimmen [s. a. t. b.], Orchester und Orgel componirt von Max Bruch. Translated by Mrs. Natalia Macfarren. Berlin. Simrock. 1879. **M.341.12**

Same. Clavier-Auszug. No. 1 in **M.154.35**

Die Loreley. Grosse romantische Oper in 4 Acten. Dichtung von Emanuel Geibel. Musik von Max Bruch. Vollständiger Klavierauszug. Breslau. Leuckart. [1863.] **M.281.10**

Same. Die Einleitung für grosses Orchester. Partitur. Breslau. Leuckhart. [1863.] No. 2 in **M.403.9**

Media vita [t. t. t. b. b. b. With English words by C. J. Sprague]. Boston. Schmidt. [1887.] No. 33 in **M.392.5**

Morgenstunde. Gedicht von Hermann Lingg, für Sopran-Solo, Frauenchor und Orchester componirt von Max Bruch. Clavier-Auszug. Leipzig. Kistner. [187–?] No. 4 in **M.270.19**

Moses. Ein biblisches Oratorium von Ludwig Spitta, für Chor, Solostimmen, Orchester (und Orgel ad lib.) von Max Bruch. Op. 67. English version by Paul England. Partitur. Berlin. Simrock. 1895. **M.341.14**

Same. Clavierauszug. **M.395.9**

Normannenzug. Gedicht aus „Ekkehard" von J. V. Scheffel, für Bariton-Solo, einstimmigen Männerchor und Orchester componirt von Max Bruch. Klavierauszug. Leipzig. Breitkopf & Härtel. [188–?] No. 2 in **M.270.21**

Odysseus. Scenen aus der Odyssee. Dichtung von Wilh. Paul Graff (in's Englische übersetzt von Natalie Macfarren) für Chor, Solostimmen [s. m.-s. a. t. bar. b.] und Orchester von Max Bruch. Partitur. Berlin. Simrock. 1872. **M.341.13**

Same. Clavierauszug. No. 1 in **M.154.36**

Romanze für Violine mit Orchester. Op. 42. Partitur. Berlin. Simrock. 1874. No. 1 in **M.345.25**

Römische Leichenfeier. Gedicht von Hermann Lingg, für gemischten Chor und Orchester componirt von Max Bruch. Clavierauszug. Breslau. Leuckart. [187–?] No. 4 in **M.270.21**

Römischer Triumphgesang, Gedicht von Hermann Lingg. [Mit Orchester-Begleitung.] Partitur. Op. 19, Heft 1. Neue Ausgabe. Breslau. Leuckart. [188–?] No. 1 in **M.353.21**

Same. Clavier-Auszug. Leipzig. [1864.] No. 1 in **M.392.28**; No. 2 in **M.392.41**

Rorate coeli. Gedicht aus dem Lateinischen übersetzt von Karl Simrock, für gemischten Chor, Orchester und Orgel (ad lib.) componirt von Max Bruch. Clavier-Auszug. Leipzig. Kistner. [187–?] No. 2 in **M.270.19**

Salamis. Siegesgesang der Griechen. Gedicht von Hermann Lingg, für Solostimmen, Männerchor und Orchester, componirt von Max Bruch. Op. 25. Partitur. Breslau. Leuckart. [188–?] No. 4 in **M.353.21**

Same. Clavierauszug. No. 2 in **M.270.12**

Same. [Translated into English. Vocal score. Boston.] 1882. No. 31 in **M.392.5**

[Scherz, List und Rache. Komische Opér in 1 Aufzuge. Text nach Goethe. Musik von Max Bruch. Clavierauszug. Leipzig. Breitkopf & Härtel. 1858.] **M.281.11**
The title-page is missing.

Schön Ellen. Ballade von Emanuel Geibel für Sopran-Solo, Bariton-Solo, Chor und Orchester componirt von Max Bruch. Clavier-Auszug. Bremen. Cranz. [187–?] No. 2 in **M.270.20**

Serenade für Violine und Orchester. Op. 75. Partitur. Berlin. Simrock. 1900. **M.404.73**

Sieben kleine zwei- und dreistimmige Gesänge für weibliche Stimmen, mit Begleitung des Pianoforte. Op. 6. Neue Ausgabe. Partitur. Leipzig. Siegel. [187–?] 2 parts in 1 v. No. 8, 9 in **M.204.7**
Contents. — Heft 1, vier Gesänge [s. s. a.]: Glückswunsch; Der Wald; Frühlingsmuth; Nachtlied. Heft 2, drei zweistimmige Gesänge [s. s.]: Im Frühling; Jesus der Morgenstern; Beim Pfingstreigen.

Bruch, Max. *(Continued.)*

Sinfonie [Erste] (Es dur) . . . für grosses Orchester. Op. 28. Partitur. Bremen. Cranz. [1868?] **M.345.23**

Sinfonie, Zweite (F moll), für grosses Orchester. Op. 36. Partitur. Berlin. Simrock. [1870?] **M.345.24**

Suite für grosses Orchester nach russischen Volksmelodien. Op. 796. Partitur. Berlin. Simrock. 1904. Lithograph script. No. 3 in **M.406.68**

Symphonie No. 3 (Es dur), für Orchester. Op. 51. Partitur. Leipzig. Breitkopf & Härtel. [1887.] **M.332.8**

Trio für Pianoforte, Violine und Violoncell. Op. 5. [Partitur.] Leipzig. Breitkopf & Härtel. [1859?] No. 10 in **M.211.3.1**

Same. [Stimmen, Violine und Violoncell.] 2 v. No. 10 in **M.211.4.1, 2**

Vier Männerchöre. Op. 48. Berlin. Simrock. 1881. No. 32 in **M.392.5**
Contents. — Morgenständchen. — Trinklied. — Friede den Schlummernden. — Media vita, Schlachtgesang der Mönche [t. t. t. b. b. b.].

Vom Rhein. Gedicht . . . für vierstimmigen Männerchor. Leipzig. Kistner. [1894.] No. 8 in **M.203.11**
With German and English words.

Das Wessobrunner Gebet, Lied der Städte, Schottlands Thränen [t. t. b. b.], mit Begleitung von Blech-Instrumenten. Partitur. Op. 19, Heft 2. Breslau. Leuckart. [188–?] No. 2 in **M.353.21**

Same. Clavier-Auszug. Leipzig. [1864.] No. 2 in **M.392.44**

Zwei Männerchöre mit Orchester. Edited by O. B. Boise. English text by Mrs. J. P. Morgan. Clavierauszug. Berlin. Simrock. 1890. No. 3 in **M.154.37**
Contents. — 1. Auf die bei Thermopylae Gefallenen. 2. Schlachtgesang des Tyrtäos.

Bruch, Max. *Works about.*

Glueck, A. Max Bruch, Frithjof. Erläutert. Frankfurt a. M. [1898.] No. 6 in **M.217.12.4**

Witting, C. Max Bruch. Violin-Konzert in G moll. Erläutert. Leipzig. [1900?] No. 17 in **M.217.12.9**

Zuschneid, C. Max Bruch, Odysseus. Erläutert. Frankfurt a. M. [1848.] No. 2 in **M.217.12.7**

Bruckbraeu, Friedrich Wilhelm.

Mittheilungen aus den geheimen Memoiren einer deutschen Sängerin. Neue Auflage. Leipzig. Minde. [187–?] 2 v. **M.109b.13**

Brucker, Raymond.

La fille de l'air. Opérette fantastique. Paroles de Cogniard frères et Raymond [pseud.]. Musique de Paul Lacome. No. 1 in **M.296.1**

Bruckner, Anton.

Symphonie, Erste (C-moll), für grosses Orchester. Partitur. Wien. Doblinger. [188–?] **M.403.12**

Symphonie, Zweite (C-moll), für grosses Orchester. Partitur. Wien. Doblinger. [188–?] **M.403.13**

Symphonie [Dritte] in D moll, für grosses Orchester. Partitur. Wien. Bösendorfer. [1884?] **M.351.13**

Symphonie, Vierte (romantische), (Es dur) für grosses Orchester. Partitur. Wien. Gutmann. 1890. **M.351.11**

Symphonie, Fünfte (B dur), für grosses Orchester. Partitur. Wien. Doblinger. [189–?] **M.351.12**

Symphonie, Sechste, A dur, für grosses Orchester. Partitur. Wien. Doblinger. [189–?] **M.406.1**

Symphonie, Siebente (E dur), für grosses Orchester. Partitur. Wien. Gutmann. 1885. **M.351.14**

Symphonie, Achte (C-moll), für grosses Orchester. Partitur. Wien. Haslinger. [1892.] **M.403.14**

Symphonie, Neunte, für grosses Orchester, herausgegeben von Ferdinand Löwe. Partitur. Wien. Doblinger. [1903.] **M.406.2**

„Te Deum" für Chor, Soli und Orchester, Orgel ad libitum. Partitur. Wien. Rättig. [187–?] No. 1 in **M.405.7**

Same. Clavierauszug. No. 3 in **M.194.6**

Bruckner, Anton. *Works about.*

Grunsky, C. Anton Bruckner. Neunte Sinfonie in D moll. Erläutert. Leipzig. [1903.] No. 8 in **M.217.12.12**

Kaehler, W. Anton Bruckner. Sinfonie No. 8 in C moll. Erläutert. Leipzig. [1901?] No. 11 in **M.217.12**

Bruckner, Anton. *Works about. (Continued.)*
Niemann, W. Anton Bruckner. Symphonie No. 3 (D-moll). Erläutert. Leipzig. [1899?] No. 19 in M.217.12.7
—— Anton Bruckner. Symphonic No. 4 (romantische). Erläutert. Leipzig. [1899?] No. 20 in M.217.12.7
——. Anton Bruckner. Fünfte Symphonie (B dur). Erläutert. Leipzig. [1904.] No. 17 in M.217.12.10
—— Anton Bruckner. VII. Symphonie in E dur. Erläutert. Leipzig. [1900?] No. 20 in M.217.12.9
Ochs, S. Anton Bruckner, Te Deum. Mit Text. Erläutert. Frankfurt a. M. [1898.] No. 2 in M.217.12.5
Pochhammer, A. Anton Bruckner. Symphonie No. 2 in C-moll. Erläutert. Leipzig. [1899?] No. 3 in M.217.12.7

Brudefærden i Hardanger. *Part-song.* Kjerulf.
The words are in Swedish and German. No. 5 in M.392.13

Bruder Graurok, Der, und die Pilgerin. *Song.* Gruber, G. W. Gottfried August Bürgers Gedichte. Vol. 2. No. 18 in M.130.9.2

Bruder Jakob, schläfst du noch? *Song.* Taubert, C. G. W. Klänge aus der Kinderwelt. Heft 5. No. 17 in M.192.6

Bruder Liederlich. *Song.* Strauss, R. Fünf Lieder. No. 9 in M.380.24.3

Bruder Lustig. *Opera.* For the Music see **Wagner,** S.

Bruderover. *Opera.* For the Music see Schjelderup.

Brueder als Nebenbuhler, Die. *Opera.* For the Music see **Winter,** P. von.

Brueder, das ist deutscher Wein. *Part-song.* Zoellner, C. F. No. 27 in M.246.22

Brueder, lasset uns eins singen. *Part-song.* Schubert, F. L. No. 12 in M.129a.43.1

Brueder, lasst uns lustig sein. *Part-song.* Marschner, H. A. No. 156 in M.129a.43.5; etc.

Brueder, schrecklich brennt die Thräne. *Song.* Schubert, F. P. Werke. Serie 20, Band 10. M.317.1.20.10

Brueder, Schwestern, die ihr stille. *Cantata.* For the Music see **Zumsteeg,** J. R.

Brueder, trinkt, küsst, singt! *Part-song.* Otto, E. J. Sechs Quartetten. Heft 1. No. 62 in M.392.16

Brueder, unser Erdenwallen. *Male chorus.* Schubert, F. P. Chor-Gesangwerke. Band 2. No. 37 in M.280.48.2

Bruederschaft. [Volkslied, T. B.] (*In* Fink. Die deutsche Liedertafel. P. 15.) No. 15 in M.213.9

Brueggemann, Adolf.
Absalon. Oratorium, in Musik gesetzt von Friedrich Schneider. M.243.24
Gideon. Oratorium, in Musik gesetzt von Friedich Schneider. M.222.16
Pharao. Oratorium, in Musik gesetzt von Friedrich Schneider. M.222.20

Brueggemann, Alfred, *editor.*
Humperdinck. Dornröschen. M.378.24
—— Die Heirat wider Willen. M.380.67

Bruell, Ignaz.
Concert, Erstes, für das Pianoforte mit Begleitung des Orchesters. Op. 10. Partitur. Berlin. Bote & Bock. [187–?] No. 1 in M.343.30
Concert, Zweites, für das Pianoforte mit Begleitung des Orchesters. Op. 24. Partitur. Berlin. Bote & Bock. [1883?] No. 2 in M.343.30
Drei Intermezzi für Orchester. Op. 99. Partitur. Wien. Robitschek. [189–?] M.411.14
Fackeltanz, aus der Oper: Der Landfriede. [Partitur. Berlin? Bote & Bock? 187–?] No. 3 in M.332.10
„Gebt mir vom Becher nur den Schaum," (Geibel). Chor für Männerstimmen mit vierhändiger Clavierbegleitung, componirt von Ignaz Brüll. Berlin. Fürstner. [187–?] No. 2 in M.270.13
Das goldene Kreuz. Oper in 2 Acten, nach dem Französischen von H. S. von Mosenthal. Musik von Ignaz Brüll. Vollständiger Auszug für Pianoforte und Gesang. Berlin. Bote & Bock. [1875.] No. 1 in M.324.3
Same. The golden cross (La croce d'oro). Opera in 2 acts, by Ignaz Brüll. English version of the text, after H. S.

Bruell, Ignaz. *(Continued.)*
Mosenthal, by John P. Jackson. Italian words by G. Eisner. [Accomp. for pianoforte.] Berlin. Bote & Bock. [1878?] No. 2 in M.275.10
Same. Ouverture. [Partitur.] Berlin. Bote & Bock. [1875.] No. 4 in M.332.10
Gringoire. Oper in einem Act nach Banville's gleichnamigem Schauspiel von Victor Léon [Pseud.]. Musik von Ignaz Brüll. Clavierauszug mit Text. Leipzig. Weinberger. [189–?] No. 2 in M.393.41
Königin Mariette. Komische Oper in 3 Akten. Frei nach einem französischen Stoffe von F. Zell [Pseud.] und Richard Genée. Musik von Ignaz Brüll. Vollständiger Klavier-Auszug. Berlin. Bote & Bock. [1883.] M.275.8
Der Landfriede. Oper in 3 Akten, frei nach Bauernfeld's gleichnamigen Lustspiele von H. S. von Mosenthal. Musik von Ignaz Brüll. Vollständiger Auszug für Gesang und Pianoforte. Berlin. Bote & Bock. [1877.] No. 1 in M.275.10
Same. Für Pianoforte allein. No. 2 in M.354.8
Same. Ouverture. [Partitur.] Berlin. Bote & Bock. [1877.] No. 5 in M.332.10
Ouverture pathétique für grosses Orchester. Op. 98. Partitur. Wien. Robitschek. [189–?] M.411.16
Ouverture zu Macbeth für grosses Orchester. Op. 46. Partitur. Leipzig. Breitkopf & Härtel. [1884.] No. 1 in M.336.2
Rhapsodie für Pianoforte mit Orchesterbegleitung. Op. 65. Partitur. Wien. Doblinger. [1891?] No. 1 in M.332.10
Same. Für 2 Claviere zu 4 Händen. No. 2 in M.332.10
Schach dem König! Komische Oper in 3 Akten nach Schauffert's gleichnamigen Lustspiel von Victor Leon [Pseud.]. Musik von Ignaz Brüll. Klavier-Auszug. Leipzig. Zimmermann. 1893. M.303.19
Serenade für Orchester. Op. 29. Partitur. Berlin. Bote & Bock. [188–?] No. 1 in M.343.29
Serenade, E dur, für grosses Orchester. Op. 36. Partitur. Mainz. Schott. [1882?] No. 2 in M.336.2
Serenade, Dritte, für Orchester. Op. 67. Partitur. Leipzig. Brockhaus. [189–?] No. 1 in M.403.15
Sinfonie (E moll) für grosses Orchester. Op. 31. Partitur. Berlin. Bote & Bock. [188–?] No. 2 in M.343.29
Das steinerne Herz. Romantische Oper in 3 Akten, von J. V. Widmann. Musik von Ignaz Brüll. Klavierauszug von Ludwig Engländer. Leipzig. Kahnt. [1888.] M.275.9

Bruennlein, Das. *Part-song.* Becker, V. E. Vier leichte Gesänge. No. 11 in M.392.4

Bruguera, Juan Bautista.
Beatus vir. Canon, 9 in 1. (*In* Warren. Collection of catches. Vol. 1, pp. 168–172.) No. 134 in M.220.9.1
Jubilate Deo. Canon, 4 in 1. (*In* Warren. Vocal harmony. Pp. 106–108.) No. 68 in M.220.10

Brumaire. *Overture.* Massenet. No. 1 in M.404.57

Brune, Clara, *translator.*
Lauw. Fourteen years with Adelina Patti. M.146.12

Brune, Hermann.
Singuf. Rattenfängerlieder von Jul. Wolff für eine Singstimme [Bar. oder B.] mit Klavierbegleitung componirt von Hermann Brune. Op. 18. Hannover. Bachmann. [188–?] No. 3 in M.204.37
Contents. — Zum Gruss. — Des Tages will ich denken. — Geküsst. — Hoppoldey. — Ratten und Mäuse. — Je länger, je lieber. — Beim Fass. — Trinkmette.

Brune, Hermann, *editor.*
Goldschmidt, A. von. Steyrische Tänze. No. 5 in M.332.22

Bruneau, Alfred.
L'attaque du moulin. Drame lyrique en 4 actes, d'après Émile Zola par Louis Gallet. Musique de Alfred Bruneau. Partition chant et piano. Paris. Choudens. 1893. M.275.13
La belle au bois dormant. Poème symphonique pour orchestre. Partition. Paris. Choudens. 1902. No. 2 in M.405.4
L'enfant roi. Comédie lyrique en cinq actes, poème de Émile Zola, musique de Alfred Bruneau. Partition chant et piano. Paris. Choudens. 1905. M.383.7

Bruneau, Alfred. *(Continued.)*
La faute de l'abbé Mouret. Pièce en 4 actes avec musique tirée du roman d'Émile Zola par Alfred Bruneau. Partition piano et chœurs. Paris. Choudens. 1907. M.389.55
Geneviève. Scène lyrique. Poésie de Mr. Ed. Guinand. Musique de A. Bruneau. [Partition chant et piano.] Paris. Girod. 1881. No. 2 in M.275.12
Kérim. Opéra en 3 actes. Poème de Paul Milliet & Henri Lavedan. Musique de Alfred Bruneau. Partition piano & chant. Paris. Enoch & Costallat. [188–?] No. 1 in M.275.12
Messidor. Drame lyrique en 4 actes et 5 tableaux. Poëme de Émile Zola. Musique de Alfred Bruneau. Partition chant et piano. Paris. Choudens. 1897. M.395.10
Musiques d'hier et de demain. Paris. Charpentier. 1900. M.376.4
Naïs Micoulin. Drame lyrique en deux actes tiré de la nouvelle d'Émile Zola. Poème et musique de Alfred Bruneau. Partition chant et piano. Paris. Choudens. 1907. M.389.34
L'ouragan. Drame lyrique en quatre actes. Poème de Émile Zola. Musique de Alfred Bruneau. Partition chant et piano. Paris. Choudens. 1901. M.382.4
Requiem pour soli et choeurs. Partition réduite pour piano et chant. Paris. Dupont. 1895. No. 1 in M.213.7
Le rêve. Drame lyrique en 4 actes et 8 tableaux, d'après le roman d'Émile Zola. Poème de Louis Gallet. Musique de Alfred Bruneau. Partition chant et piano. Paris. Choudens. [1891.] M.275.11

Bruneau, Alfred. *Works about.*
Destranges, L. A. É. R. Kérim, Le requiem, La belle au bois dormant, Penthésilée, Les lieds de France, Les chansons à danser d'Alfred Bruneau. Paris. 1902. No. 4 in M.102.38

Brunel, Raoul.
Circé. Drame en deux actes de Charles Richet. Musique de Raoul Brunel. Partition piano et chant. Paris. Choudens. 1903. No. 3 in M.399.70
La vision de Dante. Poème symphonique en trois chants, un prologue et un épilogue. Poésie de MM. Eugène et Édouard Adenis [pseuds.] d'après La divine comédie. Musique de Raoul Brunel. Partition chant et piano. Paris. Leduc. 1901. M.407.1

Brunet, A.
La belle bouchère. Saynette bouffe. Musique de A. de Villebichot. No. 6 in M.326.4
Tapioca et Ducroquet. Saynette bouffe. Musique de A. de Villebichot. No. 5 in M.326.4

Brunette. *Chorus.* Weckerlin. Soirées parisiennes. No. 2 in M.158.44

Brunhilde. *Novel.* Alarcón. M.102.3

Bruni, Antonio Bartolommeo.
Célestine. Comédie lyrique, en 3 actes mêlés d'ariettes, par M. Magnito, mise en musique par Mr. Bruni. [Partition.] Paris. Des Lauriers. [1787.] M.281.15
Claudine. ou le petit commissionnaire. Opéra en 1 acte. Mis en musique par Mr. Bruni. Les paroles sont de Jacques Marie Deschamps. [Partition.] Paris. Bonjour. [1794.] M.281.16
Hymne à la Divinité, chanté à la fête de l'Être suprême [A. ou B. Accomp. de piano]. (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . P. 240.) M.380.14
Un inventaire sous la Terreur. État des instruments de musique relevé chez les émigrés et condamnés. Introduction, notices . . . par J. Gallay. Paris. Chamerot. 1890. M.121.6
L'isola incantata, ou l'isle enchantée. Opéra bouffon en 3 actes . . . Mis en musique par M. Bruni. Paroles de M. Sedaine. [Partition.] Paris. Le Duc. [1789.] M.224.4
Le major Palmer. Opéra en 3 actes. Paroles de Pigault Le Brun. Musique de Bruni. [Partition.] Paris. Imbault. [1797.] M.281.13
La rencontre en voyage, comédie en 1 acte, en prose, par J. B. Pujoulx . . . Mise en musique par Bruni. [Partition.] Paris. Imbault. [1798.] M.281.14

Bruni, Antonio Bartolommeo. *(Continued.)*
Toberne, ou le pêcheur suédois. Opéra en 2 actes. Paroles de Patrat. Musique de Bruni. [Partition.] Paris. Gaveaux. [1795.] M.281.12

Bruni, Oreste.
Niccolo Paganini. Firenze. Galletti & Cocci. 1873. No. 4 in M.126.6

Brunner, Christian Traugott.
Trauungsgesang [T. T. B. B.]. (*In* Das Rütli. Pp. 68, 69.) No. 25 in M.147.4

Bruns, H.
Hagbart und Signe. Musikdrama von Richard Metzdorff. Dichtung von H. Bruns und dem Componisten. No. 1 in M.240.7

Brunswick, *pseud.* See **Lhérie,** Léon Lévy.

Bruschino. *Opera.* For the Music see **Rossini.** For the Libretto see **Pittaud.**

Brush, The. *Songs.* Reeve. No. 7 in M.391.54

Bru-Thiellay, Paul.
Cantate à Jeanne D'Arc. Musique de Th. Sourilas. No. 2 in M.384.35

Bryan, Albertus.
Te Deum, Jubilate, Sanctus, Kyrie, Nicene creed, Magnficat, and Nunc dimittis, in G. [Accomp. for organ.] (*In* Novello. Cathedral choir book. Vol. 2.) M.233.14.2

Bryan, Vincent.
The man from now. A fantastical musical comedy by John Kendrick Bangs and Vincent Bryan. Music by Manuel Klein. M.389.25

Bryant, George Henry.
The chemical maid. A musical comedy. Music by Ralph Barton Sanders [and others]. No. 2 in M.389.17
The Freshman. A musical comedy. Music by Emerson Hurd Packard [and others]. No. 7 in M.389.17

Brydaine, Jacques. See **Bridaine,** Jacques.

Bua, Da, in da Ängst. *Part-song.* Storch. No. 9 in M.392.26

Bucalossi, Procida.
Manteaux noirs, comic opera in 3 acts, written by W. Parke and Harry Paulton, composed by P. Bucalossi. [Accomp. for piano.] London. Cramer & Co. [1882.] M.275.14
The libretto is adapted from Scribe's Giralda.
My queen. [Part-song, T. T. B. B.] Boston. White, Smith & Co. [188–?] No. 17 in M.158.14

Buccaneers, The. *Cantata.* For the Music see **Cheshire.** For the Libretto see **Guernsey.**

Buchanan, Robert Williams.
Meg Blane. A rhapsody of the sea. The music composed by S. Coleridge-Taylor-Taylor. No. 2 in M.384.61
The new covenant, an ode, set to music by A. C. Mackenzie. No. 3 in M.155.31

Buchbinder, Bernhard.
Colombine. Operette. Musik von Hans von Zois. No. 3 in M.322.20
Die Diva. Operette von B. Buchbinder und J. Wattke. Musik von Carl Weinberger. No. 2 in M.397.69

Bûcheron, Le. *Opera.* For the Music see **Danican.** For the Libretto see **Guichard.**

Buck, Dudley.
Bread of the world. [Accomp. for organ.] New York. Schirmer. 1869. No. 11 in M.290.11
The centennial meditation of Columbia. A cantata for the inaugural ceremonies at Philadelphia, May 10, 1876. Poem by Sidney Lanier. Music by Dudley Buck. [B. solo and chorus.] New York. Schirmer. [1876.] M.154.41
"Chorus of spirits and hours." From Shelley's "Prometheus unbound." Composed for male chorus and tenor solo, with accomp. of piano, flute, string quintet and reed organ by Dudley Buck. New York. Schirmer. 1882. No. 3 in M.270.12; No. 4 in M.203.1
[Christ our Passover.] Easter anthem in B flat. Op. 46. [Accomp. for organ.] New York. Schirmer. 1870. No. 13 in M.290.11
Christ our Passover. Easter anthem [in C. Op. 29. Accomp. for organ]. New York. Schirmer. 1868. No. 2 in M.290.11

Buck, Dudley. *(Continued.)*

Christ the Lord is risen. [Accomp. for organ.] New York. Schirmer. 1869. No. 9 in M.290.11

Come, my soul, thou must be waking. [Anthem. Accomp. for organ.] Boston. Russell & Co. 1873. No. 19 in M.290.11

Come, ye disconsolate. [Accomp. for organ.] New York. Schirmer. 1869. No. 12 in M.290.11

Concert variations on the "Star-spangled banner." Op. 23. New York. Schirmer. 1868. No. 9 in M.200.2

Darkly rose the guilty morning. Lenten anthem. [Accomp. for organ.] New York. Schirmer. 1868. No. 4 in M.290.11

Day of wrath! [Accomp. for organ.] New York. Schirmer. 1869. No. 8 in M.290.11

Easter morning. [From the German of Emanuel Geibel.] Cantata for solo voices [S. S. T. B.] and chorus. Composed by Dudley Buck. [Accomp. for piano.] Boston. Tolman & Co. 1865. No. 5 in M.270.12

18 studies in pedal phrasing. Op. 28. Book 1, 2. New York. Schirmer. 1866, 68. 2 v. in 1. No. 12, 13 in M.200.2

Episcopal church music. Series 1–3. New York. Schirmer. 1868–73. 2 v. M.290.10

Contents. — Vol. 1. Ser. 1. Venite in E flat. — Te Deum in B flat. — Benedictus in E flat. — Jubilate in E flat. — Gloria in excelsis in B flat. — Bonum est in B flat. — Deus misereatur in E flat. — Cantate Domino in C. — Benedic anima in B flat. Ser. 2. Venite in A. — Te Deum (festival) in D. — Te Deum (short without repetition). — Jubilate and Benedictus in A. — Sanctus (2) and Kyrie (2). Vol. 2. Ser. 2. (Evening service). Gloria in excelsis in D and in G. — Bonum est in G. — Deus misereatur in D. — Cantate Domino in G. — Benedic anima in D. Ser. 3. Te Deum (no. 4) in C. — Jubilate in C. — Te Deum (no. 5) in B minor. — Benedictus in E. — Te Deum (no. 6) in E flat. — Jubilate in E flat. — Gloria in excelsis in A flat. — Bonum est in E flat. — Deus misereatur in A flat.

5 four part songs for male voices. Op. 69. Boston. Russell & Co. 1875. 5 parts in 1 v. No. 1–5 in M.203.7

Contents. — 1. Concert waltz. 2. The star of love. 3. Hark! the trumpet calleth. 4. Good night! 5. Lead, kindly light!

The 46th Psalm. "God is our refuge." For chorus, solos [S. T. B.] and orchestra. Op. 57. Boston. Ditson & Co. 1872. No. 1 in M.204.1

Good night. [Chorus, T. T. B. B.] Op. 69, no. 4. [Boston. Ditson. 188–?] No. 53 in M.392.3

Grand sonata in E flat for the organ. Op. 22. New York. Beer & Schirmer. 1866. No. 8 in M.200.2

Hail to the Lord's Anointed. [Accomp. for organ.] New York. Schirmer. 1869. No. 7 in M.290.11

Hark! a thrilling voice is sounding. [Accomp. for organ.] New York. Schirmer. 1869. No. 6 in M.290.11

Hymn to music. [Part-song.] New York. Schirmer. 1877. No. 2 in M.154.38

Illustrations in choir accompaniment, with hints in registration. New York. Schirmer. 1877. M.121.10

Impromptu pastorale. Op. 27. New York. Schirmer. 1868. No. 11 in M.200.2

In memoriam. [Part-song, T. T. B. B.] Op. 92, no. 3. New York. Schirmer. 1883. [5 four-part songs.] No. 4 in M.392.6

The influence of the organ in history. Inaugural lecture of the department of the organ, Boston University. [Boston. 1873.] No. 6 in M.148.7

King Olaf's Christmas. Poem from Longfellow's 'Saga of King Olaf.' Composed for male chorus and baritone and tenor solos, with accomp. of piano obligato, reed organ, and string quintet ad lib., by Dudley Buck. New York. Schirmer. 1881. No. 4 in M.270.12

Lead, kindly light. [S. A. T. B. Anthem. Accomp. for organ.] Boston. Russell & Co. [1873.] No. 17 in M.290.11

Same. [T. T. B. B.] No. 5 in M.203.7

The legend of Don Munio. A dramatic cantata [for solos, S. A. T. T. BAR. B., and chorus]. Words and music by Dudley Buck. Boston. Ditson & Co. 1874. M.154.40

The light of Asia, a cantata. The words from the poem by Edwin Arnold, the music by Dudley Buck. [S. T. B. and chorus. Accomp. for pianoforte.] Octavo edition. London. Novello, Ewer & Co. 1886. No. 1 in M.154.38

Buck, Dudley. *(Continued.)*

Midsummer fancies. 3 characteristic pieces for piano. Op. 8. New York. Beer & Schirmer. 1866. 3 parts in 1 v. No. 1–3 in M.200.2

Contents. — 1. In the woods. 2. By the brookside. 3. On the seashore.

The nun of Nidaros. Poem from Longfellow's "Saga of King Olaf." For male chorus and tenor solo, with obligato piano accomp. and reed-organ ad lib. by Dudley Buck. New York. Schirmer. 1879. No. 3 in M.270.13

O God, the protector. Quartette in canon form. [Accomp. for organ.] Chicago. Lyon & Healy. 1870. No. 15 in M.290.11

O holy, holy, holy Lord. [Accomp. for organ.] New York. Schirmer. 1869. No. 10 in M.290.11

O Zion, that tellest good tidings. Christmas anthem. [Accomp. for organ.] New York. Schirmer. 1780. No. 14 in M.290.11

Offertory sentences . . . with accomp. for organ. New York. Pond & Co. 1867. No. 1 in M.290.11

On the sea. [Part-song, T. T. B. B.] Op. 92, no. 4. New York. Schirmer. 1883. [5 four-part songs. 4.] No. 5 in M.392.6

Rock of ages. [Anthem. Accomp. for organ.] Boston. Russell & Co. 1873. No. 18 in M.290.11

Rondo-caprice. Op. 35. New York. Schirmer. 1868. No. 14 in M.200.2

Scenes from Longfellow's Golden legend. Symphonic cantata for solos [S. T. BAR.], chorus and orchestra. [Accomp. for pianoforte.] Cincinnati. Church & Co. 1880. M.154.39

Scherzo-caprice for piano. Op. 14. New York. Beer & Schirmer. [1866.] No. 4 in M.200.2

The signal resounds. Vocal march [T. T. B. B.]. Op. 92, no. 5. New York. Schirmer. 1883. [5 four-part songs.] No. 6 in M.392.6

Sing alleluia forth. [Anthem. for organ.] Boston. Russell & Co. 1873. No. 16 in M.290.11

The spring is come, huzza [T. T. B. B.]. Op. 92, no. 2. New York. Schirmer. 1883. [5 four-part songs.] No. 3 in M.392.6

The story of the Cross. Cantata for Lenten use, for chorus, solos [S. A. T. B.] and organ. New York. Schirmer. 1892. No. 3 in M.154.38

The strain upraise, alleluia! [Accomp. for organ.] New York. Schirmer. 1869. No. 5 in M.290.11

A summer night. Quartette for male voices. New York. Pond & Co. 1880. No. 1 in M.392.6

The tempest. Dramatic poem by A. A. Procter. Music [S. or T., with piano accomp.] by Dudley Buck. Op. 41. New York. Schirmer. 1870. No. 22 in M.200.2

There were shepherds. Christmas anthem [also Hark, what mean, hymn. Accomp. for organ]. New York. Schirmer. 1868. No. 3 in M.290.11

Three songs for mezzo-soprano. [Accomp. for piano.] Op. 36. New York. Schirmer. 1868. 3 parts in 1 v. No. 19–21 in M.200.2

Contents. — Where are the swallows fled? — Down by the mill. — The sunset's smile has left the sky.

The triumph of David. A cantata for church use, for solo voices [S. A. T. B.] and chorus with organ accomp. New York. Schirmer. 1893. No. 4 in M.154.38

Triumphal march. Op. 26. New York. Schirmer. 1868. No. 10 in M.200.2

Twilight. [Chorus, T. T. B. B.] Op. 92, No. 1. New York. Schirmer. [1883. 5 four-part songs.] No. 54 in M.392.3; No. 2 in M.392.6

Two morning services, with obligato organ accomp. Boston. Russell & Co. 1872. 4 parts in 1 v. No. 2–5 in M.190.2

Contents. — Te Deum (No. 4) in C major. — Jubilate in C major. — Te Deum (No. 5) in B minor. — Benedictus in E major.

The voyage of Columbus. (Reise des Columbus.) Cantata (in six night-scenes) for male voices (solo and chorus) with orchestral accompt. Words (English and German) and music by Dudley Buck. Piano score. New York. Schirmer. 1885. No. 3 in M.203.12

Buck, Dudley. *(Continued.)*

Winter pictures. 3 characteristic pieces for the piano. Op. 19. New York. Beer & Schirmer. 1866. 3 parts in 1 v. No. 5–7 in **M.200.2**

Contents. — 1. Woodland scene. 2. Sleigh bells. 3. Echoes of the ball room.

Buck, Dudley, *compiler.*

Motette collection, [1st,] 2d. Boston. Ditson & Co. [1864, 71.] 2 v. **M.100.4**

Contents. — 1. Hauptmann: O come let us worship. — Babcock: Again returns the day of holy rest. — Rossini: Morning hymn. — Mozart: Benedictus. — Buck: The Lord is king. — Buck: Thou wilt keep him in perfect peace. — Wilson: Jesus, Saviour of my soul. — Haydn: Magnify Jehovah's name. — Rietz: Though great thy sorrow be. — Hauptmann: Plead Thou my cause. — Barnett: Turn Thou unto us O Lord. — Buck: I will lift up mine eyes. — Cherubini: Requiem aeternam! — Buck: O how amiable. — Beethoven: I will give thanks unto the Lord! — Babcock: Rock of ages. — Mendelssohn: Good deeds avail not. — Hauptmann: God, my strength! — Buck: Out of the deep. — Buck: Peace, troubled soul. — Buck: When the Lord turned again. — Hauptmann: Praise thou the Lord. — Beethoven: Lord, in the morning Thou shalt hear. — Leavens: Now the God of hope. — Meyerbeer: The Lord's prayer. — Warren: Come Holy Spirit. — Buck: Brightest and best. — Barker: O that I had wings. — Richter: Whoso dwelleth. — Buck: Jubilate Deo! — Barnett: Come unto me. — Haydn: Not unto us, O Lord. — Buck: Blessed are the dead. 2. Buck: The God of Abraham praise. — Buck: Hark! hark! my soul. — Buck: Give unto the Lord, O ye mighty! — Buck: He shall come down like rain. — Buck: O thou afflicted. — Buck: Arise! shine! for thy light is come. — Buck: O Lord, rebuke me not. — Buck: O clap your hands. — Buck: I will call upon Thee. — Buck: O praise God in His holiness. — Buck: O Lord, Thou art my God. — Buck: Evening hymn. — Haydn: Te Deum. — Mendelssohn: Te Deum. — Mozart: Lord Jesus, Christ our Saviour. — Palestrina: We adore Thee. — Haydn: Jubilate Deo. — Wesley: O Lord, my God. — Cherubini: Benedictus. — Monk: If ye love me. — Goss: O Lord God, Thou strength of my health. — Novello: Sanctus. — Costa: Te Deum. — Liszt: Holy Lord Almighty. — Wagner: Morning hymn. — André: Gloria in excelsis. — André: It is a good thing. — Beethoven: Blessed be the Lord God of Israel. — Mendelssohn: Blessed be the Lord. — Buck: Behold the Lamb of God. — Mendelssohn: Jubilate Deo. — Wagner: Come unto me. — Rossini: God be merciful. — Neukomm: Praise the Lord. — Mendelssohn: Happy and blest are they. — Abt: When gathering clouds around I view. — Barnby: Sleep thy last sleep. — Hauptmann: Thou O Lord wilt ne'er forget. — Beethoven: O that my load of sin were gone. — André: Rend your hearts. — Butterfield: Turn ye unto me. — Thayer: The Lord's prayer. — Schumann: O Saviour of the world. — Bennett: God is a spirit. — Wilson: I will lift up mine eyes. — Wilson: Not every one that saith unto me.

Buck, Dudley, *editor.*

BEETHOVEN. Andante from Sonata in D. No. 16 in **M.200.2**
FLOTOW. Alesandro Stradella. Overture. No. 17 in **M.200.2**
ROSSINI. William Tell. Overture. No. 15 in **M.200.2**
SCHUMANN, R. A. Pictures from the Orient. No. 18 in **M.200.2**

Buck, Dudley, *translator.*

RIESE. Stradella. No. 16 in **M.144.18**

Buck, Percy Carter, *compiler.*

OXFORD UNIVERSITY MUSICAL UNION. Ten years of university music in Oxford. **M.372.50**

Buckley, Olivia Dussek.

Musical truths; or an anlysis of music; a delineation of some of the nicer parts of the science. Kensington. 1843. **M.109b.21**

Bud, The, is on the bough. *Part-song.* MORI, F. No. 62 in **M.157.5.2; etc.**

Budd, George William, *editor.*

WILBYE. Works. **M.234.19**

Budde, W. H.

Te Deum. [For 4 voices. Accomp. for organ.] Boston. Ditson & Co. [185–?] No. 6 in **M.190.2**

Buechler, Ferdinand.

Ich geh' nicht mehr zum grünen Wald . . . Für vier Männerstimmen. Op. 15. Offenbach a. M. André. [1868?] No. 24 in **M.392.35**

Sechs Gesänge für vierstimmigen Männerchor. Op. 10. Offenbach a. M. André. [186–?] 2 parts in 1 v. No. 34, 35 in **M.392.5**

Contents. — Heft 1. In der Ferne. — Bauernregel. — Der Blume Tod. 2. Maikäfers Freierei. — Abschied vom Walde. — Veilchenluft.

Same. Heft 2. No.23 in **M.392.35**

Sechs Gesänge für vierstimmigen Männerchor. Op. 20. Offenbach a. M. André. [188–?] 2 parts in 1 v. No. 36, 37 in **M.392.5**

Contents. — Heft 1. Ghasel, v. J. Hammer. — Verrath. — Meeresstille. 2. Aus dem osmanischen Liederbuch. — Ich wollt' ich wäre weit von hier. — Ghasel, v. Platen.

Buechner, Emil.

Wein her! [Lied, T. T. B. B.] (*In* Gruber. Sangeshort. Heft 1, pp. 47, 48.) No. 1 in **M.370.30**

Wittekind. Gedicht von Adolf Böttger, für Soli, Chor [T. T. B. B.] und Orchester componirt . . . von Emil Büchner. Op. 40. Klavierauszug. Leipzig. Dörffel. [188–?] No. 2 in **M.203.12**

Buehler, Franz.

Agnus Dei. Solo [s.] et chœur. [Accomp. d'orgue.] (*In* Dietsch. Répertoire de musique religieuse. Pp. 195–202.) No. 40 in **M.260.20**

Credo. [À 4 voix. Accomp. d'orgue.] (*In* Dietsch. Répertoire de musique religieuse. Pp. 180–193.) No. 38 in **M.260.20**

Jesum omnes agnoscite. Canon à 4 voix. [Accomp. d'orgue.] (*In* Lambillotte. Musique religieuse. 11e Salut, pp. 10–14.) No. 45 in **M.260.18**

Kyrie. [À 4 voix. Accomp. d'orgue.] (*In* Dietsch. Répertoire de musique religieuse. Pp. 149–155.) No. 33 in **M.260.20**

Magnus Dominus. Motet pour B. solo et chœur. [Accomp. d'orgue.] (*In* Dietsch. Répertoire de musique religieuse. Pp. 122–129.) No. 26 in **M.260.20**

Mass [in F. Accomp. for organ]. (*In* Handel and Haydn Society collection of sacred music. Vol. 4, pp. 119–132.) No. 11 in **M.221.22.4**

O cor amoris. Canon à 4 voix. [Accomp. d'orgue.] (*In* Lambillotte. Musique religieuse. 1er Salut, pp. 12–17.) No. 42 in **M.260.18**

Sancta Maria. Solo [s.] and chorus. Arranged from a litany by Bühler, by W. C. Peters. [Cincinnati. Peters. 1856.] No. 17 in **M.260.10.5**

Sanctus. [À 4 voix. Accomp. d'orgue.] (*In* Dietsch. Répertoire de musique religieuse. Pp. 246–248.) No. 49 in **M.260.20**

Buek, E., *translator.*

BRAMBACH. Waldmeisters Brautfahrt. No. 3 in **M.270.18**
HIRSCH, C. Fahr wohl! No. 3 in **M.391.45**
SCHWALM. Abendstille am Meer. No. 4 in **M.202.29**
SPICKER. Der Pilot. No. 5 in **M.202.29**

Buel, David Hillhouse.

Penikeese; or, cuisine and Cupid. Comic opera. Music by T. G. Shepard. No. 2 in **M.323.2**

Buelow, Hans Guido von.

[Des Sängers Fluch.] Ballade für grosses Orchester nach Uhland's Dichtung Des Sängers Fluch. Op. 16. Partitur. Berlin. Schlesinger. [187–?] No. 1 in **M.335.18**

[Jules César.] Ouverture et marche des Impériaux de la tragédie de Jules César de Shakespeare, pour grand orchestre. Op. 10. Partition. Mayence. Schott. [186–?] 2 parts in 1 v. No. 1, 2 in **M.355.17**

Mazurka-Fantasie für Piano. Op. 13. Für Orchester bearbeitet von Franz Liszt. Partitur. Breslau. Leuckart. [187–?] No. 3 in **M.335.17**

Nirwana. Orchesterfantasie in Ouvertürenform. Op. 20. Partitur. München. Aibl. [187–?] No. 4 in **M.335.17**

Vier Charakterstücke für grosses Orchester. Op. 23. Partitur. Leipzig. Seitz. [187–?] 4 parts in 1 v. No. 2–5 in **M.335.18**

Contents. — 1. Allegro risoluto. 2. Notturno. 3. Intermezzo guerriero. 4. Funerale.

Buelow, Hans Guido von, *editor.*

GLUCK. Paris und Helena. Ouverture. No. 6 in **M.346.28**
LISZT, F. Concerto pathétique für zwei Pianoforte. No. 1 in **M.200.6**
WAGNER, W. R. Tristan und Isolde. **M.284.32**

Buelow, Hans Guido von. *Works about.*

HANS VON BÜLOW. A biographical sketch. His visit to America. New York. Cushing & Bardua. 1875. No. 11 in **M.144.18**
LASSALLE, F. Briefe an Hans von Bülow. (1862–1864.) Dresden. 1893. No. 1 in **M.208.16**
STERNFELD, R. Hans von Bülow. Leipzig. 1894. No. 4 in **M.207.3**

Buergel, Constantin.
Schlummerlied, für Orchester. Partitur. Berlin. Bote & Bock. [1867?] No. 6 in M.338.11

Buerger, Gottfried August.
Gottfried August Bürgers Gedichte gesetzt von Georg Wilhelm Gruber. M.130.9
Lenora. Set to music by G. A. Macfarren. M.273.3

Buergerliche Deputirte. *Part-song.* HILLER, F. Zehn Lieder aus Waldmeisters Brautfahrt. No. 5 in M.392.11

Buergschaft, Die. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 3. M.317.1.20.3

Buesnoren. *Song.* KJERULF. Sånger och Visor. Band 2. M.158.47

Buessel, Alois, *translator.*
LACHNER, F. Catharina Cornaro Königin von Cypern. M.253.29

Buffalo Philharmonic Society.
Book of the programmes . . . for the season of 1884–85. Buffalo. The Society. 1885. Photograph. M.205.6

Buffault, Ernest.
Job et son chien. Opérette. Paroles de Mestépès et Buffault. Musique de Émile Jonas. No. 4 in M.286.18

Buffinton, Eugene Lucian.
Four hymns in anthem form. [Accomp. for organ.] Boston. Ditson & Co. 1875. 4 parts in 1 v. No. 7–10 in M.190.2
Contents. — Gracious Spirit [s. solo and chorus]. — God is love [A. solo and chorus]. — Blest Comforter [B. solo and chorus]. — Spirit of peace [T. solo and chorus].
The world itself keeps Easter day. [Carol.] Boston. Russell. [1882.] No. 18 in M.158.14

Bugle song. *Part-song.* BROWN, O. B. No. 30 in M.392.5
HATTON. No. 10 in M.384.12
PARKER, J. C. D. 7 part-songs. M.157.13

Buguet, Henry.
Clercs et modistes. Opérette bouffe. Paroles de Chauvin et Buguet. Musique de Gilles Raspail. No. 1 in M.383.31
Simone et Boquillon. Opérette-bouffe. Musique de Ernest Ouvier. No. 1 in M.277.20
Un télégramme. Opérette. Paroles de Gaston Marot et H. Buguet. Musique de Victor Robillard. No. 6 in M.307.23

Building, The, of the ship. *Cantata.* For the MUSIC see **Barnett,** J. F.; also **Lahee.** For the LIBRETTO see **Longfellow.**

Buisson, Le, d'écrevisses. *Opera.* For the MUSIC see **Pardon,** F. For the LIBRETTO see **Constantin.**

Bujac, ——.
L'alcade de la Vega. Musique de G. Onslow. M.311.6

Bulgare, Der. *Opera.* For the MUSIC and LIBRETTO see **Dibbern.**

Bull, John.
O Lord, my God, I will exalt Thee. Anthem for 5 voices [s. s. A. T. B. Accomp. for organ]. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 3, pp. 93–104.) No. 11 in M.233.23.3
Parthenia, or the first musick ever printed for the virginals, composed by William Byrd, John Bull, and Orlando Gibbons. Translated into modern notation and edited by Edward F. Rimbault. London. Chappell. [1847.] Facsimile. [Musical Antiquarian Society. Publications.] No. 2 in M.234.26

Bull, Ole Bornemann.
Adagio religioso, pour violon avec orchestre ou piano. Op. 1. [Partition.] Hambourg. Schuberth & Co. [187–?] No. 2 in M.403.16
Fantaisie et variations de bravoure, sur une thême de Bellini pour violon, avec orchestre ou piano, composées par Ole Bull. Op. 3. [Partition.] Hambourg. Schuberth & Co. [187–?] No. 1 in M.403.16

Bull, Ole Bornemann. *Works about.*
BULL, Sara C. Ole Bull: a memoir. With Ole Bull's "Violin notes." Boston. 1883. Illus. Portraits. M.106.3

Bull, Sara Chapman.
Ole Bull: a memoir. With Ole Bull's "Violin notes," and A. B. Crosby's "Anatomy of the violin." Boston. Houghton, Mifflin & Co. 1883. Illus. Portraits. M.106.3
Portraits are inserted.

Bullen, George W., *translator.*
CHEVÉ, É. J. M. The theory of music. M.104.16

Bully, Léocadie Aimée de.
À deux pas du bonheur, proverbe lyrique de Mme. Roger de Beauvoir [pseud.], musique de Félix Godefroid. No. 1 in M.368.31

Bulmer, John.
The dial of Ahaz. A sacred cantata (on Isaiah XXXVIII). [B. and chorus. Accomp. for pianoforte.] London. Bath. [188–?] No. 2 in M.204.3

Bulthaupt, Heinrich Alfred.
Achilleus. Componirt von Max Bruch. M.341.10
Amor und Psyche. Componirt von Georg Schumann. No. 2 in M.193.11
Constantin, Oratorium. Componirt von Georg Vierling. M.154.11
Das Feuerkreuz, dramatische Cantate. [Musik] von Max Bruch. No. 1 in M.154.37
Kain. Musikalische Tragödie. Musik von Eugen d'Albert. No. 2 in M.381.1
Das Käthchen von Heilbronn. Romantische Oper. Musik von Carl Reinthaler. M.307.6
Leonidas. [Musik] von Max Bruch. M.403.11; etc.

Bulwer-Lytton, *Sir* Edward George Earle Lytton, *1st Baron Lytton.*
The birth of love. Cantata. [Music by] J. H. Brewer. No. 7 in M.203.10; etc.
"Salve Eternum," a Roman dirge by H. H. Pierson. No. 6 in M.270.22

Bulwer-Lytton, Edward Robert Lytton, *1st Earl of Lytton.*
Julian Fane. A memoir. London. Murray. 1871. Portrait. M.128.9

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Bumpus, John S.
Catalogue of the compositions of the Rev. Sir F. A. G. Ouseley. (*In* Joyce, F. W. The life of . . . Ouseley. Pp. 256–270. London. 1896.) M.373.7
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Bundeslied. *Cantata.* For the MUSIC see **Hiller,** F. For the LIBRETTO see **Arndt.**

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SCHNEIDER, J. J. No. 109 in M.213.9
ZOELLNER, C. F. 12 Lieder u. Gesänge. No. 43 in M.392.27

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Bunge, Rudolf.
Die Mädchen von Schilda. Komische Oper. Musik von Alban Förster. M.256.11
Margitta. Komische Oper von Rudolf Bunge und Julius Freund. Musik von Erik Meyer-Helmund. M.276.18
Otto der Schütz. Oper. Musik von Victor E. Nessler. M.267.24
Der Trompeter von Säkkingen. Oper. Musik von Victor E. Nessler. M.267.23

Bungert, August.
Auf der Wartburg. Symphonische Gedicht für grosses Orchester. Op. 29. Partitur. Mainz. Schott. [1885?] No. 3 in M.336.2
Aurora. Ein Musik-Lustspiel in 3 Aufzügen. Klavierauszug von Adolf Blomberg. Berlin. Bote & Bock. [188–?] M.275.15

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Bei diesem kalten Wehen? [Lied.] Mit Begleitung des Pianoforte. Berlin. Luckhardt. [186–? Lieder eines Einsamen.] No. 11 in **M.380.20**

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With German and English words.

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Contents. — „Warum sind denn die Rosen so blass?" — Wechsel. — „Ich sahe dich im Traume."—„Nur ist es Zeit, dass ich mit Verstand."

Junge Lieder für eine Singstimme [S. o. T.] mit Begleitung des Pianoforte. Op. 1–7. Leipzig. Breitkopf & Härtel. [186–?] 7 v. in 1. No. 1–7 in **M.380.20**
Contents. — 1. Der Harfner. — Mein Herz ist wie die dunkle Nacht. — Geh' ich einsam. — Winterruhe. — Die Liebste zur Antwort. — Wohin mit der Freud? 2. Minnelied. — Was gilt die Scheidewand. — „Wenn ich auf dem Lager liege." — Die Liebste. — „Sie sagten ihr Glück nicht leise noch laut." — Die Liebende schreibt. 3. „Und gestern Noth und heute Wein." — „Du bist wie eine Blume." — „All' meine Herzgedanken." — „Die Glocken läuten das Ostern ein." — Einsame Blumen-einsame Herzen. — „Auf eines Berges Gipfel." 4. Nachtlied. — „O wär ich ein See." — Nach der Nacht. — Jünglingsklage. — Beim Scheiden. — Glück. 5. Lebewohl. — Scheiden und Meiden. — Auf der Wanderung. — Morgenlied. — In der Ferne. 6. Minnelied. — „So wundersüss hab' ich geträumt." — Die Liebste harrend. — Wer's nur verstände! — „O reiche mir nur den Mund." — Liebeslust. 7. „O, wie wunderschön ist die Frühlingszeit." — „Seh' ich deine zarten Füsschen an." — Gemma, „Lass mir diese schöne Sehnsucht." — Gemma, „Sind sie's wirklich denn die Sterne deiner Augen." — „Wärst du krank, dass ich dich könnte pflegen." — Morgenthau. — „Rauschende Bäche quellenden Lebens." — An die Liebste.

Kinderleben. Lieder für eine Singstimme [A. o. BAR.] mit Begleitung des Pianoforte. Heft 1. Creuznach. Wolff. [186–?] No. 14 in **M.380.20**
Contents. — Wiegenlied. — Weihnacht. — Das Paukenschlägerlied. — „Was fang' ich an?" — Sehnsucht nach Genesung. — Bei'm Schneeballen.

„O sehne dich nicht an's graue Meer." [Lied.] Für eine Bariton- oder Altstimme, mit Begleitung des Pianoforte. Op. 12. Berlin. Luckhardt. [186–?] No. 13 in **M.380.20**

Oden für eine Bariton oder Altstimme mit Begleitung des Pianoforte. Leipzig. Luckhardt. [186–?] 3 v. in 1. No. 8–10 in **M.380.20**
Contents. — 1. Verlor'ne Klänge. 2. Segen der Schönheit. — Gebet an die Glücksgöttin.

Die Odyssee. Musik-Tragödie in vier Theilen. [Klavierauszug mit Text. Leipzig. Leede. 1896–1900.] 3 v. **M.382.5**
Contents. — 1. Kirke und Vorspiel Polyphemos. 2. Nausikaa. 3. Odysseus' Heimkehr.

Torquato Tasso von W. von Goethe. Symphonische Ouverture für grosses Orchester. Op. 14. Partitur. Mainz. Schott. [1886?] No. 4 in **M.336.2**

Bunn, Alfred.

The Bohemian girl. Composed by M. W. Balfe. **M.362.14**

Same. Die Zigeuner. Oper. Musik von Balfe. **M.152.32**

The bondman, opera. The music by M. W. Balfe. London. Johnson. [1846.] **M.147.33**
Libretto only, interleaved.

Same. Composed by M. W. Balfe. **M.251.35**

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The maid of Artois. Grand opera. London. Johnson. [1846.] **M.147.37**; No. 9 in **M.145.25**
Libretto only.

Bunn, Alfred. *(Continued.)*

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Der Mulatte. Romantische Oper. Musik von M. W. Balfe. **M.261.11**

The Sicilian bride. [By M. W. Balfe. Overture, airs, duets, songs, etc.] **M.237.21**

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AUBER. Gustavus the Third; or the masked ball. No. 2 in **M.223.1**

BALFE. The enchantress. **M.261.9; etc.**

ÉTIENNE, Victor Joseph. Guillaume Tell. Opera. **M.147.29; etc.**

SCRIBE. Lestocq, ou l'intrigue et l'amour. **M.147.31**

—— The syren. **M.147.27**

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Contents. — 1. Pastorale. 2. Danse des paysans. 3. Idylle. 4. Fête de village.

Bunte Blätter. *Criticism.* AMBROS. **M.109a.31**

Bunte Schlangen. *Song.* TAUBERT, C. G. W. Gesänge aus Shakspeare . . . No. 8 in **M.221.26**

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I moschettieri. Melodramma di Ricardo Paderni e Michele Buono. Musica del Mo. Giuseppe Sinico. M.274.24

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Cicco e Cola. Opera comica in 4 atti, di Almerindo Spadetta. Musica di A. Buonomo. I recitativi sono musicati da Ettore Gelli. Riduzione con accomp. di pianoforte. Milano. Lucca. [1857.] M.281.19

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Burani, Paul, *pseud.* See **Roucoux,** Paul Urbain.

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Four Christmas carols. Boston. Gerrish. [1888.] No. 11 in M.158.26
Contents. — Before the paling of the stars. — Glorious star in the eastern sky. — Christmas bells are ringing. — Glad tidings unto you I bring.

Burbero, Il, di buon cuore. *Opera.* For the Music see **Martin y Solar.** For the Libretto see **Ponte.**

Burbure de Wesembeek, Léon Philippe Marie de.
Charles Luython, compositeur de musique de la cour impériale (1550–1620). Sa vie et ses œuvres. Bruxelles. Hayez. 1880. No. 2 in M.141.5
Deux virtuoses français à Anvers [Georges Lohoys et Jean Hobreau, surnommé Petit-Jehan]. Épisode des mœurs musicales au XVIe siècle. Bruxelles. Hayez. 1880. No. 2 in M.128.8

Burck, Joachim, *pseud.* See **Moller,** Joachim.

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Burden, W. R.
Sacred pieces, composed & arranged for the service of the Protestant Episcopal church. [Accomp. for organ.] Boston. Ditson & Co. [187–?] No. 11 in M.190.2
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Contes de Noël. Suites mignonnes. Par J. Burgmein. Texte par Armand Silvestre. Illustrés par A. Edel. [Partition chant, s. ou T. et chœur, et piano.] Paris. Durdilly & cie. [189–?] No. 3 in M.204.29
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Poisot, C. É. Essais sur les musiciens bourguignons. Dijon. 1854. No. 2 in M.116.6

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Morgenlied [T. T. B. B.]. (*In* Orpheus. Band 7, pp. 22, 23.) No. 227 in M.129a.43.7
Nature joyous smiling. [Part-song, T. T. B. B.] (*In* Orpheus glee book. Pp. 59, 60.) No. 31 in M.246.36
Soldatenlied [T. T. B. B.]. (*In* Orpheus. Band 7, pp. 29, 30.) No. 231 in M.129a.43.7
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Captain Thérèse. Opera comique, by Alex. Bisson & F. C. Burnand, lyrics by F. C. Burnand & Gilbert à Beckett. Music by Robert Planquette. M.287.29
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Burnand, *Sir* Francis Cowley. *(Continued.)*
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Pickwick. [Music by] Edward Solomon. M.322.42
The telephone girl. By F. C. Burnand, Arthur Sturgess, and Sir Augustus Harris. Music by Gaston Serpette, and J. M. Glover. No. 3 in M.389.43
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—— Joel Collier redivivus, an entirely new edition of "Musical travels." London. 1818. M.119a.8

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Contents. — 1. Hier hinaus, dort hinaus. — Mein Mädchen, komm. — Es blüht ein schmucker Rosenstrauch. — Kalt entfloh der Winterwind. 2. Grün sind die Auen. — John Anderson, mein Lieb'. — Wenn über'm Berg. — Wer ist an der Kammerthür?
The cotter's Saturday night. Set to music by A. C. Mackenzie. No. 2 in M.155.31
Fünf Lieder, componirt . . . von Rob. Schumann. No. 6 in M.280.49
Contents. — Das Hochlandmädchen. — Zahnweh. — „Mich zieht es nach dem Dörfchen hin." — Die alte gute Zeit. — Hochlandbursch.

Burns, Robert. *(Continued.)*
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Am Hochzeitstag (Seit Mittag verheirathet). Mariée depuis midi. Solo Operette. Paroles de William Busnach & A. Liorat [pseud.]. Musik von G. Jacobi. No. 2 in M.277.24
Charbonnier est maitre chez lui. Opérette vaudeville. Paroles de MM. Clairville [pseud.] & Busnach. Musique de Clairville fils [pseud.]. No. 1 in M.285.18
Le chevalier timide. Opéra-comique. Musique de Edmond Missa. No. 1 in M.267.4
Cliquette. Opérette. Musique de Louis Varney. No. 1 in M.325.9
La fille de Fanchon la vielleuse. Opéra-comique de Liorat [pseud.], Busnach & Fonteny. Musique de L. Varney. M.325.2
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Kosiki. Opéra-comique. Paroles de W. Busnach et A. Liorat [pseud.]. Musique de Charles Lecocq. M.296.36
Madame Cartouche. Opéra-comique. Paroles de William Busnach & Pierre Decourcelle. Musique de Léon Vasseur. No. 3 in M.325.21
Le myosotis. Opérette-bouffe. Paroles de Cham [pseud.] et William Busnach. Musique de Charles Lecocq. No. 3 in M.296.34

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Le phoque à ventre blanc. Parade musicale. Musique de Georges Douay. No. 5 in M.301.4
Pomme d'api. Opérette de L. Halévy et W. Busnach. Musique de J. Offenbach. No. 3 in M.368.5
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But thirty years. *Catch.* Battishill. No. 14 in M.157.18.1; etc.

But Thou didst not leave his soul in hell. *Anthem.* Handel. No. 49 in M.290.22.1; etc.

But thou wilt not leave. *Anthem.* Gardiner. No. 7 in M.236.30.3; etc.

But watch thou in all things. *Anthem.* Lassus. No. 24 in M.233.25.1; etc.

But what went you out to see? *Anthem.* Este, M. No. 3 in M.234.26; etc.

But when she speaks. *Glee.* Spofforth. Collection of glees. No. 21 in M.235.15

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Butterflies, The. *Part-song.* Maddison. No. 14 in M.139a.18.6

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Blumenthal. 6 part-songs. No. 2 in M.158.23
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By Celia's arbour. *Part-song.*
Horsley, W. No. 35 in M.235.14; etc.
Spofforth. No. 9 in M.235.11

By mason's art. *Part-song.* Cooke, B. No. 50 in M.220.9.4

By pipe and pot. *Part-song.* Weedon. No. 174 in M.235.17.1

By shady woods. *Part-song.* Smith, J. S. No. 87 in M.110.1.1; etc.

By shallow rivers. *Part-song.* Pring, J. C. No. 4 in M.235.17.2; etc.

By the brookside. *For pianoforte.* Buck, D. Midsummer fancies. No. 2 in M.200.2

By the cradle. *Song.* Mendelssohn-Bartholdy, J. L. F. Songs. No. 40 in M.244.21

By the croaking of the toad. *Song.* Purcell. H. Beauties of Purcell. Vol. 1. M.221.2

By the Cross, in woe and weeping. *Hymn.* Croce. No. 15 in M.157.3

By the rivers of Babylon. *Anthem.* Hast. No. 5 in M.384.30
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Waley. No. 5 in M.380.18

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By the side of the Shannon. *Song.* Beethoven. Werke. Serie 24. M.413.1.24

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Marston. No. 13 in M.203.28
Nares. No. 11 in M.220.10; etc.

By the waters of Babylon. *Sacred drama.* For the Music see Stanford.

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Bow Thine ear, O Lord. Anthem [S. A. T. T. B. Accomp. for organ]. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 2, pp. 274–282.) No. 24 in M.233.23.2
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Same. Organ part . . . Compressed from the score by G. Alex. Macfarren. London. Chappell. [184–? Musical Antiquarian Society. Publications.] No. 3 in M.234.28
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The eagle's force. Madrigal [T. T. B.]. (*In* Social harmony. Pp. 178–180.) No. 153 in M.215.21
Hey hoe, to the greenwood. Canon a 3 voci. (*In* Bland. The Ladies' collection. Vol. 4, p. 373.) No. 65 in M.235.17.4
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How oft the heathen poets. Glee [S. A. T. T. B.]. (*In* Collection of glees and catches. Pp. 59, 60.) No. 15 in M.110.8
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Non nobis, Domine. Canon [in the 4th and 8th below]. (*In* Apollo. Vol. 1, p. 1.) No. 1 in M.139a.18.1
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Prevent us, O Lord. [Anthem. Accomp. for organ.] (*In* Rimbault. Collection of ancient church music. Vol. 3, pp. 20–22.) No. 6 in M.233.25.3
Save me, O God. [Anthem, S. A. T. B. Accomp. for organ.] (*In* Rimbault. Collection of ancient church music. Vol. 3, pp. 110–112.) No. 26 in M.233.25.3
Save me, O God. Full anthem for 5 voices [S. S. A. T. B. Accomp. for organ]. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 2, pp. 377–384.) No. 35 in M.233.23.2
Sing joyfully unto God. Anthem [S. S. A. A. T. B. Accomp. for organ]. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 2, pp. 283–291.) No. 25 in M.233.23.2
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Gabriella. A lyric drama. Libretto by Alfred Byrne & Fulvio Fulgonio. Music by Emilio Pizzi. No. 1 in M.287.23
Venus. Vocal gems. Libretto by C. A. Byrne & Louis Harrison. Music by Gustave Kerker. No. 3 in M.323.10

Byron, George Gordon Noel, *6th Baron Byron.*
The corsair, a cantata, the music by W. Glover. M.155.11

Byron, George Gordon Noel, *6th Baron Byron.* *(Continued.)*
Jephtha's Tochter. [Musik] von Adolf Jensen. No. 6 in M.270.54
Manfred. Musik von Robert Schumann. No. 1 in M.280.50; etc.
„O weint um sie." Componirt . . . von Ferdinand Hiller. No. 1 in M.270.53

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Frolique, a musical comedy by Henry J. Byron & H. B. Farnie. Music by J. Fitz-Gerald. No. 3 in M.322.32

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Byron, Mary C.
The frozen heart, or the snow queen, an opcretta by M. C. Gillington [Byron], music by Mary Carmichael. No. 2 in M.397.62
The wedding guest. A musical sketch. Music by Fr. Schubert. No. 1 in M.402.71
The wild swans. A dramatic cantata, by M. C. Gillington [Byron], composed by A. E. Horrocks. No. 2 in M.285.15

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Le capitaine Albert. Opéra comique. Musique de Alph. de Feltre. M.262.37

C., K. L.
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C***, M. See Cochin, Charles Nicolas.

C***, Martial.
Les boutons de manchettes. Opérette de Martial C*** et Edme Thomas. Musique de Jules Bovery [pseud.]. No. 4 in M.275.1

C'en est fait le ciel même. *Part-song.* Hérold, L. J. F. No. 2 in M.157.38

C'est elle. *Song.* Meyerbeer. 40 mélodies. No. 1 in M.157.38

C'est en Judée proprement. *Anthem.* Sweelinck. Werken. Deel 5. M.413.2.5

C'est en sa tressaincte Cité. *Anthem.* Sweelinck. Werken. Deel 5. M.413.2.5

C'est l'heure du silence. *Song.* Schubert, F. P. Mélodies. Vol. 8. M.327.4.8

C'est la corvette. *Song.* Auber. No. 2 in M.157.38

C'est moi. *Song.* Choudens, A. 20 mélodies. No. 2 in M.285.14

C'est toujours du bonheur. *Song.* Schubert, F. P. Mélodies. Vol. 8. M.327.4.8

C'est un charme suprême. *Aria.* Sacchini. Le Sacchini des concerts. M.274.9

C'est un prodige. *Opera.* For the Music see **Wachs.** For the Libretto see **Laroche.**

C'est une chose sainte et belle. *Quartet.* Panseron. Collection de quarante morceaux. No. 19 in M.260.13

C'était en ton jeune âge. *Part-song.* Lassus. Sämmtliche Werke. Band 16. M.8040a.67.16

C'était moi. *Song.* Schubert, F. P. Mélodies. Vol. 8. M.327.4.8

C'toi, je ne puis rien comprendre! *Duet.* Carafa. No. 9 in M.390.37

Cabaret de Ramponneau, Le. *Opera.* For the Music see **Lecocq,** A. C. For the Libretto see **Jones,** P., *pseud.*

Cabaret des amours, Le. *Opera.* For the Music see **Pascal.** For the Libretto see **Barbier,** P. J.

Cabarrus, Thérésia. See **Tallien,** Thérésia.

Cabin and plantation songs. Fenner, T. P., *compiler.* M.146.3

Cabinet, The. *Opera.* For the Music see **Reeve.** For the Libretto see **Dibdin,** T. J.

Cabinet Piperlin, Le. *Opera.* For the Music see **Ronger,** F. For the Libretto see **Raymond,** H.

Cabotine, Une. *Novel.* Sermet. M.137.18

Cabrera, La. *Opera.* For the Music see **Dupont,** G. For the Libretto see **Cain.**

Cabrol, Élie.
Le partisan. Opéra romantique de Mario Uchard & É. Cabrol. Musique du Comte d'Osmond. M.277.32

Caccia, La. *Duet.* Mercadante. Soirées italiennes. M.367.10

Caccia de Enrico IV, La. *Opera.* For the Libretto see **Buonaiuti.**

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Caccini, Francesca.
[Chœur dans son opéra] La liberazione di Ruggiero. Transcription. (*In* Deldevez. Fondation de l'opéra en France. Pp. 15–17.) No. 6 in M.356.11

Caccini, Giulio.
[Cori ed aria dalla opera Le nuove musiche.] (*In* Deldevez. Fondation de l'opéra en France. Pp. 10–13.) No. 4 in M.356.11
L'Evridice composta in mvsica in stile rappresentativo da Givlio Caccini, detto Romano. [Mit einem ausgesetzten Generalbass versehen. Poesia di Ottavio Rinuccini.] (*In* Oper, Die, von ihren ersten Anfängen bis zur Mitte des 18. Jahrhunderts. Theil 1, pp. 33–76.) M.400.6.1
Funeste piaggio [T.], Scender al centr' oscuro [coro, A. T. B. B.], Biondo arcier [coro, S. S. A. T. B. Aus der Oper: Euridice]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, pp. 2–4.) No. 1 in M.202.6.2

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Cadaux, Justin.
Colette. Opéra comique en 3 actes. Paroles de Mr. de Planard. Musique de J. Cadaux. Partition piano et chant. Paris. Richault. [1853.] Plate. **M.275.17**
Les deux gentilhommes. Opéra comique en 1 acte, paroles de Mr. Eug. de Planard, musique de Justin Cadaux. Partition. Paris. Brullé. [1844.] **M.281.20**
Les deux Jaket. Opéra comique en 1 acte. Paroles de Planard. Musique de Justin Cadaux. Partition réduite avec accomp. de piano. Paris. Richault. [1852.] No. 1 in **M.275.16**

Cadeau d' Alain, Le. *Opera.* For the Music see **Lagoanère.** For the Libretto see **Bussy.**

Cadence.
Chapman, J. The music, or melody and rhythmus of language. Edinburgh. 1818. **M.106.16**

Cadets, Les, de Gascogne. *Opera.* For the Music see **Bernicat.** For the Libretto see **Dorfeuil.**

Cadetto, Il, di Guascogna. *Opera.* For the Music see **Ferrari**, S. A. de. For the Libretto see **Berninzone.**

Cadi, Le. *Opera.* For the Music see **Vercken de Vreuschmen.** For the Libretto see **Carré**, M.

Cadi dupé, Le. *Opera.* For the Music see **Monsigny.** For the Libretto see **Lemonnier**, P. R.

Cadiguette, La. *Opera.* For the Music see **Banès.** For the Libretto see **Péricaud.**

Cadinot, Henri.
Balayeuse et chiffonnier. Opérette de MM. Ernest Malteau & Henri Cadinot. Musique de Charles Lefay. No. 5 in **M.266.1**

Cadman, Edward.
The wonder worker. A comic opera. Music by Albert W. Ketèlby. **M.399.29**

Cadmus et Hermione. *Opera.* For the Music see **Lully.** For the Libretto see **Quinault.**

Cadol, Édouard.
Memnon. Opéra-comique de Cadol et Bocage. Musique de Ch. Grisart. No. 1 in **M.276.3**
Le mystère. Opéra-comique. Musique de Léon Vercken. No. 1 in **M.383.42**

Caecilia, St.
Bonnin, T., *editor.* Puy de musique, érigé à Évreux, en l'honneur de Madame Sainte Cécile. Publié d'après un manuscrit du XVIe siècle par Bonnin et Chassant. Évreux. 1837. No. 2 in **M.116.8**

Caecilia. *Oratorio.* For the Music see **Poisot.**

Caecilian Choir, *New York.*
Book of words, Easter concert, April 1st, 1891. [Also a list of officers and members. New York. 1891.] No. 1 in **M.373.30**

Caecilie. *Song.* Strauss, R. 4 Lieder. No. 2 in **M.380.24.2**

Caecilien-Ode. *Cantata.* For the Music see **Handel.** Werke. Lieferung 23.

Caernarvon Castle. *Opera.* For the Music see **Attwood.** For the Libretto see **Rose, J.**

Caesar, Julius, *M.D.*
Come, here's the good health. Catch a 3 voci. (*In* Clementi. Collection of catches. Vol. 1, pp. 52, 53.). No. 45 in **M.110.1.1**; No. 45 in **M.110.2.1**
To our musical club. Catch [for 3 voices]. (*In* Bland. The Ladies' collection. Vol. 1, p. 97.) No. 152 in **M.235.17.1**
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Caesarine. *Opera.* For the Music see **Wolf**, M. For the Libretto see **Schirmer.**

Caëtani, Roffredo.
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Suite (en si-mineur) pour orchestre. Op. 10. Partition. Mayence. Schott. [190–?] **M.406.3**

Cafaro, Pasquale. See **Caffaro**, Pasquale.

Café, Le, du roi. *Opera.* For the Music see **Deffès.** For the Libretto see **Meilhac.**

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Chadourne, A. Les cafés-concerts. 3e édition. Paris. 1880. **M.129.7**
Constantin, M. Histoire des cafés-concerts et des cafés de Paris. Nouvelle édition, augmentée. Paris. 1872. No. 3 in **M.128.18**
Schwab, F. A. Parisian cafés-concerts. Illus. Portraits. (*In* The music of the modern world . . . Vol. 1, pp. 185–187. New York. [1895.]) **M.14.1.1**

Caffaro, Pasquale.
Amen. Fuga a 5 voci [s. s. a. t. b. Accomp. for organ]. (*In* Novello. The Fitzwilliam music. Vol. 2, pp. 50–54.) No. 6 in **M.233.26.2**
Stabat Mater. [Duet, s. s. and chorus. Accomp. for piano.] (*In* Latrobe. Selection of sacred music. Vol. 3, pp. 90–93.) No. 17 in **M.290.29.3**

Caffi, Francesco.
Storia della musica sacra nella già Cappella ducale di San Marco in Venezia dal 1318 a 1797. Venezia. Antonelli. 1854, 55. 2 v. Portraits. Engraved title-page. **M.115.2**

Cagliostro. *Opera.* For the Music see **Adam**, Adolphe C. For the Libretto see **Scribe.**

Cagliostro in Wien. *Opera.* For the Music see **Strauss, J.** *1825–1899.* For the Libretto see **Genée.**

Cagnoni, Antonio.
Amori e trappole. Melodramma giocoso in 3 atti. Musica del Cav. Antonio Cagnoni. Riduzione per canto e pianoforte di Domenico Cagnoni. Nuova edizione riformata. Milano. Ricordi. [1867.] **M.281.22**
Un capriccio di donna. Melodramma serio, di A. Ghislanzoni. Musica del Mo. A. Cagnoni. Riduzione per canto e pianoforte di D. Cagnoni. Milano. Ricordi. [1870.] **M.281.23**
Claudia. Dramma lirico in 4 atti. Parole di M. Marcello. Musica del Mo. Antonio Cagnoni. Riduzione per canto e pianoforte di D. Cagnoni. Torino. Giudici & Strada. [1874.] **M.281.25**
Don Bucefalo. Dramma giocoso in 3 parti. Musica del Mo. A. Cagnoni. [Per canto e piano.] Paris. Escudier. [1865.] **M.363.5**
Il duca di Tapigliano. Libretto comico in 2 atti con prologo di A. Ghislanzoni. Musica dal Maestro Cavre. A. Cagnoni. [Per canto e pianoforte.] Milano. Lucca. 1874. Portrait. **M.383.8**
La fioraja. Melodramma giocoso in 3 atti di Giorgio Giachetti, posto in musica da Antonio Cagnoni . . . Riduzione per canto e pianoforte di D. Cagnoni. Milano. Ricordi. [1854.] **M.230.35**
Giralda. Melodramma giocoso in 3 atti di G. Giachetti e R. Berninzone, posto in musica dal Mo. Antonio Cagnoni. Canto e pianoforte. Milano. Lucca. [1852.] **M.281.24**
Michele Perrin. Opera comique in 3 atti. Parole di M. Marcello. Musica del Cav. Antonio Cagnoni. Riduzione per canto e pianoforte di L. Truzzi. Milano. Ricordi. [1864.] **M.281.21**
The porter of Havre, opera in 3 acts, the words adapted from the Italian by John Oxenford, the music by Antonio Cagnoni. [Accomp. for piano.] London. Boosey & Co. [1876.] **M.275.18**
The title of the original is Papa Martin, an adaptation of Les crochets du Père Martin, a play by Piestre and Grangé.
La tombola. Commedia lirica in 3 atti di F. M. Piave. Musica del Mo. A. Cagnoni. Riduzione con accomp. di pianoforte di Domenico Cagnoni. Milano. Lucca. [1869.] **M.281.26**

Cahen, Albert.
Auteur par amour. [Opérette.] Paroles de Ed. Norès, A. Cahen, & Em. Cohl. Musique de Thony Guérineau. No. 4 in **M.393.19**
Le bois. Poème en un acte de A. Glatigny. Musique de Albert Cahen. [Partition chant et piano.] Paris. Hartmann. [187–?] No. 1 in **M.402.72**; No. 1 in **M.194.7**
Endymion. Poëme mythologique en 3 tableaux de Louis Gallet. Musique de Albert Cahen. [Partition piano et chant. s. m.-s. t. bar. et chœur.] Paris. Hartmann. [1883.] **M.275.19**

Cahen, Albert. *(Continued.)*
La femme de Claude. Drame lyrique en trois actes, d'après Alexandre Dumas fils par Louis Gallet. Musique de Albert Cahen. Partition chant et piano. Paris. Choudens. [1896.] M.394.34
Le Vénitien. Opéra en 3 actes et 4 tableaux. Poëme de Louis Gallet. Musique de Albert Cahen. [Partition chant et piano.] Paris. Girod. [1890.] M.275.20

Cahen, Ernest.
Le calfat. Opérette, paroles de Pol Mercier. Musique de Ernest Cahen. Partition piano et chant. Paris. Challiot. [1856.] No. 2 in M.275.16

Cahusac, Louis de.
Zoroastre. Tragédie lyrique [de] J. P. Rameau. M.297.30

Caïd, Le. *Opera.* For the Music see **Thomas**, C. L. A. For the Libretto see **Sauvage**, T. M. F.

Caigniez, Louis Charles.
Saul, König in Israel. Ein Melodram in Musik gesetzt . . . von J. R. von Seyfried. No. 2 in M.340.10

Caillavet, Gaston Armand de.
Chonchette, opéra-bouffe de G. A. de Caillavet et Robert de Flers. Musique de Claude Terrasse. No. 2 in M.381.50
Fortunio. Comédie lyrique d'après Le chandelier d'Alfred de Musset, par G. A. de Caillavet et Robert de Flers. Musique de André Messager. M.378.9
Pâris ou "Le bon juge." Opérette de Robert de Flers et G. A. de Caillavet. Musique de Claude Terrasse. M.389.19
Le Sire de Vergy, opéra bouffe de G. A. de Caillavet et Robert de Flers. Musique de Claude Terrasse. M.381.52
Les travaux d'Hercule. Opéra bouffe de G.-A. de Caillavet et Robert de Flers. Musique de Claude Terrasse. M.381.53

Caillebotte, Martial.
Dies iræ, pour soprano, ténor et orchestre. Partition pour chant et piano. Paris. Hartmann. [189–?] No. 2 in M.194.6
Don Paez. Poème dramatique d'après les Contes d'Espagne d'Alfred de Musset. Musique de Martial Caillebotte. [Partition piano et chant.] Paris. Girod. [1878?] M.381.6

Cain, Henri.
Les armaillis. Légende dramatique. Poème de Henri Cain et D. Baud-Bovy. Musique de Gustave Doret. M.389.37
Une aventure de la Guimard. Ballet de Henri Cain. Musique de André Messager. No. 1 in M.389.14
La cabrera (Die Ziegenhirtin). Musikdrama. Musik von Gabriel Dupont. M.399.77
Cendrillon. Conte de fées. Musique de J. Massenet. M.393.44
Chérubin. Comédie chantée. Poème de Francis de Croisset [pseud.] & Henri Cain. Musique de J. Massenet. M.399.88
La Flamenca. Drame musical de Henri Cain et Eug.-Ed Adenis [pseud.]. Musique de Lucien Lambert. M.397.41
Le juif polonais. Conte populaire d'Alsace. Poème de Henri Cain et P.-B. Gheusi. Musique de Camille Erlanger. M.402.16
La Navarraise. Épisode lyrique. Poème de Jules Claretie & Henri Cain. Musique de J. Massenet. M.245.15
Les pêcheurs de Saint-Jean. Scènes de la vie maritime. Musique de Ch.-M. Widor. M.399.34
Sapho. Pièce lyrique de MM. Henri Cain et Bernède. Musique de J. Massenet. M.394.7
Thyl Uylenspiegel. Drame lyrique de MM. Henri Cain & Lucien Solvay. Musique de Jan Blockx. M.382.3
La vivandière. Opéra-comique. Musique de Benjamin Godard. M.303.2
Same. Opera comique. English translation by G. White. Music by Benjamin Godard. M.245.5

Cairon, Claude Antoine Jules.
La boite au lait. Opéra-bouffe de Mrs. E. Grangé et J. Noriac [pseud.]. Musique de J. Offenbach. M.267.41
La branche cassée. Opéra-bouffe. Paroles de MM. A. Jaime et Noriac [pseud.]. Musique de Gaston Serpette. M.322.26
La cruche cassée. Opéra-comique de J. Noriac [pseud.] & J. Moinaux. Musique de Léon Vasseur. M.325.15
Éros. Fantaisie lyrique de Jules Noriac [pseud.] et Adolphe Jaime. Musique de Paul Vidal. No. 1 in M.325.36
La petite reine. Opéra-comique de A. Jaime & J. Noriac [pseud.]. Musique de Léon Vasseur. M.325.24; etc.

Cairon, Claude Antoine Jules. *(Continued.)*
Pierrette et Jacquot. Opérette de Noriac [pseud.] et Ph. Gille. Musique de J. Offenbach. No. 1 in M.267.34
La Sorrentine. Opéra-comique de J. Moinaux & J. Noriac [pseud.]. Musique de L. Vasseur. M.325.14
La timbale d'argent. Opéra-bouffe de A. Jaime et J. Noriac [pseud.]. Musique de L. Vasseur. No. 2 in M.327.17

Calamita, La. *Duet.* Gordigiani, L. Échos de la Toscane. Vol. 2. No. 37 in M.244.13.2

Caldara, Antonio.
Agnus Dei. [Chorus. Accomp. for piano.] (*In* Latrobe. Selection of sacred music. Vol. 4, pp. 69–74.) No. 14 in M.290.29.4
Agnus Dei. Duetto [A. T. Accomp. for pianoforte]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 191–193.) No. 69 in M.290.22.2
Also to be found in Latrobe's Selection of sacred music; Rochlitz's Sammlung vorzüglicher Gesangstücke.
Benedictus. [Trio, S. A. B. Accomp. for pianoforte.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 158–159.) No. 58 in M.290.22.2
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Et incarnatus est. Coro. From a MSS. mass. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 3, pp. 10–15.) No. 3 in M.290.29.3
Et incarnatus est. [Solo, G minor. Accomp. for pianoforte. (*In* Échos du monde religieux. Pp. 30, 31.) M.156.52
Also to be found in Latrobe's Selection of sacred music.
Laboravi in gemitu meo. Motett [A. T. B. Accomp. for organ]. (*In* Novello. Evening service. Vol. 1, pp. 166, 167.) M.260.23.1
Miserere mei. Motett [S. A. B. Accomp. for organ]. (*In* Novello. Motetts. Vol. 2, book 8, pp. 22, 23.) No. 16 in M.260.24.2
Out of the mouths of babes. Aria [A. or B. Accomp. for pianoforte]. (*In* Latrobe. Selections of sacred music. Vol. 3, p. 64.) No. 11 in M.290.29.3
Qui tollis [S. A. T. B. mit Pianoforte-Begleitung]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, pp. 64–67.) No. 16 in M.202.6.2
Salve Regina [A. T. B. con basso continuo]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, pp. 56–58.) No. 14 in M.202.6.2
Sana me, Domine. Motett, S. A. B. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 2, book 8, pp. 24–26.) No. 17 in M.260.24.2
Serve the Lord with gladness. [Trio, S. A. B. Accomp. for organ.] (*In* Cotton. Bangor Cathedral collection. Pp. 121–123.) No. 20 in M.290.33

Caldecott, Randolph.
The three jovial huntsmen, a short cantata by T. Anderton. No. 1 in M.154.16

Calderwood, James William.
Bobby Shaftoe. A Mother-Goose extravaganza, in prologue and two acts. Book and lyrics by Harry Church Whorf. Music composed and arranged by James W. Calderwood. [Accomp. for pianoforte. Boston.] 1899. No. 1 in M.402.66

Caldicott, Alfred James.
"Cobwebs." Part-song. London. Patey & Willis. [1883?] No. 24 in M.158.14
Dedication ode. Written by W. A. Barrett for the opening of the Albert Palace, Battersea Park . . . Composer Albert J. Caldicott. [S. Bar. and chorus. Accomp. for pianoforte.] London. Metzler & Co. [1885.] No. 1 in M.194.8
"A fishy case; or, the scales of justice." Operetta for children. By Fred E. Weatherly and Alfred J. Caldicott. [Accomp. for pianoforte.] London. Metzler & Co. [1883.] 2 plates. No. 3 in M.277.23
Humpty Dumpty! Humorous glee. London. Novello, Ewer & Co. [1878?] No. 26 in M.158.14
Jack and Jill. Nursery rhyme. Set to music [S. A. T. B.]. London. Novello, Ewer & Co. [188–?] No. 25 in M.158.14
Same. [Part-song, arranged for male voices by Warren Davenport.] Boston. Davenport. [1883.] No. 8 in M.392.6
Same. [Part-song for female voices.] Adapted by Charles R. Ford. Boston. Russell. [1885.] No. 23 in M.158.14

Caldicott, Alfred James. *(Continued.)*

"Little Jack Horner." Humorous glee. London. Novello, Ewer & Co. [188–?] No. 27 in **M.158.14**

"The lost chord." A four-part song. London. Patey & Willis. 1883. No. 22 in **M.158.14**

"Queen of the May." Cantata for ladies' voices. [Accomp. for pianoforte.] London. Weekes & Co. [188–?] No. 1 in **M.204.9**

The widow of Nain, a sacred cantata. [S. A. T. B. and chorus. Accomp. for pianoforte.] London. Novello, Ewer & Co. [1881?] **M.154.42**

Winter days. Choral glee. (*In* Novello's Part-song book. 2d series. Vol. 16, pp. 1–8.) No. 1 in **M.195.1.16**

Calegari, Francesco Antonio.

Tantum ergo. [Motet.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 3, pp. 155, 156.) No. 41 in **M.158.33.3**

Caletti-Bruno, Pier Francesco.

L'Eritrea. [Sinfonia, arie e quintetto dalla opera.] Transcription. (*In* Deldevez. Fondation de l'opéra en France. Pp. 18–26.) No. 7, 8 in **M.356.11**

Il Giasone. Musica del Se. Francesco Cavalli [pseud.] (1649). Poesia del Dottore Giacinto Andrea Cicognini. [Per canto e piano.] (*In* Oper, Die, von ihren ersten Anfängen bis zur Mitte des 18. Jahrhunderts. Theil 2, pp. 3–85.) **M.400.6.2**

Calfat, Le. *Opera.* For the Music see **Cahen**, E. For the Libretto see **Mercier**, P.

Calife de Bagdad, Le. *Opera.* For the Music see **Boieldieu**, F. A. For the Libretto see **Saint-Just.**

Caligaverunt oculi mei. *Motet.* Haydn, J. M. No. 4 in **M.384.11**

Lassus. Sämmtliche Werke. Band 9. **M.8040a.67.9**

Palestrina. Werke. Band 32. **M.8040a.66.32**

Caligula. *Incidental music.* For the Music see **Fauré**, G. U. For the Libretto see **Dumas**, A. *1802–1870.*

Calino amoureux. For the Music see Javelot. For the Libretto see **Jouhaud.**

Calipso. *Opera.* For the Music see **Winter**, P. von.

Calixte, ——, *pseud.*

Deux coups de marteau. Saynète. Paroles de Gédhé et Calixte [pseud.]. Musique de F. Bernicat. No. 3 in **M.395.4**

Calkin, John Baptiste.

Behold now, praise the Lord. Anthem for S. S. A. T. B. B. [Accomp. for organ.] London. Novello, Ewer & Co. [186–?] No. 1 in **M.234.10**
Also to be found in Novello's Collection of anthems.

Breathe soft, ye winds. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 65–68.) No. 14 in **M.195.1.3**; No. 5 in **M.204.3**

Same. [A. A. T. T. B. B.] (*In* The Orpheus. New series. Vol. 2, pp. 101–105.) No. 13 in **M.205.10.2**

The chivalry of labour. A part-song [S. S. A. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 73–84.) No. 16 in **M.195.1.3**; No. 5 in **M.204.3**

Come, fill, my boys. A four-part song [A. T. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 85–92.) No. 17 in **M.195.1.3**; No. 5 in **M.204.3**
Also to be found in The Orpheus, New series.

Echoes. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 93–96.) No. 18 in **M.195.1.3**; No. 5 in **M.204.3**

Hear my prayer, terzetto [S. A. T. Accomp. for pianoforte]. London. Novello. [185–?] No. 16 in **M.290.14**

I will alway give thanks. Full anthem. [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 10 in **M.234.10**

I will magnify Thee, O God. Full anthem. [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 3 in **M.234.10**; No. 6 in **M.157.32**
Also to be found in Novello's Collection of anthems.

The morning and evening service, together with the Office for the Holy Communion, in G. Op. 98. [Accomp. for organ.] London. Novello, Ewer & Co. [188–?] No. 4 in **M.204.3**

A morning, communion and evening service, in B flat. [Accomp. for organ.] London. Novello & Co. [186–?] No. 2 in **M.290.27**

Calkin, John Baptiste. *(Continued.)*

My lady is so wondrous fair. [Part-song, S. A. T. B.] (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 69–72.) No. 15 in **M.195.1.3**; No. 5 in **M.204.3**
Also to be found [for A. T. T. B.] in The Orpheus, New series.

Night winds that so gently flow. A four-part song [S. A. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 3, pp. 61–64.) No. 13 in **M.195.1.3**; No. 5 in **M.204.3**

Same. [T. T. B. B.] Philadelphia. Boner & Co. 1882. No. 9 in **M.392.6**
Also to be found [for A. T. T. B.] in The Orpheus, New series.

O God, have mercy. Anthem for T. and chorus. [Accomp. for organ.] London. Novello & Co. [186–?] No. 6 in **M.234.10**
Also to be found in Novello's Collection of anthems.

Out of the deep. Full anthem. [B. solo and chorus. Accomp. for organ.] London. Novello & Co. [186–?] No. 5 in **M.234.10**
Also to be found in Novello's Collection of anthems.

The righteous shall flourish. Full anthem. [Accomp. for organ.] London. Novello & Co. [186–?] No. 2 in **M.234.10**
Also to be found in Novello's Collection of anthems.

Six four-part songs. [Accomp. for pianoforte.] London. Novello & Co. [186–? Novello's Part-song book. 2d series.] No. 5 in **M.204.3**
Contents. — Night winds. — Breathe soft, ye winds. — My lady is so wondrous fair. — Chivalry of labour. — Come, fill, my boys. — Echoes.

Te Deum laudamus. In D. (*In* Novello's Parish choir book. Pp. 48–51.) No. 9 in **M.157.30**

Thou visitest the earth. Anthem for harvest. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 12, pp. 106–115.) No. 13 in **M.195.2.12**

Thou wilt keep him in perfect peace. Full anthem. [Accomp. for organ.] London. Novello & Co. [186–?] No. 7 in **M.234.10**

To the redbreast. Part-song. [Accomp. for piano.] London. Novello, Ewer & Co. 1870. No. 3 in **M.158.15**

Two introits or short anthems, "Rend your hearts and not your garments," and "To the Lord our God belong mercies." [Accomp. for organ.] London. Novello. [185–?] No. 8 in **M.234.10**; No. 12 in **M.190.2**

Two introits or short anthems, The sacrifices of God, If we say that we have no sin. [Accomp. for organ.] London. Novello & Co. [186–?] No. 9 in **M.234.10**

Unto Thee will I cry. Anthem. [Accomp. for organ.] London. Novello & Co. [186–?] No. 4 in **M.234.10**

Call, Leonhard von.

Alles, was die Erd' enthält. [Männerchor.] (*In* Fink. Die deutsche Liedertafel. Pp. 35–37.) No. 33 in **M.213.9**
Also to be found in Orpheus.

Dear maid. [Part-song, T. T. B. B.] (*In* The Orpheus. New series. Vol. 3, pp. 115–117.) No. 28 in **M.205.10.3**
Also to be found in Orpheus glee book.

Evening. Part-song for T. T. B. B. (*In* The Orpheus. New series. Vol. 3, pp. 26–28.) No. 7 in **M.205.10.3**

Ihr bangen Sorgen weicht von mir. [Männerchor.] (*In* Orpheus. Band 2, pp. 15–17.) No. 53 in **M.129a.43.2**

Komm, stiller Abend, nieder. [Männerchor.] (*In* Orpheus. Band 1, pp. 44, 45.) No. 30 in **M.129a.43.1**

Oft when night. [Part-song, T. T. B. B.] (*In* The Orpheus. New series. Vol. 4, pp. 7–9.) No. 2 in **M.205.10.4**
Also to be found in Orpheus glee book; Willard's Arion.

Pleasing pain. [Part-song, T. T. B. B.] (*In* The Orpheus. New series. Vol. 4, pp. 29–32.) No. 8 in **M.205.10.4**
Also to be found in Orpheus glee book.

Was frag' ich viel nach Geld. [Männerchor.] (*In* Fink. Die deutsche Liedertafel. Pp. 56, 57.) No. 44 in **M.213.9**
Also to be found in Orpheus.

Wenn die Nacht mit süsser Ruh'. [Männerchor.] (*In* Orpheus. Band 3, pp. 8, 9.) No. 84 in **M.129a.43.3**

Where's the gain of care. A part-song [T. T. B. B.]. (*In* The Orpheus. New series. Vol. 5, pp. 15–19.) No. 5 in **M.205.10.5**

Call for the reck'ning. *Part-song.* Purcell, H. No. 54 in **M.110.1.1**; **etc.**

Call forth such numbers. *Part-song.* Cooke, B. **No. 28 in M.234.3.2**

Call George again, boy. *Part-song.* HILTON. No. 157 in M.110.1.2; etc.

Call Jehovah thy salvation. *Anthem.*
HAYDN, F. J. No. 18 in M.157.34
MOZART. No. 38 in M.157.34

Call Philip Flat-nose. Round [for 3 voices]. (*In* Musical Library. Vol. 1, p. 97.) No. 44 in M.235.18.1

Call the waiter. *Part-song.* DANBY. No. 17 in M.139a.18.7

Call to remembrance, O Lord. *Anthem.*
BATTISHILL. No. 3 in M.195.2.6
CALLCOTT, J. W. No. 86 in M.220.9.4; etc.
FARRANT. No. 59 in M.290.22.2; etc.
FAY, C. K. No. 44 in M.158.15
FOWLE. [Fifteen anthems.] M.290.26
NARES. Twenty anthems. No. 20 in M.236.33

Call to the mountains. *Part-song.* HILLER, F. No. 23 in M.204.36.2

Callcott, John George.

The golden harvest, a pastoral cantata. The words by Julia Goddard. The music by J. G. Callcott. [S. A. T. BAR. and chorus. Accomp. for pianoforte.] London. Enoch. [187–?] No. 1 in M.154.43

Callcott, John Hutchins, *editor.*

JOLLY. A collection of hymns, canons, glees, and songs . . . M.235.2

Callcott, John Wall.

Ah, how Sophia. Catch [for 3 voices]. (*In* The Apollo. Vol. 3, pp. 210, 211.) No. 11 in M.139a.18.3
Also to be found in The Harmonist; Musical times [Music]; Parker's The Orphean lyre; Warren's Cocks's Hand-book of glees.

Alas, cry'd Damon. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 4, pp. 357, 358.) No. 108 in M.220.9.4

All people now. Glee [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 5, pp. 97–101.) No. 26 in M.220.9.5

Angel of life. [Recitativo and aria. T. Accomp. for pianoforte. London.] 1802. No. 34 in M.235.14

Are the white hours. Glee [A. T. T. B.]. (*In* Amusement for the ladies. Vol. 4, pp. 162–167.) No. 4 in M.220.3.4
Also to be found in Boosey's Standard English glees; Clementi's Vocal harmony; Same, 2d edition; Hullah's The Singer's library; Novello's Glee hive; Turle and Taylor's The People's music book; Warren's Collection of catches.

Autumn. Glee [T. T. B. London. 1799]. No. 11 in M.220.4

A beauteous fair. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 4, p. 51.) No. 15 in M.220.9.4

Blessed is he that considereth. Canon, 4 in 8. (*In* Amusement for the ladies. Vol. 4, pp. 80, 81.) No. 21 in M.220.3.4
Also to be found in Warren's Collection of catches.

Bow down Thine ear. Canon [4 in 2]. (*In* Warren. Collection of catches. Vol. 4, p. 62.) No. 22 in M.220.9.4

Call to remembrance. Canon [4 in 2]. (*In* Warren. Collection of catches. Vol. 4, pp. 284, 285.) No. 86 in M.220.9.4

Christ being raised. Canon [4 in 2]. (*In* Warren. Collection of catches. Vol. 5, pp. 95, 96.) No. 25 in M.220.9.5

Ciocchi fate. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 4, pp. 202, 203.) No. 93 in M.220.9.4

A collection of glees, canons, and catches. . . . Arranged with an accomp. for the piano-forte, ad libitum, with a memoir of the author, by William Horsley. London. Birchall, Lonsdale & Mills. 1824. 3 v. Portrait. M.234.1
Contents. — 1. Lovely seems the moon's fair lustre. — Peace to the souls of the heroes. — Go, idle boy. — The new mariners. — O snatch me swift. — It was a fryar. — Yet stay, fair lady. — From this roof my shepherd went. — Call to remembrance. — Blessed is he. — The May fly. — In the lovely vale of streams. — Abelard. — When Arthur first. — Drink to-night. — Rise, winds of autumn. — Ah! how, Sophia. — As on the mournful poplar bough. — Father of heroes. — Fill the horn of glossy blue. — Radiant ruler of the day. — Green thorn of the Hill of ghosts. — From the chambers of the East. 2. Are the white hours forever fled? — O voi che sospirate. — With sighs, sweet rose. — Who comes so dark? — The Red Cross knight. — The Erl King. — Forgive, blest shade. — Farewell to Lochaber. — Triumphant Love. — Bow down Thine ear. — Christ being raised. — Lordly gallants. — O tarry, gentle traveller. — Desolate is the dwelling. — Thyrsis, when he left me. — When time was entwining. — Thou art beautiful. — Come on the light wing'd gale. — You gentlemen of England. — Hast thou left thy blue course? — Have you Sir John Hawkins' hist'ry. — Thou palsied earth. — Hail, happy Albion. — Sweet blossom. — Why does beauteous Lina weep? 3. Tho' from the bank of velvet torn. —

Callcott, John Wall. *(Continued.)*
See! with ivy chaplets bound. — Dull, repining sons of care. — Lone dweller of the rock. — Garvan. — Oh! sovereign of the willing soul. — The fairies. — Oh! thou where'er (thy bones at rest). — Cara, vale. — Once upon my cheek. — Ella. — Hark! the cock crows. — When battle smeething. — The water king. — Go, plaintive breeze. — As I was going to Derby. — Soft and safe, tho' lowly, grave. — Rosabelle. — The knell of tyrant laws. — She who lies here. — A beauteous fair has stole my heart. — Pleasant is the voice. — Melrose. — O blest retirement.

The Derbyshire ram. Glee [A. T. B.]. (*In* The Apollo. Vol. 1, pp. 58–63.) No. 22 in M.139a.18.1
Also to be found in Clementi's Vocal harmony; The Harmonist.

Desolate is the dwelling of Morna. [Glee. S. S. B.] (*In* Boosey's Standard English glees. Vol. 1, pp. 239–242.)
Also to be found in Musical library. No. 49 in M.157.7

Drink tonight. Glee [for 3 voices]. (*In* The Apollo. Vol. 7, pp. 481–485.) No. 1 in M.139a.18.7

Druid. [Glee, S. A. T. T. B.] London. Birchall. [18—?] No. 3 in M.220.4

Dull, repining sons. Glee [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 8–12.) No. 2 in M.220.9.4

Elvers Hoh. [Glee, S. S. B. London. 1799.] No. 12 in M.220.4

The Erl King. Glee for 3 voices. (*In* Boosey's Standard English glees. Vol. 1, pp. 30–35.) No. 7 in M.157.7
Also to be found in Warren's Cocks's Hand-book of glees.

Same. Adapted for the pianoforte. [London.] 1799. No. 17 in M.237.2

The Erl King's daughter. [Glee, S. A. B.] London. Birchall. [18—?] No. 9 in M.220.4

The fairies. Glee [S. S. B. London. 179–?] No. 15 in M.220.4; No. 7 in M.120.31
Also to be found in The Apollo; Boosey's Standard English glees; The Harmonist; Musical library; Musical times [Music]; Warren's Cocks's Hand-book of glees.

Farewell to Lochaber. Glee [T. T. B.]. (*In* Amusement for the ladies. Vol. 4, pp. 102, 103.) No. 29 in M.220.3.4
Also to be found in The Apollo; Clementi's Vocal harmony, 2d edition; Ditson's The Orphean lyre; The Harmonist; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

Father of heroes. Glee [A. T. T. B. B.]. (*In* Clementi. Vocal harmony. 2d edition. Vol. 6, pp. 70–83.) No. 10 in M.234.2.6; No. 10 in M.235.9.6
Also to be found in The Harmonist; Novello's Glee-hive; Warren's Collection of catches.

Forgive, blest shade. Glee [S. A. B.]. (*In* Boosey's Standard English glees. Vol. 1, pp. 108, 109.) No. 22 in M.157.7
Also to be found in The Harmonist; Musical library; Musical times [Music]; Turle and Taylor's The People's music book.

From the lake grey vapours rise. Glee [A. T. T. B.]. London. Lavenu & Mitchell. [182–?] No. 1 in M.220.4

Garvan. Glee [T. T. B.]. London. Birchall. [181–?] No. 2 in M.220.4

Go, idle boy. Glee [A. T. T. B.]. (*In* Amusement for the ladies. Vol. 4, pp. 170–175.) No. 49 in M.220.3.4
Also to be found in The Apollo; Boosey's Standard English glees; Clementi's Vocal harmony; Ditson's The Orphean lyre; Novello's Glee-hive; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

Grant, we beseech Thee. Anthem. [Accomp. for organ.] (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 344–348.) No. 83 in M.111.4.2

Hail, happy Albion. Glee [A. A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 272–277.) No. 84 in M.220.9.4

Harold the Valiant. Glee [T. T. B.]. [London. 18—?] No. 6 in M.220.4
Also to be found in The Harmonist; Musical library.

Hast thou left thy blue course. [Glee. T. T. B. London.] 1801. No. 9 in M.220.29

Same. [S. S. B.] No. 10 in M.220.29

The haughty wife of Jove. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 4, pp. 288, 289.) No. 91 in M.220.9.4

Have you Sir John Hawkins' hist'ry? Catch [for 3 voices]. (*In* Amusement for the ladies. Vol. 4, p. 187.) No. 52 in M.220.3.4
Also to be found in Musical times [Music]; Warren's Collection of catches.

Here rests his head. Round [for 3 voices]. (*In* Amusement for the ladies. Vol. 4, p. 192.) No. 54 in M.220.3.4

Callcott, John Wall. *(Continued.)*

Here's love. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 4, p. 53.) No. 17 in **M.220.9.4**

High on a mountain. Glee [A. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 40–43.) No. 11 in **M.220.9.4**

How charming the fair one. Catch [for 4 voices]. (*In* Warren. Collection of catches. Vol. 5, pp. 30, 31.) No. 7 in **M.220.9.5**

I am well pleas'd. Canon 4 in 2. (*In* Warren. Collection of catches. Vol. 4, pp. 350–353.) No. 106 in **M.220.9.4**

I heard a voice from heaven. Motet. [Accomp. for organ.] (*In* Hullah. The Singer's library. Pp. 93–95.) No. 19 in **M.157.3**

Imperial Rome. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 4, pp. 308, 309.) No. 95 in **M.220.9.4**

In all her steps. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 5, p. 74.) No. 20 in **M.220.9.5**

In awful pause. [Glee, T. T. T. B. B.] Boston. Schmidt. [1895?] No. 56 in **M.392.3**
Also to be found in Warren's Collection of catches.

In the lonely vale. Glee. (*In* The Apollo. Vol. 7, pp. 528–535.) No. 12 in **M.139a.18.7**
Also to be found in Boosey's Standard English glees; Novello's Glee-hive.

Inter calices. [Glee, A. T. B. London. 1799.] No. 14 in **M.220.4**

An Israelite there was. Round [for 3 voices]. (*In* Warren. Collection of catches. Vol. 4, p. 105.) No. 36 in **M.220.9.4**

It was a fryar. Glee [S. S. B.]. (*In* The Apollo. Vol. 6, pp. 448–453.) No. 11 in **M.139a.18.6**
Also to be found in Boosey's Standard English glees; Novello's Glee-hive; Warren's Cocks's Hand-book of glees.

Lone dweller of the rock. Glee [A. T. T. B.]. (*In* The Harmonist. Vol. 5, pp. 26–32.) No. 9 in **M.218.8.5**

The Lord hear thee. Canon, 4 in 2. (*In* Warren. Collection of catches. Vol. 4, pp. 304–307.) No. 94 in **M.220.9.4**

The Lord himself. Full anthem. [Accomp. for organ.] (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 123–127.) No. 32 in **M.111.4.2**

The Lord of Falkenstein. [Glee, S. A. B.] London. Birchall. [179–?] No. 5 in **M.220.4**

Lordly gallants. Glee [T. T. B.]. (*In* The Harmonist. Vol. 3, pp. 64–67.) No. 17 in **M.218.8.3**
Also to be found [for S. S. B.] in Boosey's Standard English glees; Musical times [Music]; also [for S. S. A.] in Hills's Vocal trios.

The May fly. Glee [S. A. B.]. (*In* Boosey's Standard English glees. Vol. 1, pp. 21–25.) No. 5 in **M.157.7**
Also to be found in Musical library; Musical times [Music]; Turle and Taylor's The People's music book; Warren's Cocks's Hand-book of glees.

Morning. Glee [S. A. B.]. London. Birchall. [179–?] No. 7 in **M.220.4**

A musical grammar. 1st American edition. Boston. West & Blake. [1810.] **M.109.18**

Same. 3d edition. London. Birchall. 1817. **M.109.19**

My flocks feed not. Glee [T. T. B.]. (*In* Page. Festive harmony. Pp. 26–30.) No. 5 in **M.235.11**

No more shall Ilion. Glee [A. T. B. B.]. (*In* Bland. The Ladies' collection. Vol. 5, pp. 583–588.) No. 168 in **M.235.17.5**

Nymph of the rock. Glee [S. A. T. B. B.]. (*In* Bland. The Ladies' collection. Vol. 5, pp. 575–580.) No. 162 in **M.235.17.5**

O how charming. Catch [for 4 voices]. (*In* Warren. Collection of catches. Vol. 5, pp. 46, 47.) No. 11 in **M.220.9.5**

O Israel, return. Canon [4 in 2]. (*In* Warren. Collection of catches. Vol. 5, pp. 10–13.) No. 2 in **M.220.9.5**

O snatch me swift. Glee [S. A. T. B. B.]. (*In* Clementi. Vocal harmony. Vol. 4, pp. 334–349.) No. 6 in **M.235.9.4**
Also to be found in Clementi's Vocal harmony, 2d edition; Novello's Glee-hive; Warren's Collection of catches.

Oh, sov'reign of the willing soul. Glee [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 3, pp. 339–345.) No. 127 in **M.220.9.3**

O that Thou wouldst hide me. Canon [4 in 2]. (*In* Warren. Collection of catches. Vol. 4, pp. 242–244.) No. 73 in **M.220.9.4**

O voi che sospirate. Glee [A. A. T. B. B.]. (*In* Clementi. Vocal harmony. Vol. 6, pp. 12–20.) No. 3 in **M.234.2.6**; No. 3 in **M.235.9.6**
Also to be found in Warren's Collection of catches.

Oh love, how swift. Glee [A. A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 77–80.) No. 27 in **M.220.9.4**

Oh, share my cottage. Glee [S. A. B.]. (*In* Clementi. Vocal harmony. Vol. 1, pp. 9–11.) No. 3 in **M.235.9.1**

Oh! tarry, gentle traveller. Glee [S. S. B.]. (*In* Musical library. Vol. 3, pp. 126–131.) No. 41 in **M.235.18.3**
Also to be found in Turle and Taylor's The People's music book.

Oh, thou where'er. Glee. (*In* Warren. Collection of catches. Vol. 4, pp. 237–242.) No. 72 in **M.220.9.4**

On a summer's morning. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 4, pp. 102, 103.) No. 33 in **M.220.9.4**

Once upon my cheek. Glee. (*In* Clementi. Vocal harmony. Vol. 3, pp. 275–278.) No. 11 in **M.235.9.3**
Also to be found in Clementi's Vocal harmony, 2d edition; Ditson's The Orphean lyre.

Peace to the souls. Glee [A. T. B.]. (*In* The Apollo. Vol. 1, pp. 25–29.) No. 12 in **M.139a.18.1**
Also to be found in Boosey's Standard English glees; Clementi's Vocal harmony; Same, 2d edition; Collection of glees and catches; The Harmonist; Musical library; Novello's Glee-hive; Warren's Cocks's Hand-book of glees; Webbe, Jr.'s Convito armonico.

Perche vezzosi. Catch a 3 voci. (*In* Bland. The Ladies' collection. Vol. 1, p. 18.) No. 25 in **M.235.17.1**
Also to be found in Clementi's Collection of catches; Vocal harmonist's magazine; Webbe, Jr.'s Convito armonico.

Praise the Lord, O my soul. Canon [4 in 2]. (*In* Hullah. Part music. Sacred. Vol. 2, pp. 92, 93.) No. 32 in **M.157.28.2**
Also to be found in Warren's Collection of catches.

Pur nel sonno. Glee [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 254, 255.) No. 76 in **M.220.9.4**

Queen of the valley. Glee for A. T. T. B. B. (*In* Boosey's Standard English glees. Vol. 1, pp. 207–214.)
Also to be found in Novello's Glee-hive. No. 42 in **M.157.7**

The Red Cross knight. [Glee, S. S. B. London? 1797.] No. 6 in **M.120.31**

Same. Wheatstone & Co. [182–?] No. 41 in **M.235.14**
Also to be found in The Apollo; Boosey's Standard English glees; Musical times [Music]; Warren's Cocks's Hand-book of glees.

Rosabelle. [Glee, S. S. B.] London. Birchall. [18—?] No. 8 in **M.220.4**

Scioglierò. Round [for 3 voices]. (*In* Warren. Collection of catches. Vol. 4, p. 309.) No. 96 in **M.220.9.4**

See, with ivy chaplet. Glee [A. T. B.]. (*In* Turle and Taylor. The People's music book. Vol. 3, pp. 208–212.) No. 70 in **M.111.4.3**
Also to be found in Warren's Collection of catches.

She who lies here. Round [for 4 voices]. (*In* Warren. Collection of catches. Vol. 5, p. 13.) No. 3 in **M.220.9.5**

Slow men of London. [Glee, A. T. B. London. 18—?]
Also to be found in The Apollo. No. 10 in **M.220.4**

Soft and safe. Glee [S. S. A. T. B. B.]. (*In* Clementi. Vocal harmony. Vol. 2, pp. 137–146.) No. 6 in **M.235.9.2**
Also to be found in Clementi's Vocal harmony, 2d edition.

Stormy Lannow. [Glee, T. T. B.]. (*In* The Harmonist. Vol. 8, pp. 16–21.) No. 4 in **M.218.8.8**

Stray not to those distant scenes. Glee [T. T. B.]. (*In* Amusement for the ladies. Vol. 4, pp. 90–93.) No. 25 in **M.220.3.4**

Tell me, where is fancy bred? A trio [S. S. A. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 4, pp. 133–139.) No. 17 in **M.204.36.4**

Thee the voice, the dance. Glee. (*In* Warren. Vol. 4, pp. 24–31.) No. 7 in **M.220.9.4**

There was an old man. Catch [for 5 voices]. (*In* Knyvett. A collection of glees. Pp. 16, 17.) No. 7 in **M.220.6**

Think not, my love. [Glee, A. T. T. B. London. 1801.] No. 13 in **M.220.4**

Those sunny flow'rets. Glee. (*In* Bland. The Ladies' collection. Vol. 5, pp. 563–567.) No. 158 in **M.235.17.5**

Thou, Lord, hast been. Canon, 4 in 2. (*In* Warren. Collection of catches. Vol. 4, pp. 88–90.) No. 29 in **M.220.9.4**

Thou pride of the forest. Glee [A. T. B.]. (*In* Clementi. Vocal harmony. Vol. 1, pp. 78–81.) No. 15 in **M.235.9.1**
Also to be found in Parker's The Orphean lyre.

Callcott, John Wall. *(Continued.)*
Thou shalt shew me. Canon [4 in 2]. (*In* Hullah. Part music. Sacred. Vol. 2, pp. 40, 41.) No. 16 in M.157.28.2
Also to be found in Warren's Collection of catches.
Thy mercy, Lord. Hymn. (*In* Turle and Taylor. The People's music book. Vol. 2, pp 204–207.) No. 45 in M.111.4.2
Thyrsis, when he left me. Glee. (*In* Clementi. Vocal harmony. Vol. 7, p. 669–674.) No. 1 in M.235.9.7
Also to be found in Clementi's Vocal harmony, 2d edition; Hullah's Part music, Secular; Webbe, Jr.'s Convito armonico.
To all you ladies now at hand. [Glee, T. B.] (*In* Flowers of harmony. Vol. 1, pp. 8, 9.) No. 9 in M.157.18.1
Same. [T. T. B.] (*In* The Apollo. Vol. 1, pp. 39, 40.) No. 16 in M.139a.18.1
Also to be found in Boosey's Standard English glees; The Harmonist; Novello's Glee-hive; Warren's Cocks's Hand-book of glees.
To the woods. Glee [S. A. T. T. B.]. (*In* Bland. The Ladies' collection. Vol. 5, pp. 592–595.) No. 170 in M.235.17.5
Tom, metaphysician. Catch [for 4 voices]. (*In* Warren. Collection of catches. Vol. 4, pp 336, 337.) No. 103 in M.220.9.4
Triumphant Love. Glee [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 338–343.) No. 104 in M.220.9.4
Urchins' dance. [Glee, S. A. B.] London. Birchall. [179–?] No. 4 in M.220.4
Weave the crimson web of war. Glee [A. T. B.]. (*In* The Harmonist. Vol. 4, pp. 41–46.) No. 14 in M.218.8.4
Whann battayle smethynge. Glee [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 152–155.) No. 44 in M.220.9.4
When Arthur first. Glee [T. T. B.]. (*In* Amusement for the ladies. Vol. 4, pp. 116–119.) No. 36 in M.220.3.4
Also to be found in The Apollo; Clementi's Collection of catches; Collection of catches; Collection of glees and catches; The Harmonist.
When Daphne dy'd. Glee [S. A. A. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 114–119.) No. 39 in M.220.9.4
When spring returns. Glee. (*In* Bland. The Ladies' collection. Vol. 5, pp. 572–574.) No. 161 in M.235.17.5
When time who steals. Glee [A. T. B.]. (*In* Page. Festive harmony. Pp. 101–110.) No. 17 in M.235.11
Whene'er my dame. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 4, p. 103.) No. 34 in M.220.9.4
While the moonbeams. Glee [for 3 voices]. (*In* The Apollo. Vol. 6, pp. 478, 479.) No. 20 in M.139a.18.6
Who comes so dark. Glee [A. T. B.]. (*In* The Apollo. Vol. 3, pp. 200–205.) No. 9 in M.139a.18.3
Also to be found in Boosey's Standard English glees; Clementi's Vocal harmony; Same, 2d edition; Ditson's The Orphean lyre; The Harmonist; Musical times [Music]; Warren's Cocks's Hand-book of glees.
With sighs, sweet rose. Glee [A. T. T. B.]. (*In* The Apollo. Vol. 6, pp. 420–425.) No. 5 in M.139a.18.6
Also to be found in Boosey's Standard English glees; Clementi's Vocal harmony; Same, 2d edition; Knyvett's A Collection of glees; Novello's Glee-hive; Warren's Cocks's Hand-book of glees; Webbe, Jr.'s Convito armonico.
You gentlemen of England. Glee [A. T. B.]. (*In* Boosey's Standard English glees. Vol. 1, pp. 94–99.) No. 19 in M.157.7
Also to be found in Clementi's Vocal harmony, 2d edition; The Harmonist; Warren's Cocks's Hand-book of glees; Webbe, Jr.'s Convito armonico.
Youth of the gloomy brow. Glee [A. T. B.]. (*In* Flowers of harmony. Vol. 2, pp. 1–9.) No. 1 in M.157.18.2
Also to be found in The Harmonist.

Callcott, William Hutchins.
He maketh wars to cease. Anthem. [Accomp. for organ.] (*In* Hullah. The Singer's library. Sacred. Pp. 6–8.) No. 29 in M.157.3
Hymn of peace. Anthem for S. solo and chorus. [Accomp. for organ.] London. Novello, Ewer & Co. 1885. No. 28 in M.158.14
Thou visitest the earth. Harvest anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 10, pp. 27–30.) No. 4 in M.195.2.10

Callcott, William Hutchins, *editor.*
Handel Festival, *London. 1859.* [A list of] William Hutchins Callcott's pianoforte and vocal arrangements from Handel's works. London. [1859.] No. 4 in M.373.60

Callcott, William Hutchins, *editor.*
Jolly. A collection of hymns, canons, glees, and songs . . . M.235.2
Rossini. Stabat Mater. M.250.44

Callie's Christmas. *Opera.* For the Music see Hodges, D. F. For the Libretto see Marble, E.

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Missa [in A-moll, für s. a. t. b.]. (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 1, pp. 135–151.) No. 7 in M.158.33.1

Canoby, Gustave.
La coupe et les lèvres. Drame lyrique en 5 actes, d'Alfred de Musset et Ernest d'Hervilly. Musique de Gustave Canoby. [Partition piano et chant.] Paris. Durdilly & cie. [1890.] M.275.28

Canons.
See **Church music.** *Anthems;* **Part-songs.**

Canons, Les, ou la réponse au Salpêtre. *Song.* Dalayrac. M.380.14

Canotiers d'Argenteuil, Les. *Opera.* For the Music see **Clément,** A. For the Libretto see **Huet.**

Canta Giorgia. *Part-song.* Lassus. Sämmtliche Werke. Band 10. M.8040a.67.10

Cantabo Domino. *Anthem.* Schmid, F. X. No. 25 in M.260.3

Cantabo Domino in vita mea. *Motet.* Palestrina. Werke. Band 2. M.8040a.66.2

Cantabunt labia mea. *Canon.* Carter, T. [Canons, glees and catches.] No. 5 in M.221.32

Cantai; or piango. *Madrigal.* Lassus. Sämmtliche Werke. Band 2. M.8040a.67.2

Cantantibus organis. *Motet.* Lassus. Sämmtliche Werke. Band 5. M.8040a.67.5
Palestrina. Werke. Band 3. M.8040a.66.3

Cantata in lode di Santa Cecilia. Handel. Werke. Lieferung 52A. M.313.1.52A

Cantata inglese in lode di Santa Cecilia. Handel. Werke. Werke. Lieferung 52A. M.313.1.52A

Cantata spagnuola. Handel. Werke. Lieferung 52B. M.313.1.52B

Cantatas. *Mixed voices.*
Albert, *Prince Consort.* [Invocazione alla armonia. Chorus with solos [s. t.]. M.312.5
Allen, G. B. Harvest home, a pastoral cantata [solos and chorus. s. a. t. b.]. M.270.5
Allen, N. H. The apotheosis of St. Dorothy. For tenor solo, chorus and [pianoforte accomp.]. No. 1 in M.384.11
Allon. Annie of Lochroyan. Traditional Scotch ballad for s. solo, mixed chorus and [accomp. for pianoforte]. No. 2 in M.204.2
—— The maid of Colonsay. For soli, chorus [s. a. t. b. & pianoforte]. No. 1 in M.213.1
Anacker. Bergmann's Gruss. Für Solo und Chorstimmen. No. 1 in M.221.9; etc.
—— Das Licht des Glaubens. Kirchen Cantate für vierstimmigen Chor [s. a. t. b.]. No. 3 in M.221.34
Anderton. John Gilpin. [Solos, s. a. t. b., and chorus.] No. 1 in M.154.14; etc.
—— The Norman baron. [Solos, s. b., and chorus.] No. 3 in M.154.15
—— The three jovial huntsmen. [Chorus. s. a. t. b.] No. 1 in M.154.16
—— The wreck of the Hesperus. For solo voices [s. t. b.] & chorus. No. 2 in M.154.14; etc.
—— Yule-tide. [Solos and chorus. s. a. t. b.] No. 4 in M.154.15
Andrée. Snöfrid. Ballad. För soli [m.-s. och t. s.], kor och orkester. No. 1 in M.391.31
Arenski. Der Springquell von Bachtschissaraï. [Solo, s., und Chor.] No. 1 in M.193.3
Arne, T. A. Cymon and Iphigenia. [s. t.] No. 4 in M.237.26
Arnold, George B. Sennacherib. A sacred cantata [for solos, s. t. b., and chorus]. No. 1 in M.204.3
Aspa, E. Endymion, a pastoral. [Solos and chorus.] No. 1 in M.154.17
—— The gipsies [s. m.-s. or a. t. b.]. No. 2 in M.194.1; etc.
Auria. Gulnare, or the crusader's ransom. Dramatic cantata for solo voices [s. t. bar or b.], chorus and piano. No. 1 in M.213.2
Austin, W. The fire-king, dramatic cantata [for solos, s. a. t. b., and chorus]. No. 1 in M.194.2
Baake. Athen. [Für Soli und Chor. s. a. t. b.] Partitur. M.234.17
Bach, J. C. F. Die Kindheit Jesu. [Für Solostimmen, s. a. t. b., Chor und Orchester. Partitur.] M.202.1

Cantatas. *Mixed voices. (Continued.)*

Bach, J. S. Kammermusik für Gesang. Band 1–4. Werke. Jahrgang 11 (Lieferung 2), 20 (Lieferung 2), 29, 34. M.8040.21.11, etc.

—— Cantaten im Klavier-Auszuge. No. 1, 2. No. 1, 2 in M.270.6

—— The "Coffee cantata" (comic cantata). [S. T. B. and chorus.] No. 1 in M.194.3

—— Festo ascensionis Christi. [Solos, T. B., and chorus.] Edited by Robert Franz. No. 2 in M.384.11

—— God's time is the best. A sacred cantata [for solos, A. T. B., and chorus]. No. 4 in M.154.19; etc.

—— The "Peasants' cantata" (comic cantata). [S. B. and chorus.] No. 2 in M.194.3

—— Trauungscantaten. Werke. Jahrgang 13, Lieferung 1, 3. M.8040.21.13.1, 3

Baker, B. F. Camillus, the Roman conqueror. A dramatic cantata, for mixed voices. M.384.13

—— The storm king! [Solos, S. T. B., and chorus.] No. 3 in M.280.41

Balfe. Mazeppa. [Solos, S. A. T. B., and chorus.] M.270.7

Bantock. The fire-worshippers. A dramatic cantata for chorus and soli [S. A. T. B.]. No. 2 in M.213.1

Barnby. Rebekah, a sacred idyll [for solos, S. T. B., and chorus]. M.154.20; No. 1 in M.204.5

Barnett, J. F. The ancient mariner. (Der alte Matrose.) For solo voices [S. A. T. B.], chorus, and orchestra. M.227.1

—— Same. [Accomp. for pianoforte.] M.154.23

—— The building of the ship. [Solos, S. A. T. B., and chorus.] M.154.22

—— The good shepherd, sacred cantata [for solos, S. A. T. B., and chorus]. M.154.24

Bartholomew, A. S. M. Supplication & thanksgiving, a sacred cantata [for solos, S. A. T. B., and chorus]. No. 2 in M.280.39

Bartlett, J. C. From death to life. A cantata for Easter [for solos, S. A. T. Bar., and chorus]. No. 1 in M.384.15

Beazley, J. C. Drusilla. Sacred cantata for mixed voices. No. 1 in M.213.3

Becker, A. E. A. Des Müllers Lust und Leid. Für Chor und Soli [S. T. B., mit Klavierbegleitung]. No. 3 in M.384.15

—— Reformation cantata, for solos [S. A. B.] and chorus. [With accomp. for pianoforte.] No. 3 in M.194.4

Becker, C. J. Columbus. Melodramatic poem for chorus [S. A. T. B.]. No. 2 in M.194.4

—— Die Zigeuner. Rhapsodie in 7 Gesängen für Solo [S. Bar.] and Chor. No. 1 in M.194.4

Beer, M. J. Liebesleben. Liederspiel für S. T. B. und Pianoforte. No. 2 in M.391.31

—— Der wilde Jäger. Eine Johannisnacht-Dichtung. Für Soli [S. A. T. B.], Chor und grosses Orchester. M.352.8

Beethoven. Cantaten. Werke. Serie 21. M.413.1.21

—— The calm of the sea & rising breeze, Meeresstille und glückliche Fahrt, descriptive chorus. With the German words. No. 2 in M.270.10

—— Same. [Chorus.] No. 3 in M.236.30.4
The translation is different from that on shelf-no. No. 2 in M.270.10.

—— The choral fantasia. [S. A. T. B.] No. 5 in M.194.4

—— Lobkowitz-Cantata. [S. S. B.] No. 24 in M.158.13

Belcher, W. T. The Fates. [S. M.-S. C. B. and chorus.] M.203.34

Belli. Stabat mater. for S. T. B. or T. T. B. No. 2 in M.191.2

Bemberg. La mort de Jeanne d'Arc. Scène historique [S. solo et chœur]. No. 1 in M.213.4

Benda, F. W. H. Die Grazien [S. oder T. mit Chor]. No. 1 in M.220.26

Benda, G. Cephalus und Aurore. [Stimmen.] No. 2 in M.152.30

—— Der Christ am Rande des Grabes. [Partitur.] No. 5 in M.236.17

Bendall. Parizadeh. For solo voices [S. A. Bar.], chorus & [pianoforte]. No. 2 in M.213.3

Benedict. Graziella [for solos, S. A. T. Bar. B., and chorus]. M.154.26

—— The legend of St. Cecilia [S. A. T. B. solos and chorus]. M.154.25

Cantatas. *Mixed voices. (Continued.)*

—— Same. La légende de Sainte Cécile. No. 1 in M.154.27

—— Richard Cœur de Lion. [S. A. T. Bar. and chorus.] No. 1 in M.261.25

—— Undine, a lyrical legend [S. A. T. B. and chorus]. M.270.11

Bennett, W. S. The May-queen; a pastoral cantata [S. A. T. B. and chorus]. M.154.28

—— Ode, written expressly for the opening of the International Exhibition, 1862. [Chorus, S. A. T. B.] No. 4 in M.391.31

—— The woman of Samaria, a sacred cantata. [S. A. T. B. and chorus.] M.241.12

Benoît, P. L. L. De oorlog. [S. T. B. B. B. en koor. Partituur.] M.227.20

Bentley, J. M. Yule-tyde, or ye merrie and anciente Englyshe pastyme of Crystmasse eve. [S. M.-S. A. T. B. and chorus.] No. 4 in M.204.2

Berger, W. Gesang der Geister über den Wässern für vierstimmigen gemischten Chor und grosses Orchester. No. 1 in M.401.4

Bergt. Der Glaube. Für 4 Singstimmen [S. A. T. B.] mit Orchesterbegleitung. No. 2 in M.221.34

Berlioz, L. H. L'apothéose, chant héroïque. Arrangé pour 1 voix [M.-S. ou T.] et chœur, avec accomp. de piano. No. 32 in M.391.32

—— Le 5 mai. Chant . . . pour voix de basse avec chœurs. [Grande partition.] No. 10 in M.341.24

—— Same. [Accomp. de piano.] No. 10 in M.391.32; etc.

—— La damnation de Faust. Légende dramatique [M.-S. T. Bar. ou B. B. et chœurs]. Partition. M.341.20

—— Same. Partition de chant et piano. M.265.6

—— Same. Faust, a dramatic legend. M.265.7

—— Die Flucht nach Egypten (La fuite en Égypte). Biblische Legende [T. avec chœur]. No. 4 in M.270.54

—— L'impériale. À 2 chœurs et à grand orchestre. Grande partition. No. 5 in M.332.5

—— Roméo et Juliette. Symphonie dramatique avec chœurs, solos de chant et prologue en récitatif choral. Grande partition. 2e édition. M.341.23

—— Same. Partition de piano. Avec texte français et allemand. No. 5 in M.391.31

—— Sara la baigneuse. Ballade à 3 chœurs. Grande partition. No. 5 in M.341.24

—— Same. À 2 voix [S. A. ou T. B.] et accomp. de piano. No. 12 in M.391.32; etc.

Bernard, É. La captivité de Babylone. Cantate biblique pour voix de baryton ou mezzo-soprano solo, chœurs et piano. No. 1 in M.213.5

Bestaendig. Deutscher Hymnus für Chor, Solo [S. T.] und [Clavier]. No. 6 in M.391.31

Betjemann. The song of the Western men. Ballad for chorus [S. A. T. B.] and [pianoforte]. No. 5 in M.194.3

Bierey. Faith and adoration, a sacred cantata [for quartett and chorus]. No. 7 in M.290.9.2

Biggs. Elihu, or the wonders of nature. Sacred cantata for solo voices [S. A. T. B.], chorus, and organ obligato. No. 5 in M.204.2

Billington, T. Celadon and Amelia. [S. T.] No. 4 in M.220.36

Birch, E. H. Via Crucis. (The way of the Cross.) [Solo voices, S. A. T. B., and chorus.] No. 1 in M.384.14

—— Vortigern and Rowena. A dramatic cantata [for S. A. T. Bar. and chorus]. No. 1 in M.204.6

Bishop, H. R. The grand alliance, an allegorical festival [S. A. T. B.]. M.396.10

—— The Seventh day [S. T. B. and chorus]. No. 3 in M.270.22

Bizet. Vasco de Gama. Ode symphonie [S. S. T. B. 6 B. et chœur]. No. 1 in M.265.24

Blodgett. The prodigal son. A scriptural cantata [for S. A. T. T. Bar. B. and chorus]. M.213.6

Boenicke. Columbus. Für gemischten Chor, Soli [T. B.] und Klavier. No. 1 in M.194.5

Boisdeffre. Latone. Scène lyrique pour soli [S.] & chœurs. No. 1 in M.203.35

Cantatas. *Mixed voices. (Continued.)*

Bonvin. Morgen an nordischer Küste. Morn on the northern coast. Für gemischten Chor, Bariton-Solo und [Klavier]. No. 1 in M.380.4

Bordier, J. Un rêve d'Ossian. Scène lyrique pour soli [B.], chœur et piano. No. 1 in M.384.17

Bourges. Herminie chez les bergers. Chœur [S. S. T. B.]. No. 2 in M.275.3

Boyce. Solomon. A serenata [S. T. and chorus] in score. M.241.15

Brahms. Ein deutsches Requiem für Soli [S. BAR.], Chor und Orchester. [Partitur.] M.202.11

—— Same. [Clavierauszug.] M.270.15

—— Gesang der Parzen für sechsstimmigen Chor [S. A. A. T. B. B.]. No. 4 in M.194.5

—— Liebeslieder. Songs of love. Walzer für das Pianoforte (und Gesang ad lib.). No. 1 in M.270.14

—— [Liebeslieder.] Neue Liebeslieder. New songs of love. No. 2 in M.270.14

—— Nänie für Chor und Orchester. [Partitur.] No. 5 in M.332.6

—— Schicksalslied. Song of Fate. Für Chor und Orchester. Partitur. No. 1 in M.333.9

—— Same. A song of destiny. [Accomp. for pianoforte.] No. 1 in M.204.7

—— Triumphlied für achtstimmigen Chor [S. S. A. A. T. T. B. B.]. No. 3 in M.270.14; etc.

Brambach. Das Eleusische Fest für Soli [S. und BAR.] Chor und [Clavier]. No. 2 in M.270.18

Brandeis. The sunken cloister. Ballade for a chorus of mixed voices with piano accomp. No. 3 in M.213.3

Brandl. [Preis, Anbetung und Dank.] Hymnus für 4 Singstimmen [S. S. T. B.] und Forte Piano. No. 4 in M.221.34

Brandts-Buys. Das Singenthal. The vale of song. Für Chor, Baritonsolo und Clavier. No. 3 in M.193.2

Braun, C. „Ritter Olaf" (Sir Olaf). Romance. For solo voices [T. & B.], chorus & pianoforte. No. 2 in M.194.5

Bree. St. Cecilia's day. For solo [S. or T.] and chorus, with piano-forte. M.290.7; etc.

Bridge, John F. Boadicea, queen of the Iceni. [S. A. T. B. and chorus.] No. 1 in M.154.32

—— Callirhoë: a legend of Calydon. A dramatic cantata [S. A. T. with chorus]. No. 1 in M.154.30

—— The Inchcape rock, ballad. For chorus and pianoforte. No. 1 in M.154.29

—— Rock of ages (Jesus, pro me perforatus). For baritone solo, chorus and [pianoforte]. No. 4 in M.154.29

Bridge, Joseph C. Rudel, a dramatic cantata [S. T. B. and chorus]. No. 3 in M.154.30; etc.

Brion. Marathon. [S. T. B. and chorus.] No. 1 in M.154.33

Broutin. La fille de Jephté. Scène lyrique [S. T. B.]. No. 1 in M.154.34

Bruch. Achilleus. Für Solostimmen [S. A. T. BAR. B.], Chor und Orchester. M.341.10

—— The birches and the alders. For soprano solo and chorus. No. 2 in M.154.36

—— Dithyrambe, für Tenor-Solo, sechsstimmigen Chor und Clavier. No. 3 in M.154.35; etc.

—— Das Feuerkreuz, dramatische Cantate für Solostimmen [S. BAR. B.], Chor und Clavier. No. 1 in M.154.37

—— Die Flucht der heiligen Familie. Für gemischten Chor und Clavier. No. 3 in M.270.21

—— Fritiof (Frithjofsage), légende scandinave [S. BAR. et chœur]. No. 5 in M.154.37

—— Gustav Adolf. Für Chor, Solostimmen [A. T. B. und Clavier]. M.381.5

—— Hymne, für Chor, Solostimmen [S. A. T. B.], und Clavier. No. 3 in M.202.14

—— Jubilate, amen. Für Sopran-Solo, Chor und Klavier. No. 1 in M.270.20

—— Das Lied vom Deutschen Kaiser. Für Chor und Clavier. No. 6 in M.270.19

—— Das Lied von der Glocke. Für Chor, vier Solostimmen [S. A. T. B.], Orchester und Orgel. M.341.12

—— Same. Clavier-Auszug. No. 1 in M.154.35

Cantatas. *Mixed voices. (Continued.)*

—— Odysseus. Scenen für Chor, Solostimmen [S. M.-S. A. T. BAR. B.] und Orchester. M.341.13

—— Same. Clavierauszug. No. 1 in M.154.36

—— Römische Leichenfeier. Für gemischten Chor und Clavier. No. 4 in M.270.21

—— Rorate coeli. Für gemischten Chor. No. 2 in M.270.19

—— Schön Ellen. Ballade für Sopran-Solo, Bariton-Solo, Chor und Clavier. No. 2 in M.270.20

Brunel. La vision de Dante. Poème symphonique [pour T. B. T. S. S. S.]. M.407.1

Buck, D. The centennial meditation of Columbia. [B. solo and chorus.] M.154.41

—— Easter morning. For solo voices [S. S. T. B.] and chorus. No. 5 in M.270.12

—— The 46th Psalm. "God is our refuge." For chorus, solos [S. T. B.]. No. 1 in M.204.1

—— The legend of Don Munio. A dramatic cantata [S. A. T. T. BAR. B. and chorus]. M.154.40

—— The light of Asia. [S. T. B. and chorus.] No. 1 in M.154.38

—— Scenes from Longfellow's Golden legend. Symphonic cantata for solos [S. T. BAR.], chorus and [pianoforte]. M.154.39

—— The story of the Cross. For Lenten use, for chorus, solos [S. A. T. B.] and organ. No. 3 in M.154.38

—— The triumph of David. For church use, for solo voices [S. A. T. B.] and chorus with organ. No. 4 in M.154.38

Bulmer. The dial of Ahaz. A sacred cantata [for solo, B., and chorus]. No. 2 in M.204.3

Burgmein. Contes de Noël. Suites mignonnes. [S. ou T. avec chœur.] No. 3 in M.204.29

Burton. Hiawatha. Dramatic cantata. [S. A. T. B. soli und chorus.] M.213.20

Büsser. Antigone. Scène lyrique [S. T. B.]. No. 2 in M.380.11

Butler, S. Narcissus. A dramatic cantata. [S. T. A. or BAR. and chorus]. By Samuel Butler & Henry Festing Jones. No. 1 in M.194.19

Butterfield. Belshazzar. A dramatic cantata. For chorus, solos and [pianoforte]. No. 2 in M.204.8

Cahen, A. Endymion. Poëme mythologique [S. M.-S. T. BAR. et chœur]. M.275.19

Caldicott. Dedication ode. [S. BAR. solos and chorus.] For the opening of the Albert Palace, Battersea Park. No. 1 in M.194.8

—— The widow of Nain, a sacred cantata. [S. A. T. B. and chorus.] M.154.42

Callcott, J. G. The golden harvest, a pastoral cantata. [S. A. T. BAR. and chorus.] No. 1 in M.154.43

Cannabich. Mozart's Gedächtnis Feyer. [Für S. S. A. A. T. T. B. B., mit Begleitung des Orchesters.] No. 1 in M.391.35

Capes, J. M. Flavian, a sacred cantata. [S. A. T. B. and chorus.] M.270.23

Carraud. Cléopâtre, scène lyrique [S. T. B.]. No. 1 in M.154.44

Carter, G. Evangeline. [S. A. T. B. B. and chorus.] M.270.24

Carter, W. Placida: the Christian martyr. Sacred cantata. [S. A. T. T. BAR. B. and chorus.] M.154.45

Caspar. Sainte Cécile. Poëme lyrique. [S. S. T. BAR. et chœur.] No. 2 in M.154.27

Cellier. Gray's Elegy. [S. A. T. BAR. B. and chorus.] No. 2 in M.275.37

Chadwick, G. W. The lily nymph. Dramatic poem. For solo voices [S. T. BAR. BAR. T.], chorus and [piano]. No. 1 in M.203.45

—— Lovely Rosabelle. Ballad for chorus and piano. No. 7 in M.194.8

—— Ode for the opening of the World's Fair, Chicago, 1892. [Chorus and solos, S. T.] No. 2 in M.203.45

—— Phœnix expirans. (The dying phœnix.) Hymn. Chorus and solo voices [S. A. T. B.]. No. 6 in M.194.8

—— The Pilgrims. For chorus and piano. No. 2 in M.194.8

Chadwick, J. M. Joseph's bondage. A dramatic cantata [for solos and chorus]. M.213.8

Cantatas. *Mixed voices. (Continued.)*

CHAMINADE. Les Amazones. Symphonie dramatique. [Soli, S. A. T., et chœurs.] M.203.30

CHAPUIS. La chanson du charbonnier. Chœur à toutes voix et orchestre. No. 1 in M.406.75

CHARPENTIER. La vie du poète. Symphonie-drame [S. S. S. A. T. BAR. et chœurs]. M.384.54

CHERUBINI. Chant sur la mort de Joseph Hayd'n [sic. S. T. T.]. No. 5 in M.221.5

—— Hymne du Panthéon [T. T. B.]. M.220.27; etc.

—— Ode sur le 18 fructidor [S. A. T. B.]. M.380.14

CHESHIRE. The buccaneers [for solos, S. A. T. B., and chorus]. No. 2 in M.194.2

CHESNEAU. Vasco de Gama. Poème lyrique avec solos [S. BAR.] et chœurs [S. T. B.]. No. 1 in M.194.9

CLARUS. Auf dem Felde der Ehre. Grosses Tongemälde für Chor, Soli [S. BAR.] und Klavier. No. 1 in M.384.22

CLASING. Belsazar. Oratorium. [S. A. T. B. und Chor.] M.231.1a

CLAY. Lalla Rookh. [S. A. T. B. and chorus.] M.154.46

CLIFTON, F. J. Ode to morning. [S. A. T. B.] No. 4 in M.270.29

COENEN. Albrecht Beiling. (Dramatisch fragment.) Voor koor en bariton-solo. No. 4 in M.391.35

COOKE, B. Collins's Ode on the passions. [Chorus accompanied by various instruments.] No. 1 in M.380.6

COQUARD. Esther. Chœurs. M.154.47

—— Une noce au village. [Pastorale. S. T. et chœur.] No. 2 in M.395.19

CORDER, F. The bridal of Triermain. [S. A. T. B. and chorus.] No. 2 in M.285.30

—— The sword of Argantyr. A dramatic cantata [S. T. BAR. B. and chorus]. No. 1 in M.285.30

COSTA, M. The dream, a serenata [S. A. T. B. and chorus]. No. 5 in M.391.35

COURCELLES. Circé. Soli [S. BAR.] et chœur. No. 2 in M.154.34

COWARD, J. M. The fishers. [S. A. T. BAR. BAR. and chorus.] M.194.10

COWEN. Coronation ode for soprano solo [and] chorus . . . in honor of the coronation of King Edward VII. No. 2 in M.384.55

—— The corsair: a dramatic cantata [S. A. T. B. and chorus]. M.154.51

—— The rose maiden [S. A. T. BAR. and chorus]. M.154.49

—— St. John's eve, an old English idyll for soli [S. A. T. BAR.], chorus and [pianoforte]. No. 2 in M.154.48

—— Saint Ursula. Sacred cantata. [S. A. T. BAR. and chorus.] M.154.50

—— Sleeping beauty [S. A. T. BAR. and chorus]. No. 1 in M.154.48

—— A song of thanksgiving, for chorus and [pianoforte]. No. 2 in M.285.36

—— The water-lily. A romantic legend for soli [S. A. T. BAR. B.], chorus and [pianoforte]. No. 1 in M.204.11

CRESER. Eudora. A dramatic idyll [S. A. T. and chorus]. No. 2 in M.285.38

CUMMINGS. The fairy ring [S. A. T. B. and chorus]. No. 2 in M.154.43

CURTIS, G. H. Eleutheria. A hymn to liberty [S. M.-S. T. and chorus]. M.231.8

CUTTER, E., JR. Song of home, for T. solo, mixed chorus and [piano]. No. 5 in M.194.8

DAMROSCH, L. Ruth and Naomi: a Scripture idyll [S. A. T. B. and chorus]. M.154.52

—— Sulamith, "The song of songs." For soli [S. T.], chorus and piano. No. 1 in M.155.2

DANICAN. Q. Horatii Flacci Carmen saecvlare. [Quartett con coro. Full score.] M.254.14

DAVID, F. C. Christophe Colomb, ou la découverte du Nouveau monde. Ode symphonie [S. T. BAR. et chœur]. M.241.24

—— L'Éden. Mystère [S. T. BAR. B. et chœur]. No. 1 in M.295.6

DAVID, S.. Le triomphe de la paix. Poème lyrique [S. M.-S. BAR. et chœur]. M.303.24

Cantatas. *Mixed voices. (Continued.)*

DESJOYEAUX. La Fornarina. Scène lyrique. Soli [S. S. T. T. BAR.], chœurs et piano. No. 2 in M.194.9

DIEMER, P. H. Bethany, a sacred cantata [S. M.-S. A. T. BAR. and chorus]. No. 1 in M.194.11

DOERSTLING. Die Schutzengel. Für Solo [S. A. BAR. B.], Chor und Orchester. No. 1 in M.391.38

DOORLY. Lazarus, a sacred cantata [S. A. T. B. and chorus]. No. 2 in M.155.2

DRAESEKE. Adventlied. Für Solostimmen [T. B.], Chor und Clavier. No. 1 in M.391.39

DRYSDALE. "The kelpie." Dramatic cantata for soli [S. T.], chorus & [pianoforte]. No. 2 in M.213.2

DUBOIS, F. C. T. Le baptême de Clovis. Chœur à quatre voix, baryton solo, tenor solo. No. 1 in M.384.25

—— L'enlèvement de Proserpine. Scène lyrique pour soli [S. B.], chœurs et piano. No. 3 in M.213.5

DUVERNOY. Cléopâtre, scène lyrique pour soprano, chœur et piano. No. 3 in M.154.44

—— La tempête. Poème symphonique pour soli [S. A. T. BAR. B.], chœurs et piano. M.305.31

DVOŘÁK. The spectre's bride, a dramatic cantata. For soli [S. T. BAR. B.], chorus and pianoforte. M.155.1

DYER, A. E. Salvator mundi (Saviour of the world), a sacred cantata [for solos and chorus]. No. 3 in M.155.2

ECKERT. Zur Heimkehr. Festspiel [T. mit Chor]. No. 2 in M.295.28

EGERTON. A pastoral cantata [S. A. T. and chorus]. M.270.27

ELGAR. The banner of Saint George, a ballad for chorus [with pianoforte accomp.]. No. 1 in M.384.26

—— The black knight (Der schwarze Ritter). Cantata for chorus [with pianoforte accomp.]. No. 2 in M.384.26

—— Caractacus. A cantata for soprano, tenor, baritone, and bass soli, chorus [with piano accomp.]. M.384.56

ELLICOTT. The birth of song. A cantata for soli [S. A. T.], chorus and [pianoforte]. No. 2 in M.204.11

—— Elysium. For S. solo, chorus and [pianoforte]. No. 3 in M.204.11

ELLIS, W. C. Sacred cantata on the millennial glory. For 4 voices [S. A. T. B.]. No. 2 in M.391.39

ERDMANNSDOERFER. Prinzessin Ilse. Eine Waldsage. Für Soli [S. B.], Chor und Clavier. No. 1 in M.270.28

ESSER. Der König der Ehren-Worte des 47ten Psalmes für Chor und Orchester. No. 1 in M.401.15

FANE, J. Der Raub der Proserpina [S. A. B. mit Chor]. M.151.36

FAURÉ, G. U. La naissance de Vénus. Scène mythologique pour soli [S. A. T. B.], chœurs et piano. No. 1 in M.213.10

FLUEGEL, E. P. Mahomet's Gesang. Concertstück für Chor. No. 1 in M.391.41

FODALE. Dodici scene drammatiche tratte dalla Divina commedia. [S. T. B. con cori.] M.270.30

FOOTE. The skeleton in armour. Ballad for chorus and [pianoforte]. No. 1 in M.204.14

—— The wreck of the Hesperus. [For S. T. B. soli, chorus and pianoforte.] No. 1 in M.204.13

FOX. The babes in the wood, new comic cantata [for S. A. T. B. and chorus]. No. 3 in M.155.3

—— "Gabriel Grub." Cantata seriabuffa [for chorus with S. A. T. B. solos]. No. 2 in M.155.3

—— Hamilton Tighe [S. B. and chorus]. No. 4 in M.277.19

—— The jackdaw of Rheims [S. A. T. B.]. No. 2 in M.285.19

—— Lord Lovel, a humorous cantata, for 4 solo voices & chorus. No. 3 in M.277.19

—— The messenger dove. For four solo voices [S. A. T. B.], chorus, and separate pianoforte accomp. No. 4 in M.154.16

—— Sally Brown; a nautical comic cantata [for S. A. T. B. and chorus]. No. 2 in M.155.3

—— Winifred Pryce; the milkmaid's story. A melodramatic cantata [for S. A. T. B. and chorus]. No. 1 in M.155.3

FRANCK, C. A. Psaume CL. „Halleluiah. Louez le Dieu caché dans ses saints tabernacles", pour chœur, orchestre et orgue. No. 2 in M.401.15

Cantatas. *Mixed voices. (Continued.)*

FROST, C. J. King John and the Abbott of Canterbury. An old English ballad for T., BAR. and B. solo with chorus. No. 1 in M.204.16

GABRIEL, M. A. V. "Dreamland;" or, light through darkness. [S. T. and chorus.] M.270.31

—— Evangeline [S. A. T. B. and chorus]. No. 3 in M.272.15

GADE. Beim Sonnenuntergang. Concertstück für gemischten Chor. No. 1 in M.270.39

—— Comala. Dramatisches Gedicht, für Solo [S. S. A. T.], Chor und Orchester. Partitur. M.352.14

—— Same. Clavierauszug. M.270.37

—— Erlkönigs Tochter (Elverskud). Ballade für Solo, Chor und Klavier. M.270.35

—— Same. The Erl-king's daughter. Ballad for solo voices [S. BAR.], chorus and [pianoforte]. No. 3 in M.155.5

—— Frühlings-Botschaft. Concertstück, für Chor und Orchester. Partitur. M.270.33

—— Same. Klavierauszug. No. 2 in M.270.34

—— Frühlings-Phantasie. Concertstück für 4 Solostimmen, Orchester und Pianoforte. Partitur. M.270.40

—— Same. Klavierauszug. No. 3 in M.270.39

—— Die heilige Nacht. Concertstück für Alt-Solo, Chor und Klavier. No. 1 in M.270.34; etc.

—— Kalanus. Dramatisches Gedicht, für Solo [S. T. B.], Chor und Orchester. Partitur. M.352.11

—— Same. Klavierauszug. M.270.38; etc.

—— Die Kreuzfahrer. Dramatisches Gedicht für Solo, Chor und Orchester. Partitur. M.352.13

—— Same. Klavierauszug. M.270.36

—— Same. The crusaders. For solo voices [M.-S. T. B.], chorus and [pianoforte]. No. 1 in M.155.5

—— „Psyche." Concertstück für Soli [S. A. T. BAR.], Chor und Orchester. M.352.12

—— Der Strom. Concertstück für Soli [S. A. T. T. B.], Chor, oblig. Pianoforte und Orchester. No. 3 in M.401.15

—— Zion. For baritone solo, chorus and [pianoforte]. No. 2 in M.155.5

GADSBY. The lord of the isles. A dramatic cantata [S. A. T. T. BAR. B. and chorus]. No. 1 in M.194.12

—— The 130th Psalm. (Out of the deep.) A sacred cantata [S. A. T. B. and chorus]. No. 3 in M.391.39

GALLIARD. The hymn of Adam and Eve. [S. T. B. and chorus.] No. 2 in M.110.18

—— The morning hymn, . . . from . . . Paradise lost. M.237.8; etc.

GAMBINI. Christoforo Colombo, ossia la scoperta del Nuovo mondo. Ode-sinfonia. [M.-S. T. BAR. B. con cori.] M.272.20

GARRETT. The Shunammite. A sacred cantata for soli voices [S. A. T. B.], chorus and [pianoforte]. No. 2 in M.194.13

GAUL. The Holy City, a sacred cantata [for S. M.-S. A. T. B. and chorus]. 2d edition. No. 2 in M.155.8

—— Israel in the wilderness, a sacred cantata for 3 solo voices [S. T. BAR.], chorus and [pianoforte]. No. 1 in M.155.7

—— Joan of Arc, "The maid of Orleans." An historical cantata [S. T. BAR. and chorus]. No. 1 in M.155.6

—— Ruth, a sacred cantata [S. S. A. B. and chorus]. No. 1 in M.155.8

—— A song of life (ode to music). For four-part chorus. No. 2 in M.155.7

—— The ten virgins, a sacred cantata for 4 solo voices [S. A. T. BAR.] and chorus. No. 2 in M.155.6

—— Una, an allegorical romance. For 4 solo voices [S. A. T. BAR.], chorus and [pianoforte]. No. 3 in M.155.7

GEISLER. Golgatha, für Solostimmen [S. BAR.] und Chor. No. 1 in M.391.42

—— Sansara, für [Männer- und gemischten] Chor, Soli [S. A. T.] und Clavier. No. 11 in M.212.5

GERNSHEIM. Nordische Sommernacht. Für Chor & Soli. No. 5 in M.203.6

—— Der Zaubermantel. Ballade. Für Soli [S. T. BAR.], Chor und Pianoforte. No. 5 in M.391.39

GEVAERT. Jacob van Artevelde. [S. S. T. T. B. B.] M.155.9

Cantatas. *Mixed voices. (Continued.)*

GILBERT, A. Abdallah, the last Moorish king. A spectacular cantata [S. A. T. T. BAR. B. and chorus]. No. 1 in M.384.27

—— The Commemoration ode, written for the 300th anniversary of the birth of Shakespeare. [S. A. T. B.]. No. 5 in M.202.14

GILCHRIST. "God is our refuge and strength." For S. solo, chorus and [pianoforte]. No. 2 in M.194.12

GILL, F. A. The lord of Burleigh [S. A. T. BAR. and chorus]. M.155.10

GIORZA. Cantata written expressly for the opening ceremony of the Sydney International Exhibition [S. S. A. T. B. and chorus]. M.236.36

GLADSTONE, F. E. Nicodemus. A sacred cantata [S. T. and chorus]. No. 2 in M.204.15

—— Philippi (or the Acts of Paul and Silas in Macedonia). A sacred cantata [S. T. B. and chorus]. No. 3 in M.194.12

GLOVER, W. A cantata, entitled The corsair [S. M.-S. A. T. BAR. B. and chorus]. M.155.11

GLOVER, W. H. Tam O'Shanter. A characteristic cantata for a tenor voice, chorus, & full orchestra. Full score. M.226.4

—— Same. [Piano score.] No. 2 in M.391.42

GLUCK. Prolog, für Sopran-Solo, Chor und Orchester. M.224.36

GODARD, B. L. P. Le Tasse. Symphonie dramatique [S. S. T. BAR. B. et chœurs]. M.266.3

GOETZ, H. Der 137ste Psalm, für Chor, Sopran Solo und Orchester. Partitur. No. 2 in M.353.22

—— Same. Clavierauszug. No. 3 in M.270.16

—— Nœnia. For chorus and [pianoforte]. No. 4 in M.155.8

GOLDMARK. Frühlings-Hymne. (Maibetrachung.) Für Chor, Alt-Solo und Orchester. No. 2 in M.202.18

—— Same. Clavier-Auszug. No. 3 in M.203.6

GOLLMICK, A. The blind beggar's daughter of Bethnal Green. An operatic cantata [S. A. T. BAR. B. and chorus]. No. 3 in M.204.16

GORDON. The maid of Gascony [S. S. S. A. T. B. and chorus]. M.155.12

GOUVY. Elektra. Dramatische Konzertwerk für Solostimmen [S. M.-S. T. B.], Chor und Klavier. M.394.15

—— Iphigenie in Tauris. Dramatische Scenen für vier Solostimmen [S. T. BAR. B.], Chor und Orchester. M.202.19

—— Same. Clavierauszug. M.394.14

—— Oedipus auf Kolonos. Dramatische Kantate für vier Solostimmen [S. T. BAR. B.], Chor und Orchester. Partitur. M.351.17

—— Same. Klavierauszug. No. 1 in M.155.13

—— Polyxena. Polyxène. Dramatische Konzertwerk. Für 3 Solostimmen [S. A. BAR.], Chor und Orchester. M.202.20

GRAMMANN. Trauer-Cantate, für Baritonsolo, Chor und Orchester. No. 3 in M.202.18

GRANDVAL. La forêt, poème lyrique, pour soli [S. BAR.], chœurs et piano. No. 1 in M.155.14

—— La ronde des songes, scène fantastique. Pour solo [S.], chœurs, et piano. No. 2 in M.155.14

—— Sainte Agnès. Drame sacré [S. BAR. et chœurs]. No. 1 in M.155.15

GRAST. Fête des vignerons en 1865. Chants [T. B. et chœurs] et airs de ballet. No. 2 in M.266.38

GRAUN. The passion of our Lord [S. T. B. and chorus]. M.153.23

—— Der Tod Jesu. Neue Ausgabe. M.221.7

GRAY, A. Arethusa. For BAR. solo, chorus and [pianoforte]. No. 2 in M.204.16

GREENWOOD. David; or, Israel delivered [S. A. T. BAR. B. and chorus]. No. 2 in M.270.43

GRIEG. Scenen aus Olav Trygvason. Für Solostimmen [M.-S. A. B. BAR.], Chor und Klavier. No. 1 in M.155.16

GRIMM, J. O. An die Musik. Für Solostimmen [B.], Chor und Klavier. No. 3 in M.270.54

GUILMANT. Balthazar, scène lyrique, pour soli [S. T. BAR.], chœurs et piano. No. 2 in M.155.15

Cantatas. *Mixed voices. (Continued.)*

GUTTERSON. Christmas. [s. a. t. b. and chorus.] For a Christmas evening service. No. 1 in M.384.29

—— House of Rechab: or the penalty of intemperance. [Solos and chorus.] No. 2 in M.384.29

HACKETT. Zion, a sacred cantata. [s. s. t. b. and chorus.] No. 2 in M.270.22

HADLEY. The fairies. (Ballad for mixed voices, solo [s.], and pianoforte.) No. 18 in M.203.27

—— In music's praise. For soli [s. t. b.], chorus and pianoforte. No. 6 in M.384.11

HAGUE. The ode, as performed at Cambridge, at the installation of H. R. H. William Frederick, Chancellor of the University. [s. s. a. t. b. Full score.] M.235.25

HAHN, T. Der Herr ist König [s. t. b. und Chor]. M.235.23

HAITE. Abraham's sacrifice [t. t. t. b. b. and chorus]. No. 2 in M.384.16

HAKING. Judgments & mercies, a sacred cantata for 5 voices [s. a. t. t. b.]. No. 4 in M.391.42

HALÉVY, J. F. F. É. Prométhée enchainé. Scènes [t. t. b. et chœur]. No. 2 in M.280.25

HALLÉN. Die Christnacht. Weihnachtslied, für Sopran-Solo mit gemischten . . . Chor. No. 1 in M.391.44

HAMERIK. Den rejsende. Fantastik Musikkomedie [m.-s. t. or bar. b. en koor]. No. 2 in M.391.41

HANDEL. [Cantaten.] Werke. Lieferungen 1, 3, 4, 5, 6, 7, 12, 18, 19, 20, 23, 24, 33, 46a, 46b, 53. 54. M.313.1.1; etc.

—— Cantate con stromenti. Werke. Lieferung 52. M.313.1.52

—— Acis and Galatea [s. t. t. b. and chorus]. Arranged by John Clarke. No. 2 in M.241.36

—— Same. With additional accompaniments by W. A. Mozart. Edited by Berthold Tours. Full score. M.402a.14

—— Alexander's feast, ode, in vocal score [s. t. b. and chorus]. M.153.27

—— L'allegro, Il pensieroso, ed Il moderato; with the additional songs. [s. a. t. b. and chorus. Full score. Edited with accomp. for piano, by Ignatz Moscheles.] M.242.1

—— Same. Mit ausgeführtem Accompagnement von Robert Franz. M.401.20

—— An ode, or serenata for the birth day of Queen Ann, composed in the year 1713. [Chorus with orchestral accomp.] No. 3 in M.380.6

—— Die Wahl des Hercules nach Mozarts Bearbeitung. [s. s. a. t. mit Chor. Partitur.] M.30.14

HARRISS. "Daniel before the king." [s. t. b. and chorus.] No. 2 in M.204.13

HARTMANN, E. Winter und Lenz. Für Chor und Orchester. No. 1 in M.202.22

HASLINGER. Die Glocke. Für Solo-Stimmen [s. a. t. b.], Chor und Clavier. No. 2 in M.391.44

HASSE, J. A. P. [I pellegrini al sepolcro di Nostro Signore. Oratorio per soli, a. t. b., coro ed orchestra.] M.120.20

HATTON. Robin Hood [s. t. b. and chorus]. No. 1 in M.270.46

HAYDN, F. J. Denk' ich Gott an Deine Güte. Für 4 Singstimmen mit Begleitung Orchesters. Partitur. No. 2 in M.250.20

—— Same. Klavierauszug. No. 2 in M.221.1

—— The tempest, . . . for 4 voices [s. a. t. b.]. No. 5 in M.270.22

—— Same. La tempesta. Coro coll' accomp. dell' orchestra. No. 4 in M.250.20; etc.

—— Der Versöhnungstod. Für vier Singstimmen mit Begleitung des Orchesters. M.202.23

HEALY. The Nativity play, or Christmas cantata. [Carols, solos, and recitations.] M.105.8

HEAP. The maid of Astola [s. a. t. bar. b. and chorus]. M.155.18

—— The voice of Spring. For chorus. No. 1 in M.204.19

HECHT, E. Eric the Dane [s. t. b. and chorus]. No. 1 in M.194.14

HECHT, G. Schön Elsabeth. Märchen für Solostimmen [s. a. t. b.] und Chor. No. 3 in M.155.25

HEDENBLAD. Necken. (Der Neck.) För sopran solo, kör och klaver. No. 4 in M.391.44

Cantatas. *Mixed voices. (Continued.)*

HEGAR. Manasse. Für Solostimmen [s. t. bar. b.], Chor und Klavier. No. 1 in M.155.19

HEINZE, G. A. Der Feenschleier. Romantische Dichtung für Solostimmen [s. m.-s. bar.], gemischten Chor und Pianoforte. No. 1 in M.155.20

HENSCHEL, G. Out of darkness, "Aus der Tiefe," for soli [s. t. b.], chorus & [pianoforte]. No. 1 in M.194.15

HENTSCHEL. Frühlingsnacht. Für Sopran-Solo, Bariton-Solo, Chor und Clavier. No. 3 in M.194.15

HÉROLD, L. J. F. Hymne à quatre voix sur la Transfiguration. No. 1 in M.213.11

HESS, C. The Pilgrims of 1620, an historical oratorio [for chorus with s. a. t. b. solos]. No. 6 in M.158.20

HILES, H. The crusaders, a sacred cantata [s. t. and chorus]. No. 2 in M.154.33

—— Fayre Pastorel [s. t. bar. b. and chorus]. M.155.21

HILLE. Die Weiber von Weinsberg. Für Soli [s. b.], Chor und Clavier. No. 2 in M.202.22

HILLEMACHER, P. J. W. Loreley. Légende symphonique, de P. & L. Hillemacher. [s. t. bar. b. et chœur.] No. 2 in M.296.16

HILLER, F. Christnacht. Für Solo-Stimmen [s.] und Chor. No. 2 in M.270.53

—— Lorelei. Für Solo-Stimmen [s. t. und] Chor. No. 3 in M.270.53

—— Die lustigen Musikanten. Für 4 Singstimmen. No. 1 in M.391.45

—— Die Nacht. Hymne für Solostimmen [s. t.], Chor und Clavier. M.270.51

—— Nala and Damayanti. For solo voices [s. t. b.], chorus and [pianoforte]. M.204.20

—— „O weint um sie," für Sopransolo, Chor und Clavier. No. 1 in M.270.53

—— Pfingsten. Für Chor. 2. Ausgabe. No. 9 in M.204.18

—— Richard Löwenherz. Ballade für Chor, Tenorsolo und Clavier. No. 3 in M.194.14

—— Schön Hedwig. Für Solostimmen [s. bar.] und gemischten Chor. No. 1 in M.380.7

—— Ver sacrum, oder die Gründung Roms. Für Solostimmen, Chor und Orchester. M.270.50

—— Walther von Birbach. Legende für Solostimmen [s. a. t. t. b.] und gemischten Chor. No. 2 in M.391.45

HIMMEL. Trauer-Cantate zur Begræbnissfeyer Friedrich Wilhelm II. [s. s. t. b. mit Chor. Partitur.] M.14.2

—— Urania. [s. s. t. b.] No. 1 in M.280.32

—— Das Vertrauen auf Gott [s. a. t. b. mit Chor. Partitur]. M.360.5

—— Same. [Klavierauszug.] M.221.8

HINE, J. Love's martyrs [s. t. t. b. and chorus]. No. 1 in M.391.46

HIRSCH, C. Fahr wohl! Farewell. Ballade für Sopran- und Tenor-Solo, gemischten Chor und . . . vierhändiger Clavierbegleitung. No. 3 in M.391.45

HODSON, H. E. The golden legend [solos and chorus]. No. 1 in M.153.37

HOFMANN, H. C. J. Aschenbrödel. Ein Märchen. Für Chor, Solostimmen [s. a. bar. b.] und [Clavier]. No. 1 in M.155.24

—— Editha. Eine Sage. Für Soli [s. m.-s. od. a. bar. b.], Chor und [Klavier]. No. 2 in M.286.3

—— Festgesang. Für Chor und Orchester. No. 7 in M.391.45

—— Das Märchen von der schönen Melusine. (The fable of the fair Melusina.) Für Solostimmen [s. bar. b.], Chor und Clavier. No. 2 in M.270.28

—— Prometheus. Für Soli (Sopran, Bariton, Bass), Chor und Klavier. M.155.23

—— [Selig sind die Todten.] Cantate. Für Altsolo, Chor und Orchester. No. 6 in M.391.45

HOL. Der blinde König. (Ballade.) Für Soli [t. bar. b.], Chor und Klavier. No. 2 in M.155.25

—— Der 23ste Psalm für Tenor-Solo, Chor und Clavier. No. 1 in M.270.54

HOLLAND, C. Miss Kilmansegg and her golden leg. Grand old fashioned cantata for 4 voices, s. a. t. b., and chorus. No. 2 in M.204.9

Cantatas. *Mixed voices. (Continued.)*

Holmès, A. M. A. Les Argonautes. Symphonie dramatique [s. s. s. m.-s. t. et chœur]. M.286.6

—— Hymne à Apollo. Solo [bar.], chœur et piano. No. 2 in M.213.11

—— Ludus pro patria. Ode-symphonie pour chœurs et piano. No. 3 in M.384.17

—— Lutèce. Symphonie dramatique [s. t. bar. bar. et chœurs]. M.303.10

—— Ode triomphale en honneur du centenaire de 1789. [Chœurs avec accomp. de piano.] M.270.56

Holmes, H. "Praise ye the Lord," sacred cantata, for solo [m.-s.], chorus & pianoforte. No. 2 in M.204.19

Hopffer, L. B. Barbarossa [t. und Chor]. M.155.26

Horn, C. E. The Christmas bells. [s. a. t. b. and chorus, s. s. t. b.] No. 2 in M.270.57

Horner. Confucius. [t. t. b. and chorus.] No. 2 in M.393.5

Horsley. C. E. Comus [s. a. t. b. and chorus]. No. 3 in M.204.15

Hüe. Rubezahl. Légende symphonique [s. s. t. bar. bar. b. et chœurs]. M.286.16

Hummel, F. Columbus, ballad for solos [a. t. bar. and] mixed chorus. No. 2 in M.384.14

—— Same. Ballade für Alt-, Tenor-, Baryton-Solo, gemischten Chor und Klavier. No. 8 in M.391.45

—— Jung Olaf. Ballade. Für Soli (Sopran, Tenor, Bariton und Bass), gemischten Chor und Klavier. No. 3 in M.380.8

—— Die Macht des Liedes. Romanzen Cyklus. Für gemischten Chor mit Tenor- Bariton- und Basssolo. No. 1 in M.380.8

Humperdinck. The pilgrimage to Kevlaar. Ballad for mezzo-soprano and tenor solos, mixed chorus and [pianoforte]. No. 1 in M.193.6

Hutchison, W. M. "H. R. H." A humorous cantata [s. a. t. b. and chorus]. No. 4 in M.204.19

—— The story of Elaine [s. a. t. b. and chorus]. No. 3 in M.204.19

Hutter. Lanzelot. Dramatisches Gedicht für Soli [s. t. t. bar. b.], Chor und [Klavier]. No. 1 in M.193.8

Hyde. The wreck of the Hesperus [s. b. and chorus]. No. 3 in M.384.14

Iliffe. The visions of St. John the Divine [s. s. a. t. b. and chorus]. No. 1 in M.194.17

Imbert, G. F. Bethléem. Pastorale [s. s. t. b. et chœur]. No. 1 in M.194.18

Jackson, W., *of Masham.* [Praise the Lord, O my soul.] The 103rd Psalm [s. a. t. b. and chorus]. No. 2 in M.290.21

—— The year, a cantata [s. m.-s. t. b. and chorus]. No. 1 in M.391.48

Jadassohn. Verheissung. Concertstück für gemischten Chor und Orchester. No. 4 in M.202.22

Jaques-Dalcroze. Poëme alpestre [s. m.-s. t. bar. b. et chœurs]. M.394.66

Jensen, A. The feast of Adonis. For soli [s. s. a.] and chorus. No. 4 in M.204.15

—— Jephtha's Tochter. Für Soli [s. a. t.], Chor und Clavier. No. 6 in M.270.54

Joncières. La mer. Ode-symphonie [m.-s. et chœur. Partition]. No. 3 in M.403.76

—— Same. [Partition, chant et piano.] No. 2 in M.194.18

Kappey. "Per mare, per terram." A martial dramatic cantata [s. t. b. and chorus]. No. 2 in M.194.17

Kiel. Idylle von Goethe. Für Soli [t. bar.], Chor und Klavier. No. 1 in M.194.20

Kleffel. Die Wichtelmänner. Weinachtsmärchen [für Chor]. No. 2 in M.391.38

Klein, B. J. Hiob. Cantate mit Chören. No. 2 in M.221.9

Klughardt. Die Grablegung Christi. (The burial of Christ.) Für Soli [s. bar. b.], Chor und Clavier. No. 2 in M.286.37

Koessler. Sylvesterglocken. (The bells of New Year's eve.) Ein weltliches Requiem für Soli [s. t. b.], Chor und Klavier. No. 2 in M.193.6

Krause, E. Musik. Für Solo [s. t. b.], Chor und Orchester. No. 1 in M.152.27

Cantatas. *Mixed voices. (Continued.)*

Kreusser. Der Tod Jesu [s. t. b. mit Chor]. M.350.7

Krug, A. An die Hoffnung. Für gemischten Chor. No. 5 in M.380.7

—— Sigurd. Für Soli [s. a. t. bar.], Chor und Clavier. M.302.1

Kuecken. Fest-Cantate für Soli [s. a. t. b.], Chor [s. a. t. t. b.] u. grosses Orchester. No. 10 in M.352.21

Kufferath, J. H. Jubel-Cantate ter gelegenheid van het tweede eeuwfeest der Utrechtsche hoogeschool [s. a. t. b. en koor]. M.280.5

Lacheurié. David. Scènes lyriques [s. t. bar.]. No. 1 in M.213.13

Lacombe-Trouillon. Sapho. Élégie antique. [Déclamation] avec [s. t. soli et] chœurs. No. 1 in M.225.10

Lahee. The building of the ship [s. a. t. bar. b. and chorus]. M.280.1

La Nux. Judith, scène lyrique [s. a. bar.]. No. 3 in M.154.34

Lara. The light of Asia (La luce dell' Asia). A sacred legend [s. s. a. bar. b. and chorus]. M.395.67

Leavitt. Cambyses; or, the pearl of Persia. For solos [and] chorus. No. 2 in M.204.6

Le Beau. Ruth. Biblische Scenen, für Soli [s. m.-s. a. bar.], Chor und Clavier. M.155.27

Lefebvre, C. É. Éloa. Poème lyrique [s. s. bar. et chœur]. No. 1 in M.306.8

—— Melka. Légende fantastique pour soli [s. m.-s. bar.] et chœurs. No. 3 in M.213.13

Lenepveu. Méditation sur des vers de P. Corneille, pour soli [s. a.], chœurs & piano. No. 3 in M.213.11

Lenglet. Simple histoire. Poème musicale [s. s. a. bar. et chœur]. No. 2 in M.306.13

Leonardi. La peri. Poema lirico [s. m.-s. t. bar. con cori]. M.399.36

Leoni. Sardanapalus. Dramatic musical poem [s. a. t. bar. and chorus]. No. 2 in M.245.12

Leroux. Vénus et Adonis. Scène lyrique [s. a. et chœurs]. No. 3 in M.193.5

Leslie, H. D. The first Christmas morn. A Biblical pastoral [t. a. and chorus]. No. 3 in M.194.17

—— "Holyrood." [s. a. t. b. and chorus.] No. 1 in M.391.49

—— Judith, a Biblical cantata [s. t. t. bar. and chorus, s. s. t. b.]. M.242.27

Lesueur. Cantate religieuse. Soli [s.] et chœurs [s. s. t. t. b. b. Partition]. M.201.30

—— Chant dithyrambique . . . [s. a. t. b.]. M.380.14

—— Chant du 1er vendémiaire an IX pour soli [s. bar. b.], 4 chœurs et [piano]. M.380.14

Letorey, O. Clarisse Harlowe. Scène lyrique [s. t. b.]. No. 4 in M.213.13

Levey. The ride to Ware. A humorous cantata for s. a. t. & b. soli & chorus. No. 2 in M.194.19

Lindpaintner. „Herr Gott, Dich loben wir" [s. t. b. und Chor. Partitur]. No. 2 in M.232.39

Liszt. Die Glocken des Strassburger Münsters. Für Bariton-Solo, Chor und Orchester. No. 2 in M.351.21

—— [Prometheus.] Chöre. Partitur. M.357.4

—— Same. Vocal score with English and German text. M.155.28

—— Zur Säcular-Feier Beethovens. Für Chor [s. a. t. bar. b.], Soli und [Klavier]. No. 1 in M.194.21

Litolff. Ruth et Booz. Scène biblique [s. a. t. bar. et chœurs]. No. 4 in M.368.31

—— Scenen aus Goethe's Faust [s. t. bar. b., Chor mit Declamation]. Scene 1, 2. No. 1, 2 in M.353.3

Lloyd, C. H. Andromeda. For solo voices [s. a. t. b.], chorus and [pianoforte]. No. 1 in M.155.29

—— Hero and Leander. For soprano and barytone solos, chorus and [pianoforte]. No. 2 in M.155.29

—— The song of Balder, for soprano solo, chorus and [pianoforte]. No. 3 in M.155.29

Lorenz, C. A. Hymne an die Kunst, für Solostimmen [s. a. t. b.], Chor und [Clavier]. No. 4 in M.194.20

—— Krösus. Für Solostimmen [s. s. a. t. b.], Chor und Clavier. No. 1 in M.193.9

Cantatas. *Mixed voices. (Continued.)*

—— Otto der Grosse. Für Soli [T. BAR. B.], Chor und [Clavier]. No. 5 in M.194.20

LUND. Germanenzug. Für Mezzo-Sopran und Baryton-Solo und Männerchor. No. 7 in M.212.10

LUTZ. Herne the hunter [S. A. T. BAR. B. and chorus]. M.263.25

MABELLINI. Lo spirito di Dante [S. S. T. BAR. con cori. Partitura]. No. 3 in M.355.4

MACCUNN. The Cameronian's dream. A ballad for BAR. solo, chorus, and [pianoforte]. No. 3 in M.213.2

—— The lay of the last minstrel. For soli [S. A. T. BAR.], chorus, and [pianoforte]. No. 2 in M.204.22

—— Lord Ullin's daughter. A ballad for chorus. No. 1 in M.204.22

MACFARREN, G. A. Christmas [S. A. or B. and chorus]. No. 1 in M.270.57

—— Freya's gift, an allegorical masque [S., chorus and pianoforte]. No. 1 in M.280.4

—— The lady of the lake. For solo voices [S. A. T. BAR. B.], chorus and pianoforte. M.155.30

—— Lenora. For solo voices [S. A. B.] and chorus. M.273.3

—— May-day. For soprano solo, chorus & [pianoforte]. No. 2 in M.391.49

—— Outward bound. For solo voices [S. A. T.], chorus and [pianoforte]. M.154.33

MACHARDY [M'Hardy], R. The moorland witch [S. A. T. B. and chorus]. No. 3 in M.204.22

MACKENZIE, A. C. The bride. [S. T. and chorus.] No. 2 in M.247.8

—— The cotter's Saturday night. For chorus and [pianoforte]. No. 2 in M.155.31

—— Jason, for solo voices [S. T. BAR.], chorus, and [pianoforte]. No. 1 in M.155.32

—— The new covenant, and ode for the opening of the Glasgow exhibition, 1888 [S. T. and chorus]. No. 3 in M.155.31

—— The story of Sayid. For solo voices, [S. T. T. or BAR. BAR. BAR.], chorus, and pianoforte. No. 2 in M.155.32

—— "Veni, Creator Spiritus." For chorus, solo quartet ad lib., and [pianoforte]. No. 4 in M.155.31

MAIR. Die Auswanderer. Für Soli [S. A. T. B.], Chor u. [Clavier]. No. 4 in M.391.41

MANCINELLI. Isaias [S. A. T. BAR. B. and chorus]. No. 2 in M.153.5

MANGOLD. Frithjof. Für Soli, Chor und Clavier. No. 1 in M.155.33

—— [Die Hermannsschlacht. Ein Pään. S. M.-S. T. T. BAR. B. und Chöre. Partitur]. M.226.10

—— Same. Klavierauszug. No. 2 in M.225.16

MARCELLES. Les Babylones. Prophétie lyrique [pour un récitant et 2 voix, s. ou T.]. No. 1 in M.203.39

MASSENET. Biblis. Poème. Pour mezzo-soprano, tenor, baryton & chœurs. No. 1 in M.257.9

—— Narcissus. An antique idyl, for solo [S. & T.] & chorus. No. 2 in M.257.5

MATHIAS. Prométhée enchainé [S. T. BAR. et chœurs]. M.257.11

MATHIEU, É. L. V. Freyhir. Poème lyrique et symphonique [S. A. T. B. et chœur]. No. 2 in M.193.9

MAUPEOU. Ariane. Poême lyrique [S. BAR. et chœur]. No. 2 in M.194.22

MÉHUL. Chant lyrique pour l'inauguration de la statue votée à Sa Majesté l'Empereur et Roi, par l'Institut national [S. S. S. S. T. et chœur]. M.273.25

—— Chant national du 14 juillet, 1800 . . . [à 4 voix]. M.380.14

MENDELSSOHN-BARTHOLDY, J. L. F. "As the hart pants." The 42d Psalm [S. A. T. B.]. No. 1 in M.280.17

—— Die erste Walpurgisnacht. Ballade für Chor und Orchester. No. 1 in M.353.5

—— Same. The first Walpurgis night. M.280.20

—— Lobgesang. Symphonie-Cantate. [S. A. T. und Chor. Partitur.] M.357.6

—— Same. Hymn of praise (Lobgesang), symphonia cantata. No. 1 in M.243.2

Cantatas. *Mixed voices. (Continued.)*

—— Praise Jehovah [S. solo, quartett, and chorus]. No. 1 in M.243.1

MEYERBEER. "Aspiration," cantique, for 6 voices [S. S. S. T. T. B.], with recitatives for a bass solo. No. 3 in M.280.24

—— Cantate composée pour la célébration du 100e anniversaire de la naissance de Schiller [S. A. T. B. et chœur]. No. 3 in M.367.19

—— Festhymne zur 25jährigen Vermählungsfeier Ihrer Majestäten des Königs und der Königin von Preussen, für Solostimmen [S. S. A. T. T. B.] mit Chor. No. 4 in M.280.24

—— Ode an Rauch, für Solostimmen [S. S. T. B.], Chor und Klavier. No. 4 in M.391.48

—— Opfer Hymnus an den Zeus. [S. S. T. B.] No. 1 in M.280.24

MONK, E. G. The bard. For a baritone voice & chorus. M.280.27

MORGAN, J. W. Christian the pilgrim, or "The pilgrim's progress [T. T. and chorus]. No. 2 in M.204.21

MOZART. Cantaten . . . Werke. Serie 4, 24. M.315.1.4, 24

—— Davide penitente. Für Solo [S. S. T.], Chor und [Clavier]. M.280.29

MUELLER, C. Tasso in Sorrent. Lyrische Scenen für Soli [S. T. B. und] Chor. M.395.45

NAUBERT. Barbarossa's Erwachen. Für grossen Chor, Soli [A. or BAR.] und Clavier. No. 1 in M.203.21

NAUMANN, E. Dank- und Jubel-Cantate zur Feier der Siege Preussens im Jahre 1866 [für S. S. A. T. B. B.]. No. 3 in M.221.1

NAUMANN, J. G. Lob des Weltschöpfers. [S. B. und Chor. Partitur.] No. 2 in M.236.17

NAYLOR. In the wilderness, or the soul's life. A sacred trilogy. 1. The brazen serpent. 2. Meribah. 3. Manna. [S. T. B. B. and chorus.] M.213.15

—— Same. The brazen serpent [S. A. T. B. B. and chorus]. No. 3 in M.204.21; etc.

—— Jeremiah. Sacred cantata [S. A. T. B. and chorus]. No. 1 in M.194.24

NESVERA. De profundis. Der 129. Psalm für Soli [S. A. T. B.], gemischten Chor und Klavier. No. 5 in M.213.13

NEUKOMM, S. Hymne de la nuit (Hochgesang von der Nacht). Partition. No. 1 in M.212.1

—— Same. Hymn of the night. [For solos, S. T. B., and chorus, S. S. T. B.] No. 5 in M.221.15

—— Der Ostermorgen. Für 3 Solo-Stimmen [S. T. B.] und Chor. No. 2 in M.221.7

NEVIN. The quest. [BAR., M.-S., and choruses.] No. 1 in M.384.59

NICOLAÏ, W. F. G. Das Lied von der Glocke. Für Soli [S. A. T. BAR. B.], Chor und Klavier. No. 6 in M.221.34

NISLE. Die Musik. Mit Solo-Stimmen [S. A. T. B.] und Chören. No. 3 in M.280.25

NORRIS, H. A. The flight of the eagle. For soprano, tenor and baritone. No. 2 in M.384.59

—— Nain. A sacred cantata [S. S. A. T. and chorus]. No. 2 in M.194.24

NOVELLO, V. Rosalba. For 6 voices [S. S. T. T. B. B.]. No. 3 in M.280.4

NUNN, R. L. Cantata (108th Psalm). [Solos, S. T. B., and chorus, S. A. T. T. B.] No. 1 in M.204.24

OTTO, E. J. Christmas time. For children. No. 2 in M.194.23

—— Die Nacht. Tongemälde für gemischten Chor, Solo [S. A. T. B.] und Klavier. No. 3 in M.194.23

—— Das Stiftungsfest. Für gemischten Chor. No. 2 in M.152.27

PAER. Diana ed Endimione. A 2 voci [S. T. con coro]. No. 4 in M.152.28

—— Éloise et Abélard aux Champs Élysées. À 2 voix [S. T.]. No. 2 in M.152.28; etc.

PAINE, J. K. The Nativity. For chorus, solo voices [S. A. T. B.] & [pianoforte]. No. 4 in M.204.13

—— The realm of fancy. For chorus, solo voices [S. A. T. B.] & [pianoforte]. No. 5 in M.204.13

PALICOT. Néère. Scène lyrique, pour soprano et chœurs. No. 2 in M.203.39

Cantatas. *Mixed voices. (Continued.)*

PARKER, H. W. The ballad of a knight and his daughter. For chorus and [pianoforte]. No. 3 in M.155.35

—— Dream king and his love. (Traumkönig und sein Lieb'.) Chorus, tenor solo and [pianoforte]. No. 4 in M.155.35

—— The Holy Child [S. T. B. and chorus]. No. 6 in M.155.35

—— Hora novissima. Rhythm for soli [S. A. T. B.], chorus and orchestra. Full score. M.402a.23

—— Same. [Accomp. for pianoforte.] No. 1 in M.155.35

—— Idylle. For chorus with baritone and tenor solo. No. 2 in M.155.35

—— King Trojan. For chorus, soli [S. A. T. B.] and [pianoforte]. No. 1 in M.194.25

—— The kobolds. For chorus and [pianoforte]. No. 5 in M.155.35

—— A wanderer's psalm (Cantus peregrinus). For soli [S. A. T. B], chorus and [pianoforte]. No. 2 in M.384.32

PARKER, J. C. D. St. John. For solo voices [S. A. T.], chorus and [pianoforte]. No. 2 in M.194.25

PARKHURST. The fall of Jerusalem, a sacred cantata [S. T. and chorus]. No. 1 in M.384.38

PARRY, C. H. H. L'allegro ed Il pensieroso. For soli [S. B.], chorus and [pianoforte]. No. 1 in M.156.8

—— The choric song from The lotus-eaters, for soprano solo, chorus and [pianoforte]. No. 4 in M.156.8

—— De profundis. (Psalm CXXX.) For soprano solo, chorus and [pianoforte]. No. 3 in M.156.8

—— Ode on St. Cecilia's day [S. BAR. and chorus]. No. 2 in M.156.8

—— Scenes from Shelley's Prometheus unbound [S. A. T. T. B. and choruses]. No. 4 in M.155.36

PATTISON, T. M. The ancient mariner [S. A. T. B. and chorus]. No. 3 in M.193.20

PENFIELD. The eighteenth Psalm: "I will love Thee, O Lord." For chorus and solo voices [S. A. T. B.]. No. 3 in M.204.24

PERCIVAL. The lyre. For 4 solo voices [S. S. T. B.], chorus & pianoforte. No. 1 in M.391.53

PERFALL. Dornroeschen. Für Soli [S. A. T. B.], Chor und Klavier. M.280.34

—— Undine. Für Soli [S. A. T. B.], Chor und Klavier. M.280.33

PHILIPS. Oster-Cantate, für gemischten Chor, Solo-Quartett und Tenor Solo. No. 2 in M.391.52

PIERNÉ. La croisade des enfants. Légende musicale [soli et chœurs]. M.384.60

—— Pandore. Scène lyrique. Pour voix de soprano, récitant et chœur. No. 2 in M.213.4

PIERSON. "Salve Eternum," a Roman dirge for soli [S. T. B] and chorus. No. 6 in M.270.22

PINSUTI. Phantoms (Fantasmi nell' ombra). Cantata for solo voices [S. M.-S.] and chorus. No. 4 in M.204.24

PONCHIELLI. À G. Donizetti. [S. M.-S. T. BAR. B.] No. 2 in M.297.6

PRÉVOST-ROUSSEAU. La ferme (Journée d'été). Symphonie rustique [S. A. T. BAR. et chœur]. No. 2 in M.321.5

—— Les poèmes de la nature, en 8 chants [S. T. BAR. B]. No. 1 in M.321.5

—— Les songes. Symphonie lyrique [S. M.-S. T. BAR. et chœurs]. No. 3 in M.203.39

PROUT. Alfred [S. T. BAR. and chorus]. No. 1 in M.297.16

—— Hereward [S. M.-S. T. BAR. and chorus]. No. 2 in M.297.16

—— The Red Cross knight [S. A. T. BAR. B. and chorus]. No. 1 in M.155.37

PUGET. Ulysse & les Sirènes. Scène antique pour soli [S. M.-S. T.] et chœur. No. 2 in M.297.18

PURCELL, H. Ode, composed for the anniversary of St. Cecilia's day, A.D. 1692. [S. T. T. B. and chorus. Full score.] No. 3 in M.234.23

RABAUD. Psaume IV, pour soli [S. A.], chœur & piano. No. 3 in M.384.25

RABICH. Die Martinswand. Für Soli [S. T. BAR.], Chor und Clavier. No. 2 in M.155.19

Cantatas. *Mixed voices. (Continued.)*

RADOUX. Patria. Poëme lyrique pour soli [S. T.], chœurs et piano. No. 1 in M.212.2

RAFF. Einer Entschlafenen, für Solosopran und gemischten Chor mit Orchester. Partitur. No. 2 in M.280.35

—— Same. Klavierauszug. No. 4 in M.194.21

—— Morgenlied für gemischten Chor. No. 1 in M.280.35

—— Die Tageszeiten. Für Chor, Pianoforte und Orchester. M.331.27

RANDEGGER. Fridolin, or the message to the forge [S. T. BAR. B. and chorus]. M.155.38

RATEZ. Scènes héroïques [S. T. et chœur]. No. 2 in M.384.19

READ, J. F. H. Caractacus. For solo voices [S. A. T. BAR.], chorus, and [pianoforte]. No. 1 in M.155.39

—— Harold. For solo voices [S. A. T. BAR. B.], chorus and orchestra. M.240.3

—— Psyche. For solo voices [S. A. T. B.] and chorus. M.155.40

REBER, N. H. Roland. Scènes lyriques [S. T. et chœur] Partition. M.402a.27

REICHARDT, J. F. Cantus lugubris ad voces alternas [S. S. A. T. B. cum coro] magnamque orchestram accomodatus. No. 2 in M.391.26

—— Morgengesang [S. T. B. und Chor]. M.280.36

—— Die Würde der Musik. [S. A. T. B. Partitur.] No. 3 in M.236.17

REINECKE, C. H. C. The enchanted swans. For soprano, alto and baritone solo, chorus for female voices, and recitation. No. 2 in M.384.38

—— Sommertagsbilder. Concert-Stück für Chor und Clavier. No. 1 in M.380.15

REY, J. É. Le martyr. Poème symphonique [S. T. B. et chœur]. No. 1 in M.193.12

REYER. Le selam. Symphonie orientale [S. T. T. et chœurs]. No. 2 in M.307.12

RHEINBERGER, J. G. Christoforus. Legende. Für Soli [S. S. A. T. BAR.], Chor und Orchester. Partitur. M.202.26

—— Same. Klavierauszug. No. 2 in M.154.3

—— Harald. Für 4 Singstimmen [S. A. T. B.] mit Begleitung des Orchesters. No. 6 in M.280.37

—— Klärchen auf Eberstein. Ballade für Chor, Soli [S. T.] und Clavier. No. 4 in M.391.52

—— König Erich. Ballade für gemischten Chor. No. 5 in M.280.37

—— Montfort. Eine Rheinsage. Für Soli [S. A. T. B.], Chor und Orchester. Partitur. M.400.44

—— Same. Klavierauszug. No. 5 in M.194.23

—— Toggenburg. Ein Romanzen Cyclus. Für Soli [S. A. B.] und Chor. No. 4 in M.280.35

—— Vom goldenen Horn. Türkisches Liederspiel. Für Solostimmen [S. A. T. B.], gemischten Chor und Pianoforte. No. 2 in M.380.15

—— Die Wasserfee. Für 4 Singstimmen oder kleinen gemischten Chor. No. 3 in M.280.37

—— Zur Feier der Charwoche. Für vierstimmigen Chor. No. 3 in M.280.35

RIEDEL, F. E. A. Winfried. Für gemischten Chor, drei Solostimmen [S. T. BAR.] und Klavier. No. 2 in M.193.12

RIES, F. The morning. In four vocal parts. No. 4 in M.221.15

RIETZ, J. „Das grosse deutsche Vaterland." Für eine Bass-Solostimme, Chor und Orchester. Partitur. No. 4 in M.352.24

—— Same. Klavierauszug. No. 4 in M.280.38

RINCK. Resurrection. For quartet and chorus. No. 1 in M.280.39

RINGROSE. O how amiable, (the 84th Psalm). [For solo, S., and chorus, S. S. A. T. B.] M.155.42

ROBERTS, J. V. Jonah. A sacred cantata [S. A. T. B. and chorus]. No. 1 n M.204.25

ROBINSON, F. A. God is love [S. A. T. B.]. M.280.44

ROECKEL, J. L. Fair Rosamond [S. A. T. B. and chorus]. No. 1 in M.155.43

—— Mary Stuart [S. A. T. BAR. and chorus]. No. 3 in M.326.41

Cantatas. *Mixed voices. (Continued.)*

ROEDER, M. Apollo. Für Soli [S. A. T.], Chor und Clavier. No. 2 in M.204.25

—— Pan. Für Bariton, Chor und Clavier. No. 3 in M.204.25

ROGERS, E. Beauty and the beast. A humorous cantata for solo voices [S. C. T. B.], chorus & [pianoforte]. No. 2 in M.155.45

—— "The bridal lay." [S. A. T. B. and chorus.] No. 1 in M.155.45

—— The Crusaders. Chorus for S. A. T. B. No. 2 in M.307.35

—— Jack and the beanstalk. A comic cantata, (for 4 solo voices [S. A. T. B.] & chorus). No. 3 in M.155.45; etc.

ROGERS, R. Prayer & praise, a sacred cantata [S. T. B. and chorus]. M.220.13

ROHDE. Schildhorn. Für Solo [S. B.] und Chorstimmen. No. 4 in M.277.28

ROLLE, J. H. Passions Cantate. [S. A. T. B. und Chor. Partitur.] M.280.40

ROMBERG, A. J. [Dixit Dominus.] Hundert und zehnte Psalm [S. A. T. B. und Chor]. No. 1 in M.280.41

—— Der Erbarmer. Ode [S. S. B. und Chor]. No. 2 in M.221.10

—— Froh wall' ich zum Heiligthume. Für 4 Singstimmen. No. 3 in M.221.10

—— The harmony of the spheres: a hymn [S. and chorus]. No. 3 in M.221.15

—— Die Kindesmörderin [S. und Chor]. No. 2 in M.221.10

—— Das Lied von der Glocke [B. mit Chor]. Partitur. No. 2 in M.280.43

—— Die Macht des Gesanges. [S. B. und Chor. Partitur.] M.221.11

—— Schiller's Lay of the bell. [B., and chorus] with accomp. for the organ or pianoforte. No. 2 in M.280.42

—— Selmar and Selma. Elegie [S. T.]. No. 6 in M.391.52

—— The transient & the eternal, an ode [for four voices, S. A. T. B., and chorus]. No. 3 in M.270.20; etc.

—— Was bleibet und was schwindet. Ode [S. A. T. B.]. Partitur. No. 1 in M.280.43

ROSSI, F. I Roumakal. Scene messicane [S. M.-S. T. T. BAR. B. con coro]. M.399.55

ROSSINI. Cantata a 4 voci [S. A. T. B.]. No.1 in M.221.12

—— Il Conte Ugolino. For S. S. T. B. (and chorus) adapted to Rossini's Stabat Mater. No. 2 in M.201.41

—— National hymn. Baritone solo and chorus. No. 7 in M.280.32

RUDORFF. Der Aufzug der Romanze. Eine Frühlingsfeier, für Chor, Solostimmen [S. BAR.] und Orchester. No. 3 in M.202.29

RUTENBER. The Christ [A. T. B. and chorus]. No. 5 in M.204.25

SAINT-SAËNS. Cœli enarrant. Pseaume XVIII. Soli, chœurs et piano. No. 2 in M.321.20

—— Le déluge. Poëme biblique. Partition piano and chant. No. 1 in M.321.20

—— Same. The deluge. Biblical cantata. [S. A. T. BAR. and chorus.] No. 2 in M.384.42

—— Same. Die Sündfluth. [Partition.] M.341.30

—— Le feu céleste. Cantate pour soprano solo, chœurs, orchestre, orgue et un récitant. No. 3 in M.406.75

—— Hymne à Victor Hugo. Partition d'orchestre [avec chœur ad libitum]. No. 3 in M.342.31

—— La lyre et la harpe. Soli [S. A. T. BAR. B.], chœur & piano. No. 1 in M.155.49

—— Les noces de Prométhée. Pour solos [S. T. BAR.], chœurs et piano. No. 3 in M.155.48

—— Scène d'Horace [S. BAR.]. No. 2 in M.155.48; etc.

SAINTON-DOLBY. The legend of St. Dorothea. [S. A. T. BAR. B. and chorus]. No. 3 in M.154.43

SALELLES. Rébecca. Scène biblique pour soli [S. A. T. B.] et chœurs. No. 3 in M.213.4

SAWYER, F. J. Orpheus. For four [S. A. T. BAR.] (or two [S. T.]) soloists, chorus and [pianoforte]. M.193.13

SCHARWENKA, L. P. Sakuntala. Für Soli [S. A. T. BAR. B.], Chor und Klavier. M.322.5

SCHEIBE. Ariadne auf Naxos und Prokris und Cephalus. Für eine oder zwei Singestimmen [S. S., und S. B.]. M.203.42

Cantatas. *Mixed voices. (Continued.)*

SCHICHT. Preis der Dichtkunst [S. S. oder T. B. und Chor]. No. 1 in M.221.13

SCHIRA. The lord of Burleigh, a pastoral cantata [S. A. T. BAR. and chorus]. M.155.50

SCHJELDERUP. Sonntagsmorgen. Söndagsmorgen [S. A. T.]. No. 1 in M.193.11

SCHLETTERER. Die Tochter Pharao's. Pharao's [sic] daughter. Dramatisirtes Märchen. Für Soli [S. S. A. T. T.] und Chor. No. 3 in M.324.7

SCHLOTTMANN. Gute Nacht. Für Tenor-Solo und Chor. No. 10 in M.203.6

SCHMIDT-LUX. Hochzeit im Walde. The forester's wedding. Für Soli [S. S. A. T. B.], Chor und Orgel. M.384.43

SCHMITTBAUER. Die Eltern im ersten Ehewitter. [S. S. B. Full score.] No. 1 in M.236.17

SCHOLZ. Das Lied von der Glocke, für Soli [S. T. B. und] Chor. No. 1 in M.204.26

SCHUBERT, F. P. Chor-Gesangwerke. M.280.48

—— Same. Werke. Serie 17, 19. M.317.1.17, 19

—— Lazarus. Oster-Cantate [S. S. T. T. B.]. No. 2 in M.280.47

—— Miriam's song of triumph. For s. solo and chorus. No. 2 in M.280.41

—— Same. The song of Miriam (Mirjams Siegesgesang). Soprano solo & chorus. No. 1 in M.280.47

SCHUETZ. A selection of choruses and recitatives [T. B.] from The Passion of our Lord. No. 1 in M.204.27

SCHUMANN, G. A. Amor und Psyche. Für Soli [S. S. oder T. T. 3 BAR.], Chor und Klavier. No. 2 in M.193.11

SCHUMANN, R. A. Grössere Gesangwerke mit Orchester oder mehrere Instrumente. Werke. Serie 9. M.316.1.9

—— Adventlied, für Sopran Solo und Chor. No. 1 in M.280.57

—— Same. Advent hymn (In lowly guise thy King appeareth). No. 11 in M.157.21

—— Same. Hymn for Advent, for solo voices [S. A. T. B. and] chorus. No. 1 in M.203.6

—— Der Rose Pilgerfahrt. [S. A. A. T. B. und Chor. Partitur.] M.280.52

—— Same. Clavier-Auszug. M.280.53

—— Des Sängers Fluch. Ballade für Solostimmen [S. A. T. BAR. B.], Chor u. Clavier. M.280.56

—— Der Königssohn. Ballade für Solostimmen [T. BAR. B.], Chor und Clavier. No. 3 in M.280.57

—— Nachtlied für Chor. No. 4 in M.280.49

—— Neujahrslied für Chor mit Begleitung des Orchesters. [Partitur.] No. 1 in M.342.35

—— Same. [Klavierauszug.] M.280.58

—— Das Paradies und die Peri. Für Solostimmen [S. S. T. T. B.], Chor und Orchester. Partitur. M.341.15

—— Same. Klavierauszug. M.280.55

—— Requiem für Mignon für Chor, Solostimmen [S. S. A. A. B.] und Clavier. No. 2 in M.280.57

—— Same. Solo voices, chorus and [pianoforte]. No. 2 in M.203.6

—— Scenen aus Göthe's Faust. Für Solostimmen, Chor u. Orchester. Partitur. M.280.51

—— Vom Pagen und der Königstochter. Für Solostimmen [S. S. S. A. T. B. B.], Chor u. [Klavier]. M.280.54

SCHWALM. Die Hochzeit zu Cana. Biblische Scene. Für Soli [S. A. T. B.], Chor und Clavier. M.156.2

SCHWANBERG. Die Bethlehemitischen Gefilde. [S. S. T. T. B. Partitur.] No. 4 in M.236.17

SEVERN. The spirit of the shell. Serenata [S. T., quartett and chorus]. No. 2 in M.391.53

SEWELL, A. The Lord is my shepherd, Psalm XXIII. [S. T. and chorus.] No. 1 in M.156.3

SEYFFARDT. Aus Deutschland's grosser Zeit. Für 4 Solostimmen, gemischten Chor, Männerchor und Clavier. M.395.49

SHELLEY, H. R. Vexilla regis (The royal banners forward go). For s. and B. soli, chorus, and [pianoforte]. No. 2 in M.204.28

SILVER. L'interdit. Scène lyrique [S. T. B.]. No. 1 in M.204.29

SINDING. Til Molde. For Baryton-Solo, Kor og Pianoforte. No. 3 in M.391.58

Cantatas. *Mixed voices. (Continued.)*

SINGER, O. *1833–1894.* The landing of the Pilgrim Fathers. For alto solo, chorus and [pianoforte]. No. 4 in M.384.16

SLOMAN. Constantia [S. A. T. B. and chorus]. No. 1 in M.384.44

SLOPER. The birthday, an English scene [S. A. and chorus]. M.280.60

SMART, H. The bride of Dunkerron. [S. T. B. and chorus.] M.204.30

—— Jacob, sacred cantata . . . [S. A. or T. T. B. and chorus.] No. 1 in M.204.31

SOURILAS. Cantate à Jeanne D'Arc, pour soli [S. M.-S. A. T. B.] et chœurs. No. 2 in M.384.35

SPARK. The birthday festival. For solo voices [S. T. B.], chorus and [pianoforte]. M.290.1

—— "Immanuel." A sacred cantata [S. M.-S. A. T. B. and chorus]. No. 2 in M.204.27

SPEER. "The arsenal"; or, "War and peace." For solo [S. A. T. BAR. B.], chorus & [pianoforte]. No. 2 in M.204.33

SPOHR, L. Das befreite Deutschland. [S. S. T. B. Partitur.] M.243.29

—— The Christian's prayer. [S. T. T. B.] No. 5 in M.290.15

—— Hymn to St. Cecilia, for S. and chorus. No. 1 in M.290.15

—— Hymne [Gott, Du bist gross!] für 4 Chor- und 4 Solo-Stimmen und grosses Orchester. No. 2 in M.212.2

—— Same. God, Thou art great. For 4 voices [S. A. T. B.]. No. 2 in M.290.15; etc.

—— Wechsel des Glücks für Sopran-Solo und gemischten Chor. No. 4 in M.391.58

STAINER. The crucifixion, a meditation on the passion of the Holy Redeemer. For 2 solo voices (tenor and bass) and chorus, and interspersed with hymns to be sung by the congregation. No. 1 in M.156.5

—— The daughter of Jairus [S. T. B. and chorus]. No. 2 in M.156.5

—— Harold Glynde. With original music [S. A. T. B. and chorus] by John Stainer, C. S. Jekyll, George C. Martin and other composers. No. 3 in M.204.27

—— St. Mary Magdalen, a sacred cantata [S. A. T. B. and chorus]. No. 3 in M.156.5

STANFORD. The battle of the Baltic, ballad for chorus and [pianoforte]. No. 5 in M.156.8

—— Carmen sæculare [S. and chorus]. No. 3 in M.156.6

—— East to West, an ode. For chorus and pianoforte.

—— Elegiac ode [S. BAR. and chorus]. No. 1 in M.156.6

—— God is our hope & strength. (Psalm 46.) For soli [BAR. quartett and] chorus. No. 3 in M.204.1

—— Phaudrig Crohoore, an Irish ballad for chorus. No. 3 in M.384.42

—— The revenge, a ballad of the fleet. For chorus. No. 2 in M.156.10

—— The voyage of Maeldune. Ballad for soli [S. A. T.], chorus and [pianoforte]. No. 1 in M.156.9

STEGGALL. [Rejoice in the Lord.] Festival anthem. Psalm 33. [S. S. T. B. and chorus.] No. 1 in M.290.21

STOEPEL. Hiawatha. Indian symphony [M.-S. T. B. and chorus]. M.290.2

STOLZE. Der Tempel des Herrn [S. T. und Chor]. Partitur. No. 2 in M.290.3

—— Der Wunderbare. [S. A. T. B.] No. 1 in M.290.3

STRADELLA. Serenata [a 3 voci, S. S. B., con strumenti. Partitura]. No. 2. in M.415.20.1

STRAUSS, R. Taillefer. Ballade für Chor, Soli [T. B.] und Klavier. No. 2 in M.380.26

—— Wandrers Sturmlied für sechsstimmigen Chor (2 Soprane, 1 Alt, 1 Tenor und 2 Bässe) und Klavier. No. 1 in M.380.26

STUNTZ. Lobgesang an die Gottheit. [S. A. T. B. Partitur.] M.356.30

SUCH. God is our refuge. (The 46th Psalm.) For solo voices [S. A. T. B. and] chorus. No. 2 in M.204.1

—— Narcissus & Echo [S. A. T. B. and chorus]. No. 2 in M.156.3

SUCHER. Waldfräulein. Scene für Solo [S. T.], Chor und Orchester. No. 4 in M.202.25

Cantatas. *Mixed voices. (Continued.)*

SULLIVAN, A. S. The golden legend. [S. A. T. BAR. BAR. and chorus.] Full score. M.400.48

—— Same. Pianoforte arrangement. No. 1 in M.323.24

—— Kenilworth, a masque [S. A. T. BAR. and chorus]. No. 2 in M.391.59

—— Ode written and composed expressly for the occasion of laying the foundation stone of the Imperial Institute. [S. A. T. B.] No. 3 in M.384.39

—— An ode written for the opening of the Colonial and Indian Exhibition, 1886, for solo [S.], chorus and [pianoforte]. No. 4 in M.204.27

—— On shore and sea [S. T. and chorus]. No. 2 in M.323.24

SUNDELIN. Die Macht des Gesanges, für 1 Solo-Sopran, und 4 Chorstimmen, mit Begleitung des Orchesters. [Partitur.] M.290.4

TAYLOR, S. C.- The atonement. For soli [S. M.-S. A. T. BAR.], chorus and [piano]. No. 1 in M.384.61

—— The blind girl of Castél-Cuillé. Cantata for soprano and baritone soli, chorus and [pianoforte]. M.240.2

—— The death of Minnehaha. For soprano and baritone soli, chorus and [pianoforte]. No. 2 in M.384.45

—— Hiawatha's departure. For soprano, tenor, and baritone soli, chorus and [pianoforte]. No. 3 in M.384.45

—— Hiawatha's wedding-feast. For tenor solo, chorus and [pianoforte]. No. 1 in M.384.45

—— Meg Blane. A rhapsody of the sea for mezzo-soprano solo, chorus and [piano]. No. 2 in M.384.61

THAYER, E. A festival cantata. For soli [S. T. B.], chorus [and] organ. M.156.11

—— Herbert and Elsa [S. A. T. B. and chorus]. No. 2 in M.384.44

THIELMANS. Les pélerins de Ste. Anne d'Auray [T. BAR. et chœur]. No. 3 in M.213.18

THIERFELDER. Frau Holde. Für Soli [S. M.-S. A. T. BAR. B.], Chor und Clavier. M.384.62

THOMAS, A. G. The sun-worshippers (Les adorateurs du soleil), a choral ode [S. T. and chorus]. No. 3 in M.156.3

—— The swan and the skylark [S. A. T. B. and chorus]. No. 1 in M.384.46

THOMAS, John. The bride of Neath Valley, a Welsh scene [S. A. T. B. and chorus]. M.280.61

—— Llewelyn [S. A. T. B. and chorus]. M.280.62

THOMAS, W. E. The 71st Psalm, for soli [S. S. A. T. B.] and chorus. No. 2 in M.384.46

THOMSON, J. Ode to Hope. For S. and BAR. soli, chorus & pianoforte. No. 3 in M.204.33

THOOFT. Groote sinfonie voor soli [S. B.], koor en [klavier]. No. 2 in M.213.17

TIETZ, P. [Herr Gott, von deiner Wohnung schau.] Fest-Cantate. Für Solo [S. T. B.], Chor und Clavier. No. 7 in M.391.58

TINEL. Drei Ritter. Drie Ridders. Ballade für Baryton-Solo, gemischten Chor (ad lib.) und Orchester. No. 1 in M.202.27

—— De klokke Roeland. Voor soli [S. T. B.], koren en klavier. No. 3 in M.204.26

TOTTMANN. Dornröschen. Für Chor, Soli [S. S. A. T.] und Klavier. No. 1 in M.391.60

TOURNEMIRE, C. Le sang de la sirène. Légende musicale. No. 3 in M.389.14

TOWNE. The message of Christmas [S. T. B. and chorus of children]. No. 5 in M.393.13

TRIMMER. Christmas service. For mixed voices. No. 17 in M.190.8

TROWBRIDGE. The heroes of '76 [solos and chorus]. M.158.11

URSPRUCH. Der Frühlingsfeier. Für Tenor Solo, Chor und [Klavier]. No. 1 in M.156.12

VARNEY, P. J. A. Chactas et Atala. Épisode lyrique [M.-S. T. B. et chœur]. No. 3 in M.325.12

VAUCORBEIL. La mort de Diane. Scène lyrique [S.] avec chœur. M.213.25

VERDI. [Inno delle nazione.] Cantica, espressamento scritta per l'apertura dell' Esibizione internazionale. [S. con coro.] No. 4 in M.280.46

Cantatas. *Mixed voices. (Continued.)*

— Samc. (Hymne des nations.) No. 3 in M.155.26
Words in French and Italian.

VIDAL, P. A. Le gladiateur. Scène lyriquc [s. t. b.]. No. 2 in M.204.29

VIERLING. Alarich. Für Chor, Soli [s. a. bar.] und Klavier. M.156.13

—— Psalm 137. Der gefangenen Judcn Klage und Racheruf. Für Chor, [t.] Solo und Orchester. No. 4 in M.401.15

—— Der Raub der Sabinerinnen, für Chor [s. t. b.], Solostimmen und Clavier. No. 2 in M.156.12

VIRET. Super flumina Babylonis. Psaume 136. Solos [s. m.-s. ou t. b.] & chœurs. No. 2 in M.333.20

WAGNER, P. E. Eine Maiennacht. Concertstück für Sopran-Solo, Chor und Clavier. No. 3 in M.391.60

WALLNOEFER. Weltseele, (Soul of the world). Für gemischten Chor. No. 3 in M.380.4

WASS. The forester's roundelay [s. t. b. and chorus]. No. 2 in M.280.4

WATSON, W. M. Aladdin. Cantata buffa for 4 solo voices [s. a. t. b.], chorus & pianoforte. No. 2 in M.204.31

WEBER, C. M. F. E. von. Erndte-Cantate. The festival of peace. [s. t. b. und Chor.] No. 2 in M.221.15

—— Hymne „In seiner Ordnung schafft der Herr." [Für Chor und Orchester.] No. 2 in M.405.7

—— Kampf und Sieg [s. a. bar. mit Chor]. No. 2 in M.155.26

—— The praise of Jehovah (Jubilee cantata). [s. s. t. b. and chorus.] M.156.14

WECKERLIN, J. B. T. L'Inde, ode-symphonie [s. t. bar. et chœur]. No. 2 in M.156.15

—— Les poèmes de la mer. Ode-symphonie [s. m.-s. t. b. et chœur]. No. 1 in M.156.15

WHITE, A. M. Ode to the north-east wind. For chorus and [pianoforte]. No. 4 in M.204.32

—— The passions. For soli [s. t. bar.], chorus and [pianoforte]. No. 1 in M.204.32

—— The red king. Choral ballad. No. 2 in M.204.32

—— Song of the Little Bathing. Choral ballad. No. 3 in M.204.32

WIDOR. Chant séculaire. Solo [s.], chœur et piano. No. 4 in M.213.17

WIERNSBERGER. Rioval. [Scène lyrique. m.-s. t. bar. et chœurs.] No. 4 in M.213.18

WILLIAMS, C. L. Gethsemane, a church cantata [s. a. t. bar. and chorus]. No. 4 in M.156.7

WINTER, P. von. Timoteo o gli effetti della musica [s. t. b. con coro]. M.151.45

WORMSER. Acis. Pastorale antique, pour ténor et chœurs. No. 4 in M.203.39

—— Clytemnestre. Scène lyrique. [s. t. bar.] No. 2 in M.270.44

WUEERST. Der Wasserneck. Für Chor, Solo [s. t. b.] und [Clavier]. No. 3 in M.202.27

WYLDE. The music to Milton's Paradise lost [s. t. t. b. b. and chorus]. M.243.39

ZENGER. Kain. Für Solostimmen, Chor und Klavier. No. 7 in M.391.60

ZOPFF. Brauthymne für gemischten Chor, Tenor-Solo . . . und obligates Pianoforte. No. 10 in M.391.60

—— Der Triumph der Liebe. Für Chor und Solostimmen [s. t.]. No. 9 in M.391.60

ZUMSTEEG, J. R. Bringet dem Herrn Ruhm und Triumph. Für 4 Singstimmen mit Begleitung des Orchesters. No. 3 in M.221.19.1

—— Brüder, Schwestern, die ihr stille. Für 4 Singstimmen mit Begleitung des Orchesters. Partitur. No. 5 in M.221.19.2

—— Colma. [s. t.] No. 12 in M.221.25

—— Dem wir mit kindlichem Vertrauen. Für 4 Singstimmen mit Begleitung des Orchesters. No. 1 in M.221.19.2

—— Des Ewigen ist die Erde. Für 4 Singstimmen mit Begleitung des Orchesters. No. 6 in M.221.19.1

—— Eh' ich dies vollendet habe. Für 4 Singstimmen [s. s. a. b.] mit Begleitung des Orchesters. No. 4 in M.221.19.2

—— Gott! Urquell der Gnade! Für 4 Singstimmen mit Begleitung des Orchesters. No. 2 in M.221.19.1

—— Ein Hauch ist unser Leben. Für 4 Singstimmen mit Begleitung des Orchesters. No. 5 in M.221.19.1

—— Heilig, heilig, heilig ist Er. Für 4 Singstimmen mit Begleitung des Orchesters. No. 8 in M.221.19.2

—— Die Himmel entstanden durch des Ew'gen Wort. Für 4 Singstimmen mit Begleitung des Orchesters. No. 7 in M.221.19.1

—— Kyrie, elcison, väterlich sich vom Thron. Für 4 Singstimmen mit Begleitung des Orchesters. No. 9 in M.221.19.2

—— Lernt Bescheidenheit! Für 4 Singstimmen mit Begleitung des Orchesters. No. 3 in M.221.19.2

—— Leucht im dunkeln Erdenthale. Für 4 Singstimmen mit Begleitung des Orchesters. No. 10 in M.221.19.2

—— Liebet eure Feinde! Für 4 Singstimmen mit Begleitung des Orchesters. No. 2 in M.221.19.2

—— Mein Gott! mein Gott! warum verlässest. Für 4 Singstimmen mit Begleitung des Orchesters. No. 4 in M.221.19.1

—— Preis sei dem Gotte Zebaoth! Für 4 Singstimmen mit Begleitung des Orchesters. No. 6 in M.221.19.2

—— Unendlicher Gott unser Herr. Für 4 Singstimmen mit Begleitung des Orchesters. No. 7 in M.221.19.2

—— Wer ist Dir gleich[Für 4 Singstimmen mit Begleitung des Orchesters. No. 1 in M.221.19.1

ZVONAR. Der Ritt zum Elfenstein. Ballade für Soli [a. oder m.-s. t.], Chor und Orchester. No. 11 in M.391.60

Cantatas. *Female voices.*

ABT, F. The hermit's harp. No. 1 in M.154.12

—— Minster bells. No. 4 in M.154.12

—— Rübezahl. For soprano and alto solos and chorus of female voices. No. 2 in M.154.12

—— The silver cloud. No. 6 in M.154.12

—— Springtime. A pastoral cantata. No. 1 in M.194.1

—— The water-fairies. No. 5 in M.154.12

—— The wishing stone. No. 3 in M.154.12

AGUILAR. Summer night, for treble voices. No. 1 in M.204.2

ANDERTON. The wise & foolish virgins, a sacred cantata, for female voices with tenor & bass parts (ad: lib:). No. 5 in M.154.15

BARRY. The dream queen. No. 3 in M.194.3

BENDALL. The rosière. No. 1 in M.393.5

BENTLEY, J. M. The golden butterfly. No. 3 in M.204.2

BOTTESINI. Ali Baba. No. 1 in M.193.4

BOURGAULT-DUCOUDRAY. La conjuration des fleurs. [Soli, s. a. t. b., et chœur de femmes.] No. 1 in M.305.20

BREWER, J. H. Hesperus. No. 13 in M.203.26

BRUCH. Die Flucht nach Egypten. Für Sopran-Solo, Frauenchor und Clavier. No. 3 in M.270.19

—— Frithjof auf seines Vaters Grabhügel. Concert-Scene für Baritonsolo, Frauenchor und Clavier. No. 1 in M.270.19

—— Morgenstunde. Für Sopran-Solo, Frauenchor und Clavier. No. 4 in M.270.19

CALDICOTT. "Queen of the May." No. 1 in M.204.9

CARRAUD. Les nuits. Symphonie avec soli [t. s.] et chœurs [de voix de femmes]. No. 1 in M.203.36

CHABRIER. La Sulamite. Scène lyrique pour mezzo-soprano et chœur de femmes. M.275.41

CHAPUIS. Les jardins d'Armide. [s. m.-s. t. bar. b. et chœur de voix de femmes.] No. 3 in M.194.7

CHRISTENSEN. The discontented maidens. Dramatic cantata for female voices. No. 1 in M.285.15

COWEN. Summer on the river. No. 3 in M.285.36

DE SOLLA, "Sisera." No. 1 in M.204.33

DEBUSSY. La damoiselle élue. Poème lyrique pour voix de femmes, solo, chœur et orchestre. No. 2 in M.406.7

DIEHL. Slumberetta. A musical charade, for treble or mixed voices. No. 3 in M.204.3

DURAND, J. Les esprits du Nil. Pour voix de femmes, s. solo et chœur. No. 4 in M.213.5

EDWARDS, J. De Montfort's daughter. No. 3 in M.193.4

ERDMANNSDOERFER. Traumkönig und sein Lieb, für Sopran-Solo, Frauenchor und kleines Orchester. No. 2 in M.333.9

FERRARI, F. J. A cloud with a silver lining. No. 2 in M.154.16

Cantatas. *Female voices. (Continued.)*

FOWLES. The legend of Lampĕtia. No. 1 in M.204.15
FOX. Golden treasures. No. 2 in M.277.19
GADE. Agnete und die Meermädchen. Für eine Solostimme, Frauenchor und Orchester. No. 1 in M.333.12
—— Bilder des Jahres. Für Frauenchor, Solostimmen [S. A. T.] und Pianoforte zu 4 Händen. No. 1 in M.270.32
GIBSONE. The elfin knight. No. 3 in M.155.8
GILBERT, E. T. B. All Hallow eve. No. 4 in M.193.4
GODARD, B. L. P. Symphonie légendaire, pour soli soprano, contralto, baryton et chœurs de femmes. M.266.2
GRIEG. Vor der Klosterpforte, für Solostimmen, Frauenchor und Orchester. No. 2 in M.331.24
HAMERIK. Erntetanz (Harvest dance, Hästdans), für Frauenchor und Orchester. No. 1 in M.380.27
HILES, H. Watchfulness (the parable of the Ten Virgins). No. 2 in M.276.41
HILLER, F. Palmsonntagmorgen. Für eine Sopranstimme und weiblichen Chor. No. 4 in M.270.52
HOFMANN, H. C. J. Song of the Norns. For female voices, solo and chorus and pianoforte. No. 5 in M.391.45
HOLMÈS, A. M. A. La vision de la reine. Scène pour voix de femmes (soli et chœurs). No. 3 in M.193.3
HORROCKS. The wild swans. No. 2 in M.285.15
HUMMEL, F. Die Meerkönigin, für Sopran- und Alt- (oder Bariton-) Solo, weiblichen Chor, Pianoforte-Begleitung und Deklamation (ad lib.). No. 2 in M.380.8
JENSEN, A. Gesang der Nonnen, für Sopran-Solo und vier stimmigen Frauenchor. No. 4 in M.380.7
KAHN. Zwei Gesänge. Für Solostimmen, vierstimmigen Frauenchor und Orchester. No. 1, 2 in M.403.77
KLAGES. Goldener. Für dreistimmigen Frauen- (Knaben-) Chor, Sopran- & Baritonsolo mit Klavierbegleitung und verbindender Deklamation. No. 2 in M.193.8
KRUG, A. La régine Avrillouse. (Die Maikönigin.) Für dreistimmigen Frauenchor mit Begleitung des Orchesters. No. 5 in M.333.12
LINDO. Thyra. Operetta-cantata. No. 4 in M.393.13
LLOYD, C. H. The gleaners' harvest. No. 2 in M.193.20
MACFARREN, G. A. Songs in a cornfield. No. 3 in M.153.9
MARÉCHAL. L'étoile. Pour soli et chœurs de femmes. No. 2 in M.247.14
MASSENET. Poëme pastoral. Scènes [S. T. et chœur de femmes]. No. 4 in M.213.11
MERTKE. Die Blumengeister. Intermezzo für Sopran- und Alt-Solo, vierstimmigen Frauen-Chor . . . mit Begleitung von 2 Pianoforte. No. 12 in M.244.11
OBERTHEUR. The pilgrim queen. No. 3 in M.384.16
PARKER, L. N. The wreck of the Hesperus, a ballad for 3 female voices. No. 2 in M.204.24
PARRY, J. H. Gwen. The white lady of Middvai. For S. A. T. B. and chorus of female voices. No. 3 in M.194.25
PFEIFFER, G. J. Wilda. Scène pour soprano avec chœurs, ou chœurs de femmes seulement ad lib. No. 3 in M.194.22
POISE. Little Christmas. A village legend. No. 4 in M.204.22
PROUT. Queen Aimée, or the maiden's crown. No. 4 in M.194.25
REINECKE, C. H. C. "Little Rosebud," or "The sleeping beauty" (Dornröschen). For S. and A. solo and chorus of female voices. No. 3 in M.204.14
—— Die wilden Schwäne. Für Sopran- Alt- und Bariton-Solo, weiblichen dreistimmigen Chor, Pianoforte und Declamation. No. 3 in M.391.52
ROBINSON, Joseph. Sylvan hours. For 6 female voices. No. 28 in M.157.1
ROECKEL, J. L. The gitana. No. 1 in M.155.44
—— Heather-belles. No. 3 in M.155.43
—— The minstrel prince. No. 2 in M.155.44
—— The sea-maidens. No. 2 in M.155.43
—— Westward ho! No. 3 in M.155.44
ROMER. The mountain maidens. No. 4 in M.204.25
RUBINSTEIN. Die Nixe. Für Frauenchor und Alt-Solo. No. 1 in M.351.26
SAINT-SAËNS. Chanson de grand-père. No. 1 in M.406.64; etc.

Cantatas. *Female voices. (Continued.)*

—— La fiancée du timbalier. Ballade [A.]. No. 2 in M.406.64
—— La nuit. Sopran solo, chœur de femmes et piano. No. 4 in M.384.40
SAINTON-DOLBY. Florimel. No. 2 in M.155.33
SCHLETTERER. Dornröschen. The sleeping beauty in the wood. Für Soli [S. A. T.] und [weiblichen] Chor. No. 2 in M.324.7; etc.
SCHUBERT, F. P. [Chorgesangwerke.] Werke. Serie 18. M.317.1.18
—— Lightly creeping. Serenade [for alto solo and chorus of female voices]. No. 2 in M.391.58
SMART, H. The fishermaidens. No. 1 in M.156.4
—— King René's daughter. No. 3 in M.156.4
SMITH, W. S. The moon. Ode [S. S. A.]. No. 5 in M.204.32
STRATTON, G. W. Edelweiss. For school-room practice. M.396.61
TAUSCH. Der Blumen Klage auf den Tod des Sängers. Für Sopran-Solo, Frauenchor und Orchester. Partitur. No. 7 in M.333.12
—— Same. Klavier-Auszug. No. 2 in M.204.26
THIERIOT. Am Traunsee. Für Bariton-Solo und Frauenchor mit Streichorchester. No. 6 in M.391.58
TOZER. King Neptune's daughter. No. 3 in M.384.46
VIDAL, P. A. Noël, ou le mystère de la Nativité. [Mélodrame, avec airs, S. A., et chœur de femmes.] No. 2 in M.325.36
WILLIAMS, J. The dream ship. No. 1 in M.384.39
—— Old King Cole and good Queen Cole. A comic cantata for children. No. 2 in M.287.4
ZOELLNER, H. Die Seenixen. Für Frauenchor (mit Altsolo). No. 8 in M.391.60

Cantatas. *Male voices.*

ABT, A. Herr, Du bist gross! Für Männerchor, Baritonsolo. No. 1 in M.212.3
ADAM, Adolphe C. Victoire! Cantate [T. T. B. B.]. No. 1 in M.193.2
ARNOLD, Gustav. Der Rütlischwur. Für Männerchor, Soli und Klavier. No. 1 in M.203.9
BARTLETT, H. N. The last chieftain. No. 5 in M.203.10
BEACH. The minstrel and the king (Rudolf von Hapsburg). Ballade for male chorus, with soli for tenor and barytone voices. No. 3 in M.203.9
BECKER, R. Vor der Schlacht. Für Baritonsolo, Männerchor und Klavier. No. 7 in M.212.3
—— Waldmorgen für Männerchor und Clavier. No. 1 in M.270.12
BENOÎT, P. L. L. Moïse au Sinaï. Chœur à 8 voix d'homme. No. 4 in M.392.33
BERGER, W. Meine Göttin. Für Männerchor und Orchester. No. 2 in M.401.4
BERLIOZ, L. H. Chant des chemins de fer. [T. solo et chœur, T. T. B. B.] No. 27 in M.391.32; etc.
BERNARD, É. Guillaume le Conquérant. Épisode lyrique pour baryton et ténor soli, chœur d'hommes et piano. No. 1 in M.213.21
BOENICKE. In der Schlacht. Für Bariton-Solo, Männerchor und Orchester. No. 14 in M.212.3
BRAHMS. Rhapsodie. Für eine Altstimme, Männerchor und Clavier. No. 2 in M.270.16
—— Rinaldo. Für Tenor-Solo, Männer-Chor und Clavier. No. 1 in M.270.16; etc.
BRAMBACH. Alcestis. Für Männerchor, Soli und Clavier. No. 2 in M.270.17
—— Am Rhein. 2 Chöre für Männerstimmen. No. 1 in M.270.18
—— "Columbus!" For male chorus, soli and orchestra. [Full score.] M.352.10
—— Same. [Vocal score. Accomp. for pianoforte.] No. 5 in M.203.9
—— Lorelei. Für Männerchor und Mezzo-Sopransoli. No. 2 in M.280.11
—— Die Macht des Gesanges. Für Männer-Chor, Soli und Clavier. No. 4 in M.392.40

Cantatas. *Male voices. (Continued.)*

—— Prometheus. Für Männerchor, Soli und Clavier. No. 1 in M.280.11

—— Velleda. Für Männerchor, Soli und Clavier. No. 5 in M.392.40; etc.

—— Waldmeisters Brautfahrt. (May's advent.) Für Männerchor mit Pianoforte. No. 3 in M.270.18

BREWER, J. H. The birth of love. [For male chorus, T. solo, obligato piano and organ accomp.] No. 7 in M.203.10; etc.

BRUCH. Frithjof. Scenen für Männerchor, Solostimmen und Orchester. Partitur. M.334.3

—— Same. Clavier-Auszug. No. 1 in M.270.21

—— Gesang der heiligen drei Könige. Für drei Männerstimmen [T. B. B.] und Orchester. No. 3 in M.353.21

—— Leonidas. Für Bariton-Solo, Männerchor und Orchester. Partitur. M.403.11

—— Same. Clavier-Auszug. No. 1 in M.203.12

—— Normannenzug. Für Bariton-Solo, einstimmigen Männerchor und Klavier. No. 2 in M.270.21

—— Salamis. Siegesgesang der Griechen. Für Solostimmen, Männerchor und Orchester. Partitur. No. 4 in M.353.21

—— Same. Clavierauszug. No. 2 in M.270.12

—— Same. [Translated into English. Vocal score.] No. 31 in M.392.5

BUCK, D. "Chorus of spirits and hours." For male chorus and tenor solo. No. 3 in M.270.12; etc.

—— King Olaf's Christmas. For male chorus and baritone and tenor solos. No. 4 in M.270.12

—— The nun of Nidaros. For male chorus and tenor solo. No. 3 in M.270.13

—— The voyage of Columbus. (Reise des Columbus.) For male voices (solo and chorus). No. 3 in M.203.12

BUECHNER. Wittekind. Für Soli, Chor [T. T. B. B.] und Klavier. No. 2 in M.203.12

CHADWICK, G. W. The Viking's last voyage. For male chorus, baritone solo and [piano]. No. 3 in M.203.45

CLAASSEN. Fest-Hymne. Für Männerstimmen (Soli u. Chor). No. 1 in M.212.4

DAVID. Le désert. Ode symphonie [T. solo et chœur d'hommes]. Partition d'orchestre. M.401.6

—— Same. [Accomp. de pianoforte.] M.241.23

DEBOIS. Eliland. Für Soli [T. BAR. B.], Männerchor und [Clavier]. No. 3 in M.212.4

DORN, A. J. P. Ländliche Revolte. Humoristische Scene für Bariton-Solo und Männerchor. No. 10 in M.212.4

DRAESEKE. Columbus. Für Soli, Männerchor und Clavier. No. 4 in M.203.12

EEDEN. Le rêve. Double chœur pour voix d'hommes. No. 4 in M.213.4

EISENHEIMER. Valerian. For baritone solo, male chorus, [with pianoforte]. No. 3 in M.384.11

EMMERICH. Huldigung dem Genius der Töne. Für Solostimmen [S. T. BAR.], Männerchor und grosses Orchester. No. 19 in M.212.4

ESSER. Mahomets Gesang. Für Männerchor & Orchester. Partitur. No. 1 in M.352.22

—— Same. Clavier-Auszug. No. 12 in M.392.41

—— Same. Mahomet's song. No. 3 in M.392.63

FOOTE. "The farewell of Hiawatha." For BAR. solo, male chorus and [pianoforte]. No. 13 in M.392.28

FRANCKE, H. Hymne an den Gesang. Für Männerchor, Solo & Klavier. No. 4 in M.212.5

FROMM. Der Helden Auferstehung. Für Männerchor mit Begleitung von Blechinstrumenten. No. 6 in M.212.5

—— Fest-Cantate zum 25jährigen Jubiläum des „Arion" in Brooklyn. No. 2 in M.203.14

—— Heinrich der Vogler. No. 7 in M.212.5

—— Itha von Toggenburg. (Edith of Toggenburg.) Für Männerchor, Sopran- & Baritonsolo & Clavier. No. 3 in M.203.14

GADSBY, H. R. Columbus. [For T. solo and male chorus.] No. 11 in M.392.45

GENÉE. Die Freiwilligen. Für vierstimmigen Männerchor mit Bass-Solo (oder Bariton). No. 9 in M.270.59

Cantatas. *Male voices. (Continued.)*

—— Der Patient und die Aerzte, oder: Allopath, Homöopath und Hydropath. Komische Scene für vier Solo-Stimmen, T. T. B. B., mit Pianofortebegleitung. No. 12 in M.212.5

GERNSHEIM. Das Grab im Busento. The grave in the Busento. No. 5 in M.203.14

—— Odins Meeresritt. Für Baritonsolo, Männerchor und Clavier. No. 3 in M.212.6

—— Phöbos Apollon. Hymne für Männerchor, Solostimmen und Clavier. No. 4 in M.212.6

—— Römische Leichenfeier. Für Männerchor & Clavier. No. 2 in M.212.6

GILCHRIST. The legend of the bended bow. For Mezzo-soprano solo and chorus of men's voices. No. 17 in M.392.28

GOEPFART. Roms Fall. Für Männerchor, Soli, S. T. B. und Clavier. No. 5 in M.212.6

GOETZ, H. „Es liegt so abendstill der See." Für Männerchor, Tenor- (oder Sopran-) Solo und Orchester. Partitur. No. 1 in M.353.22

—— Same. Clavier-Auszug. No. 2 in M.155.41

—— Same. So still at evening lies the lake. No. 1 in M.392.29

GOUVY. Egill. Dramatische Cantate für Tenor- und Baritonsolo, Männerchor und Clavier. No. 8 in M.212.6

—— Frühlings Erwachen. (Le printemps.) Für Männerchor, Sopransolo und Orchester. Partitur. No. 2 in M.352.22

—— Same. Clavierauszug. No. 2 in M.155.13

—— Same. Awakening of Spring. For S. solo and male chorus. No. 2 in M.392.29

GRIEG. Landkennung. (Landkjending.) Für Männerchor, Baryton Solo, Orchester (und Orgel ad libitum). [Partitur.] No. 3 in M.352.22

—— Same. Klavierauszug. No. 2 in M.392.43

GUIMET. Le feu du ciel. Orientale symphonique [T. T. BAR. B. et chœur d'hommes]. No. 3 in M.155.15

HAAN. Der Königssohn. Ballade für Soli [T. BAR.], Männerchor und Clavier. No. 5 in M.392.29

HALLÉN. Nordlandskampf. (Styrbjörn Starke.) Für Männerchor, Bariton Solo und Clavier. No. 10 in M.212.6

HAMMA, B. Gebet deutscher Krieger. No. 1 in M.270.45

HANSSENS. Hymne de la nuit. No. 48 in M.392.8

HEIJBLOM. Banierzang. No. 4 in M.270.45

HEINZE, G. A. Euterpe. Allegorische Dichtung für Männerchor und Mezzo-Sopran Solo. No. 3 in M.270.45

—— Nog is het bloeijende heerlijke tijd. No. 2 in M.270.45

HERBECK, J. F. Waldscene für Männerchor u. Orchester. No. 13 in M.212.6

HERRMANN, G. Rinaldo. Für Tenor, Bariton und Bass-Solostimmen [und] Männerchor. No. 2 in M.212.7

HEUBERGER. „Geht dir's wohl, so denk' du an mich" . . . Für Sopransolo, Tenorsolo, Männerchor und Clavier. No. 4 in M.203.16

HILLER, F. An das Vaterland. No. 4 in M.212.7

—— Aus der Edda. 2 Gedichte. No. 3 in M.270.52

—— Bundeslied für Männerchor. No. 2 in M.392.40; etc.

—— „Es muss doch Frühling werden." Für Männerchor mit Orchesterbegleitung. Partitur. No. 6 in M.392.46

—— Same. Clavierauszug. No. 1 in M.392.40

—— Ostermorgen. Für Sopran-Solo, Männerchor u. Orchester. Partitur. No. 3 in M.333.12

—— Same. Clavier-Auszug. No. 2 in M.270.52

HINZE. Vor Sonnenaufgang. Für vierstimmigen Männerchor und Solo. No. 1 in M.270.55

HIRSCH, C. Frühlingsnahen, für Männerstimmen (Soli und Chor). Partitur. No. 5 in M.212.7

—— Nornagest. Concertstück für Soli [T. T. BAR.], Männerchor und Clavier. No. 6 in M.212.7

HOFFBAUER, C. Bergpsalm. Für Männerchor, Bariton-Solo und Klavier. No. 7 in M.212.7

HOFMANN, H. C. J. Harald's Brautfahrt. Für Baritonsolo, Männerchor und Klavier. No. 8 in M.212.7

—— Johanna von Orleans. Für Soli (S. und BAR.), Männerchor und Klavier. No. 9 in M.212.7

—— Nordische Meerfahrt. On the Norse seas. Ein Wikingersang. Für Baritonsolo, Männerchor und Klavier. No. 3 in M.380.7

Cantatas. *Male voices. (Continued.)*

Holzinger. Seemorgen auf dem atlantischen Meere. Für vierstimmigen Männerchor mit Pianoforte-Begleitung. No. 13 in M.270.59

Hopffer, L. B. Friedrich Rothbart. Für vierstimmigen Männerchor. No. 5 in M.270.45

Huber, H. Aussöhnung (Reconciliation). No. 6 in M.270.45

Hummel, F. Das Geisterheer. Für Männerchor und Klavier. No. 1 in M.212.8

Jensen, A. Donald Caird ist wieder da! Für Tenor- oder Baryton-Solo [und] Männerchor. No. 3 in M.212.8

—— Der Willekumm. Für Männerchor und Orchester. No. 7 in M.280.6

Jensen, G. Gesang der Junglinge. Für Männerchor, Solo-Tenor und Clavier. No. 7 in M.392.29

Josephson. Arion. Die Macht des Gesanges. Für Männerchor, Solostimmen und Orchester. No. 3 in M.392.47

Kauffmann, E. Die Nacht, für Männer-Chor und Soli. No. 5 in M.212.8

King, H. J. Trafalgar. No. 1 in M.204.21

Knappe. Bilder aus Schiller's „Glocke," für Männerchor, Solostimmen [s. t. bar.] und Klavier. No. 1 in M.392.30

Kipper. La morte del dolce Enrico . . . Burleske Opern-Scene . . . für eine Tenor- oder Baritonstimme und Chor [t. t. b. b.] (ad libitum). No. 6 in M.212.8

Koellner. Alexander. Für Bariton-Solo, Männerchor [und Klavier]. No. 2 in M.392.30

—— Pharao. Für einstimmigen Männerchor. No. 5 in M.203.13

Koenen. Der heilige Bonifacius. Männerchöre und Soli. No. 8 in M.203.16

Kossmaly. Wanderer's Nachtlied. Für t. Solo, Männerchor und Orchester. No. 14 in M.212.8

Krebs. „Heil dir, Göttin des Gesanges." Für vierstimmigen Männerchor. No. 16 in M.212.8

Kretschmer. Die Pilgerfahrt nach dem gelobten Lande. Für Männerchor, Solostimmen [s. t. bar. b.] und Orchester. No. 4 in M.193.2

—— Sieg im Gesang. Für Männerchor, Solostimmen [s. t. bar.] und Clavier. No. 2 in M.286.40

Kron. Die nächtliche Ronde. Humoristische Scene für Männerquartett. No. 20 in M.212.8

Krug, A. Fingal. Für Soli [s. bar.], Männerchor und Klavier. No. 9 in M.203.16

—— Nomadenzug. No. 1 in M.270.58

Kuecken. Auf dem Rhein. Für Männerstimmen (Soli und Chor). No. 19 in M.203.15

—— Die sanften Tage. Für s. t. b. und Männerchor ad libitum. No. 9 in M.212.9

Lachner, F. Festchor zu Mozart's Säcularfeier. No. 1 in M.392.41

Lassen. Die Künstler. Für vierstimmigen Männerchor. No. 26 in M.392.15

Lesueur. Scène patriotique. Chœur à 3 voix d'hommes. M.380.14

Leu. Barbarossa. Für Männerchor und Solo mit grossem Orchester. No. 17 in M.212.9

Lichner. Der Poesie! No. 1 in M.212.10

Limbert. [Johannes.] 2 Scenen für 3 Solostimmen (Bariton, Tenor und Bass) mit Orchester. No. 2 in M.380.27

Liszt. An die Künstler. Für Männergesang, Soli und Chor. No. 4 in M.212.10

—— Cantico del sol di San Francesco d'Assisi, per voce di barytono (solo), coro d'uomini, organo ed orchestra. M.352.23

Lloyd, C. H. The Longbeards' saga. No. 1 in M.203.17

Lux, F. Coriolan. Für Männerchor, Soli und [Klavier]. No. 2 in M.203.17

Mangold. Die Weisheit des Mirza-Schaffy. Für Sopran- und Baritonsolo, Männerquartett, Männerchor und Clavier. No. 13 in M.212.10

Markull. Die Gunst des Augenblicks. Für vierstimmigen Männerchor, Soli und Harmoniemusik. Partitur. No. 1 in M.203.3

Cantatas. *Male voices. (Continued.)*

—— Der rasende Ajas des Sophokles. No. 1 in M.203.18

—— Roland's Horn. Für Männerchor. Soli und Klavier. No. 2 in M.203.18

—— Same. [English version.] No. 7 in M.392.30

Mayer, J. A. Kyffhäuser. Für Soli [t. b.], Männerchor und [Klavier]. No. 3 in M.203.17

Mee, J. H. Delphi. No. 1 in M.203.19

—— Horatius. No. 2 in M.203.19

Meister. The elf. Bar. solo and chorus. No. 8 in M.392.30

—— Kaiser Friedrichs Kreuzfahrt. Für Männerchor, Solostimmen [s.] und Pianoforte. No. 3 in M.203.18

—— Der Nock. Für Männerchor, Baritonsolo und Clavier. No. 14 in M.212.10

Melamet. Columbus. For s. a. t. b. soli, chorus of men's voices and [pianoforte]. No. 4 in M.203.19

Mendelssohn-Bartholdy, J. L. F. Festgesang an die Künstler. Festgesang zur Säcularfeier der Buchdruckerkunst. Klavierauszug. No. 5 in M.155.41; etc.

—— Same. [O sons of art.] No. 5 in M.243.1

Mercadante. À Rossini. Inno per grande masse vocali [t. t. b. b.]. No. 3 in M.250.32

Metzger, J. C. Ein politischer Speisezettel. Humoristischer Scherz. Für Bass-Solo und Chor [t. t. b. b.]. No. 15 in M.212.10

Meyerbeer. Festgesang für 4 Männerstimmen mit Chor [t. t. b. b.]. No. 18 in M.212.10

Moehring. Auf offner See. Für 4stimmigen Männerchor und Solis mit Begleitung des Orchesters. No. 2 in M.203.3

—— Deutscher Schwur und deutsch Gebet. Für Männerchor, Solo [b.] und Orchester. No. 3 in M.203.3

—— Hymne an die Nacht. Für Männerchor und Bariton-Solo. No. 3 in M.270.58; etc.

Mohr, H. Die Ansiedler. (The settlers.) Für Soli [s. t. bar.], Männerchor u. Clavier. No. 5 in M.203.18

—— Dem Genius der Töne. Für Sopran-Solo, Männerchor und Pianofortebegleitung. No. 4 in M.203.18

—— Same. To the genius of music. For s. solo, chorus of men's voices. No. 10 in M.392.30

—— Fest-Hymne „Hingesunken unter Dank und Freude." Für vierstimmigen Männerchor, Solo [bar.] und Clavier. No. 1 in M.212.11

—— Handwerkerleben. Für den vierstimmigen Männerchor, Soli [t. b.] und Orchester. M.280.28

—— Sklaven Jagd. Ein Tropenbild. The slave hunt. Für Männerchor mit Streich-Orchester und Clavierbegleitung, oder kleinen Orchester. No. 4 in M.212.11

—— The thunder-storm. Das Gewitter. Für Männerchor, Baritonsolo mit Pianfortebegleitung. No. 4 in M.203.17

Mueller, C. F. W. Sonntag-Morgen . . . Für vierstimmigen Männerchor und Solostimmen. Partitur. No. 4 in M.203.3

Mueller-Reuter. Aus grosser Zeit. Tenor, Baritonsolo und Männerchöre. No. 13 in M.212.11

Munzinger, E. Der Schwur im Rütli. Für Männerchor und Soli. No. 2 in M.130.7

Nessler. Der Blumen Rache. Für Männerchor, Tenor-Solo und Klavier. No. 14 in M.212.11

—— Gesang zu Pfingsten. Für Männerchor und Orchester. No. 15 in M.212.11

—— Das Grab in Buzento. Für Männerchor mit Begleitung des Orchesters. No. 4 in M.352.21

Nicodé. Das Meer. Symphonie-Ode für Männerchor, Solo [t. o. m.-s.], grosses Orchester und Orgel. M.412.9

Nolopp. Bretagne. Ballade, für Männerchor und Pianoforte. No. 2 in M.203.21

Oberhoffer. „Er kann den Schlüssel nicht finden." Humoristische Scene für Männerchor und Basssolo. No. 17 in M.212.11

Ochs, S. Die Maulbronner Fuge. Für eine Bariton-Stimme und Männerchor. No. 18 in M.212.11

Ochs, T. Deutsches Aufgebot. Für Männerchor, Baritone-Solo und Clavier. No. 3 in M.203.21

Otto, E. J. Am Meeresstrande. No. 2 in M.212.12

—— Im Walde. No. 1 in M.212.12

Cantatas. *Male voices. (Continued.)*

PACHE. Des Liedes Heimath. No. 2 in M.212.13
—— Same. The source of song. No. 5 in M.203.19
PAINE, J. K. Phoebus, arise. For T. solo, male chorus & [pianoforte]. No. 2 in M.204.14; etc.
PANNY. Wikingerbalk (des Seemanns Gesetze). Für Männer Chor-Stimmen, Tenor Solo und Orchester. No. 7 in M.212.13
PARKER, J. C. D. The blind king. For BAR. solo, chorus of men and [pianoforte]. No. 2 in M.392.31
PARRY, C. H. H. Eton, an ode [T. T. B. B.]. No. 2 in M.155.36
PODBERTSKI. Schwerting der Sachsenherzog. Für Soli [T. BAR.], Männerchor und Klavier. No. 13 in M.212.13
PRÉVOST, E. P. Cantate [T. solo et chœur, T. BAR. B. Partition]. No. 2 in M.391.34
RAFF. Deutschlands Auferstehung. Für Männerstimmen und grosses Orchester. Partitur. No. 2 in M.392.47
—— Same. Clavierauszug. No. 1 in M.212.14
—— Wachet auf! Für Männerchor, Solo [BAR.] & Chor mit Orchester. Partitur. No. 1 in M.356.22
—— Same. Clavier-Auszug. No. 3 in M.392.40
READ, J. F. H. The death of young Romilly, or the founding of Bolton priory, choral ballad for [male] chorus and [pianoforte]. No. 2 in M.155.39
—— In the forest. For baritone solo, chorus of male voices and [pianoforte]. No. 3 in M.155.39
REINECKE, C. H. C. Hakon Jarl. Für Alt, Tenor und Bass-Solo, Männerchor und Clavier. No. 6 in M.392.45
—— Schlachtlied. Für 2 Männerchöre mit Orchester. Partitur. No. 2 in M.203.4
—— Same. Klavierauszug. No. 4 in M.212.14
REISSMANN. Drusus' Tod. Für Soli [S. T. B.], Männerchor und Klavier. No. 8 in M.212.14
—— Loreley. Für Mezzo-Sopran-Solo, Männerchor und Clavier. No. 1 in M.155.41
RHEINBERGER, J. G. Die Rosen von Hildesheim. Für Männerchor und Blechorchester. No. 4 in M.203.4
—— Das Thal des Espingo, Ballade für Männerchor und grosses Orchester. Partitur. No. 1 in M.392.47
—— Same. Clavierauszug. No. 9 in M.212.14
—— Wittekind. Ballade für Männerchor mit Begleitung des Pianoforte. No. 6 in M.280.35
RIETZ, J. Dithyrambe, . . . Für Männerstimmen (Chor und Solo) und Orchester. Partitur. No. 2 in M.352.24
—— Same. Klavierauszug. No. 2 in M.280.38
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—— Same. [Klavierauszug.] No. 3 in M.280.38
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SAINT-SAËNS. Chanson d'ancêtre. No. 1 in M.406.64; etc.
SCHACHNER. Der Heini von Steier. No. 2 in M.212.15
SCHMIDT, Adolf. Die drei Liebchen. Ballade für 3 Solostimmen [T. BAR. B.], Männerchor und Pianoforte. No. 3 in M.212.15
SCHMIDT, Gustav. Tanzlied, für vierstimmigen Männerchor. No. 4 in M.270.59
SCHRECK, G. E. Begrüssung des Meeres. No. 2 in M.280.8; etc.
—— Der Falken-Rainer vom Oberland. Für Männerchor u. Soli [S. BAR.]. No. 5 in M.203.21
—— Im Walde. Für Tenor-Solo, Männer-Chor und Clavier. No. 8 in M.270.13
—— König Fjalar. Für Soli [S. T. BAR. B.], Männerchor und Klavier. No. 1 in M.280.8
SCHREIBER, G. Heinrich Pestalozzi. Für Männerchor, Soli [A. T. B.] und Clavier. No. 7 in M.212.15
SCHROEDER, A. Columbus. Für Solostimmen [S. oder T. T. BAR. B. und] Männerchor. No. 8 in M.212.15
SCHUBERT, F. P. [Chorgesangwerke.] Werke. Serie 16. M.317.1.16
—— Die Allmacht. Für Männerchor und Orchester. Partitur. No. 2 in M.270.55
—— Same. Clavier-Auszug. No. 5 in M.392.41
—— Gesang der Geister über den Wässern, für 4 Tenor- und 4 Bass-Stimmen. Partitur. No. 3 in M.280.47; etc.

Cantatas. *Male voices. (Continued.)*

SCHULTZ, E. Im Sturme. Für vierstimmigen Männerchor und Bariton-Solo. No. 2 in M.212.16
—— Ostermorgen. No. 3 in M.212.16
—— Sturm-Hymnus. Für vierstimmigen Männerchor. No. 6 in M.212.16
SCHULZ, A. Hehre heilige Musik. Für Männerchor, mit Tenor und Bariton Solo. No. 9 in M.270.13
—— Prinzessin Ilse. Für Männerchor, Soli [T. BAR.] und Clavier. No. 10 in M.212.15
—— Eine Sommernacht. Für Männerchor, Solo [T. BAR.] und Clavier. No. 9 in M.212.15
SCHUMANN, R. A. Das Glück von Edenhall. Ballade für Männerstimmen, Soli [T. B.] u. Chor mit Begleitung des Orchesters. [Partitur.] No. 2 in M.280.50
—— Same. The luck of Edenhall, a ballad. For male voices, soli & chorus. No. 2 in M.250.48
SCHUPPERT. Das deutsche Schwert. Für Männerchor mit Begleitung von Blechinstrumenten. No. 8 in M.212.16
SCHWAIGER. Das Grab im Busento. No. 9 in M.212.16
SCHWALM. Abendstille am Meer. Evening by the sea. No. 4 in M.202.29
—— Eingeregnet. Heitere Scene für Männergesang, Soli und Chor. No. 10 in M.212.16
—— Jung Sigurd. Für Männerchor, Soli [M.-S. T. BAR.] und Klavier. No. 12 in M.212.16
—— Mila. Für Soli [S. T. B.], Männerchor und Klavier. No. 3 in M.392.43; etc.
—— Same. [T. T. B. B., with solos.] English version. No. 24 in M.392.25
SERING. Der Königssieg bei Königgrätz. No. 15 in M.212.16
SPEIDEL. Wickinger Ausfahrt. Für Männerchor, Tenorsolo und Klavier. No. 1 in M.212.17
SPICKER. Der Pilot. Für Männerchor, Bariton-Solo und Clavier. No. 5 in M.202.29
STAEGER. Traumkönig und sein Lieb. Für Männerchor und Solostimmen [T. T. B.[. No. 3 in M.212.17
STRITZKO. Das schönste Lied. Festgedicht mit Chor [T. T. B. B.], Soli [T. BAR. B.] u. Orchesterbegleitung. No. 8 in M.212.17
STRONG. Die verlassene Mühle. Für Tenor- oder Sopran-Solo und Männerchor. No. 9 in M.212.17
—— Wie ein fahrender Hornist sich ein Land erblies. Für Soli [T. B.] und Männerchor mit Begleitung des Orchesters. No. 6 in M.202.29
STURM, W. Columbus' letzte Nacht . . . Scene für Bariton-Solo, Männerchor & Clavier. No. 2 in M.203.23
—— Hegelingenfahrt. The Hegelingen. Für Solis [S. T. BAR. B.], Männerchor und Clavier. No. 3 in M.203.23
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—— Der Rhein und die Reben. Für Männerchor mit Orchesterbegleitung. No. 10 in M.212.17
—— Roland's Horn. Für Baritonsolo und Männerchor mit Begleitung des Orchesters. No. 16 in M.392.31
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TAUSCH. Rheinfahrt. Für Baritonsolo, Männerchor und Klavier. No. 12 in M.212.17
THAYER, A. W. Hymn to Apollo. No. 1 in M.203.24
—— Sea-greeting. [B. solo, chorus, T. T. B. B.] No. 2 in M.203.24
TIETZ, P. Hymnus. No. 15 in M.270.59
TSCHIRCH, F. W. Abschiedsgruss an's Vaterland. Für Männerchor mit Solo [B.] und Orchester. No. 1 in M.280.10
—— Arion, der Töne Meister. Für Soli [T. B.], Männerchor und Klavier. No. 3 in M.212.18
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—— Eine Nacht auf dem Meere. Für Solo [T. B.], Chor [T. T. B. B.] und Clavier. No. 4 in M.392.43
—— Das Turnier. Für Männerchor, Sopransolo und Clavier. No. 3 in M.280.10
—— Die Waffen des Geistes. Für Männerchor und Quartettsolo mit Begleitung von Blasinstrumenten. No. 4 in M.203.5
UMLAUFT. Agandecca. Für Soli, Männerchor und Orchester. No. 1 in M.343.32
UNBEHAUN. Waldfest. Für Männerchor und Bariton-Solo. No. 4 in M.212.18
WAGNER, Rudolf. Steirische Hochlandsklänge. Für Männerchor und Solostimmen. No. 6 in M.212.18
WALLNOEFER. Gersprenz. Für Bass- oder Baryton-Solo, Männerchor und Klavier. No. 7 in M.212.18
WEBER, F. G. Festgesang für Männer-Stimmen und allgemeinen Chor [T. T. BAR. B.]. No. 2 in M.220.26
WEINWURM. Deutsches Heerbannlied. Für Männerchor mit Orchester. No. 3 in M.280.9
—— Frau Musika. Für Männerchor, Solo [T. B.] und [Clavier]. No. 6 in M.270.58; etc.
—— „Im Dorfe die Gasse entlang." Für Männerchor mit Orchester. No. 2 in M.280.9
WEINZIERL, M. VON. Grüss Gott, du lieber Frühlingswind. Für Männerchor mit Tenor-Solo. No. 1 in M.280.6
—— Nachtgruss. [Für Männerchor mit kleiner Orchesterbegleitung.] No. 6 in M.203.5
WHITING. March of the Monks of Bangor. [Accomp. for pianoforte.] No. 3 in M.392.32
—— Same. [Choruses only, without accomp.] No. 16 in M.392.27
WIESENER. Kreuzfahrt. No. 10 in M.212.19
WOYRSCH. Deutscher Heerbann. Für Solostimmen [T. BAR.], Männerchor und Clavier. No. 4 in M.203.24
WUELLNER. Heinrich der Finkler. Für Männerchor, Solostimmen [BAR., T.] und Clavier. No. 4 in M.392.32
—— Lied und Leben, ein Hymnus für Männerchor und Clavier. No. 3 in M.156.12; etc.
ZECH. Krieg und Frieden. Für Männerchor und Orchester. No. 12 in M.212.19
ZELLER. Die Thomasnacht. Für Tenor- und Bass-Solo, Männerchor und Pianoforte. No. 13 in M.212.19
—— Gott! Hymne, für vierstimmigen Männerchor und Clavier. No. 14 in M.270.59
ZOELLNER, H. Bonifacius, für Männerchor, Sopran- u. Bariton-Solo und grosses Orchester. No. 1 in M.406.74
—— Columbus. Für Männerchor, Soli [S. T. B.], und Klavier. No. 1 in M.212.20
—— Das Fest der Rebenblüte. Für Männerchor, Soloquartett und Klavier. No. 3 in M.280.7
—— Same. Feast of the vine in blossom. No. 81 in M.392.24
—— Die Hunnenschlacht. Für Soli (Sopran u. Bariton), Männerchor und Klavier. No. 1 in M.280.7
—— Same. Battle of the Huns. Sop. and Barit. solo, and male chorus. No. 6 in M.392.32
—— Die Meerfahrer. Ein Cyklus von Gesängen für Männerchor, Sopransolo und Klavier. No. 6 in M.212.20
—— Nachtlied. Für Mezzosopransolo, Männerchor und Clavier. No. 6 in M.203.24
—— Wanderers Sturmlied, für Männerchor, Soloquartett und Klavier. No. 5 in M.280.7
ZUSCHNEID. Lenzfahrt. Away to the forest. Für Männerchor mit Begleitung von Blechinstrumenten. No. 8 in M.212.20

Cantatas. *Criticism.*
GLUECK, A. Max Bruch, Frithjof. Erläutert. Frankfurt a. M. [1898.] No. 6 in M.217.12.4
HEHEMANN, M. Johann Sebastian Bach, Der Streit zwischen Phöbus und Pan. Erläutert. Leipzig. [1903.] No. 19 in M.217.12.11
HEUBERGER, R. F. J. Johannes Brahms, Rhapsodie; Nänie. Erläutert. Frankfurt a. M. [1895.] No. 44 in M.217.12.2
—— Robert Schumann, Das Paradies und die Peri. Erläutert. Frankfurt a. M. [1898.] No. 10 in M.217.12.4

Cantatas. *Criticism. (Continued.)*
—— Robert Schumann, Scenen aus Goethe's „Faust." Erläutert. Frankfurt a. M. [1898.] No. 10 in M.217.12.3
MAUKE, W. Richard Strauss, Wanderers Sturmlied. Erläutert. Frankfurt a. M. [1898.] No. 14 in M.217.12.3
MERKEL, J. Robert Schumann, Der Rose Pilgerfahrt (mit Text). Erläutert. Frankfurt a. M. [1898.] No. 13 in M.217.12.5
MUELLER-REUTER, T. Ludwig van Beethoven, Phantasie für Pianoforte, Chor und Orchester. Erläutert. Frankfurt a. M. [1898.] No. 19 in M.217.12.4
POCHHAMMER, A. Camille Saint-Saëns, Die Sündflut (Le déluge). Erläutert. Frankfurt a. M. [1895.] No. 49 in M.217.12.2
RIEMANN, H. Felix Mendelssohn-Bartholdy, Lobgesang. Erläutert. Frankfurt a. M. [1898.] No. 14 in M.217.12.5
RIEMENSCHNEIDER, G. Jean Louis Nicodé, Das Meer. Erläutert. Leipzig. [1899?] No. 9 in M.217.12.8
SITTARD, J. Johannes Brahms, Schicksalslied; Gesang der Parzen. Erläutert. Frankfurt a. M. [1895.] No. 37 in M.217.12.2
SMOLIAN, A. Richard Strauss, "Taillefer." Erläutert. Leipzig. [1903.] No. 15 in M.217.12.12
VOLBACH, F. Hector Berlioz, „Faust's Verdammnis." Erläutert. Frankfurt a. M. [1895.] No. 33 in M.217.12.2
WIDMANN, B. G. F. Händel, Cäcilienode. Erläutert. Frankfurt a. M. [1895.] No. 33 in M.217.12.2
—— Georg Friedrich Händel, Frohsinn, Schwermut und Mässigung. Erläutert. Frankfurt a. M. [1895.] No. 26, 27 in M.217.12.2
ZUSCHNEID, C. Max Bruch, Odysseus. Erläutert. Frankfurt a. M. [1848.] No. 2 in M.217.12.7

Cantate, The. *Church music.* WERNER, A., *compiler.* M.110.9

Cantate à Jeanne D'Arc. For the MUSIC see **Sourilas.** For the LIBRETTO see **Bru-Thiellay.**

Cantate auf den Tod Kaiser Joseph des Zweiten. BEETHOVEN. Werke. Serie 25. M.413.1.25

Cantate auf die Erhebung Leopold des Zweiten. BEETHOVEN. Werke. Serie 25. M.413.1.25

Cantate Domino. Canon, 4 in 1. (*In* Warren. Collection of catches. Vol. 1, pp. 9, 10.) No. 8 in M.220.9.1

Cantate Domino. *Anthem.*
ANGEL, J. An evening service. No. 6 in M.190.1
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BAYLEY, W. No. 19 in M.190.1
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— In E flat major. M.236.32; etc.
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Cantate Domino et benedicite. *Motet.* LASSUS. Sämmtliche Werke. Band 1. M.8040a.67.1
NOVELLO, V. No. 4 in M.270.3.2

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Cantate funèbre pour la fête du 20 prairial, an VII. *Song.* GOSSEC. M.380.14

Cantate zu Ehren Joseph Spendon's. SCHUBERT, F. P. Werke. Serie 17. M.317.1.17

Cantate zum Geburtstag des Sängers Michael Vogl. SCHUBERT, F. P. Werke. Serie 19. M.317.1.19

Cantate zur 50jährigen Jubelfeier Salieri's. SCHUBERT, F. P. Werke. Serie 19. M.317.1.19

Cantate zur Feier der Genesung der Irene Kiesewetter. *Part-song.* SCHUBERT, F. P. Werke. Serie 17. M.317.1.17
Cantate zur Namensfeier des Vaters. SCHUBERT, F. P. Werke. Serie 19. M.317.1.19
Cantatrice, Une. *Fiction.* GIBRAC. M.138.13
Cantatrice grammairienne, La. *Song. Without music.* BARTHÉLEMY, L. M.126.33
Cantatrice villane, Le. *Opera.* For the MUSIC see **Fioravanti, V.**
Canteeneer, The. *Song.* BALFE. No. 2 in M.192.9.1
Cantemire. *Opera.* For the MUSIC see **Fesca, F. E.** For the LIBRETTO see **Dusch.**
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Canterbury pilgrims, The. *Opera.* For the MUSIC see **Stanford.** For the LIBRETTO see **À Beckett, G. Arthur.**
Cantiam brilliam. *Catch.* COCCHI. No. 56 in M.215.21
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Canticum nuptiale. *Anthem.* SWEELINCK. Werken. Deel 9. M.413.2.9
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Cantilena potatoria. *Song.* GRUBER, G. W. Gottfried August Bürgers Gedichte. Vol. 2. No. 20 in M.130.9.2
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Cantiones sacræ. *Anthems.* BYRD. No. 2, 3 in M.234.25
No. 2 in M.234.25
Cantique de Simeon. *Anthem.* SWEELINCK. Werke. Deel 2. M.413.2.2
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Cantor, The. *Part-song.* MUELLER, C. G. No. 70 in M.129a.43.10
Cantores amant humores. *Part-song.* MARSCHNER, H. A. No. 263 in M.129a.43.8
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Cantus peregrinus. *Cantata.* For the MUSIC see **Parker, H. W.** A wanderer's psalm.
Canvassing squire, A. *Catch.* ATTERBURY. No. 202 in M.220.9.1
Canzon, la doglia e 'l pianto è ben. *Part-song.* LASSUS. Sämmtliche Werke. Band 6. M.8040a.67.6
Canzona francese. *Pianoforte music.* PASQUINI. M.380.59
Canzone circassa. *Song.* FLORIMO. Ore musicali. No. 2 in M.244.19
Canzone dei ricordi, La. *Songs.* MARTUCCI. No. 1 in M.384.37
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Canzonnetta italiana. *For violoncello and piano.* ROUSSELOT. No. 3 in M.210.6; etc.

Capdepon, Mariano.
Mitridate. Dramma lirico. Musica del Maestro Emilio Serrano y Ruiz. M.399.59

Capece, Sigismondo.
Telemaco; a serious opera. Music by Tomaso Trajetta. London. Cadell. 1777. No. 4 in M.147.5
Libretto only, in English and Italian.
Same. Melodramma serio. [Musica] del Sig^r. Giovanni Simone Mayr. M.41.20

Capelle, Pierre.
La journée aux aventures. Opéra comique, paroles de MM. Capelle et Mézières, musique de Méhul. M.273.24

Capelle, Die. *Part-song.* SCHUMANN, R. A. Romanzen für Frauenstimmen. No. 6 in M.158.24; etc.
Capelli, I. *Duet.* GORDIGIANI. Échos de la Toscane. Vol. 2. No. 38 in M.244.13.2

Capes, Bernard.
Bustle's bride. Operetta. Composed by J. Parry Cole. No. 1 in M.277.19

Capes, John Moore.
Flavian, a sacred cantata. [S. A. T. B. and chorus. Accomp. for piano.] London. Ewer & Co. [185–?] M.270.23

Capitaen Fracassa. *Opera.* For the MUSIC see **Dellinger.** For the LIBRETTO see **Genée.**
Capitaine Albert, Le. *Opera.* For the MUSIC see **Feltre.** For the LIBRETTO see **C***.**
Capitaine Fracasse, Le. *Opera.* For the MUSIC see **Pessard.** For the LIBRETTO see **Mendès.**
Capitaine Henriot, Le. *Opera.* For the MUSIC see **Gevaert.** For the LIBRETTO see **Sardou.**
Capitaine noir, Le. *Opera.* For the MUSIC see **Mertens.** For the LIBRETTO see **Faassen.**
Capitaine Roland, Le. *Opera.* For the MUSIC see **Gregh.** For the LIBRETTO see **Lafrique.**
Capitaine Thérèse, Le. *Opera.* For the MUSIC see **Planquette.** For the LIBRETTO see **Bisson.**
Capitan, El. *Opera.* For the MUSIC see **Sousa.** For the LIBRETTO see **Klein, C.**
Capitole, Le. *Opera.* For the MUSIC see **Serpette.** For the LIBRETTO see **Ferrier.**

Capocci, Filippo.
Sonata, 1a, per organo. Espressamente composta ed eseguita per l'inaugurazione del grande organo nella Chiesa nazionale di S. Luigi de' Francesi in Roma. Roma. Manganelli. [187–?] No. 1 in M.414.34
Sonata, 2a, per organo. Con pedale obbligato. Lipsia. Kistner. [188–?] No. 2 in M.414.34
Sonata, 3a, per organo. London. Augener & Co. [187–?] No. 1 in M.30.23

Capoul, Joseph Amédée Victor.
Jocelyn. Opéra par Amand Silvestre et Victor Capoul. Musique de Benjamin Godard. M.266.5

Capoul, Joseph Amédée Victor. *Works about.*
GRAND, G. Victor Capoul. Paris. 1877. Portrait. No. 3 in M.128.31

Capriccio. *For orchestra.* RADECKE, A. M. R. No. 1 in M.331.21
Capriccio bohémien. *For orchestra.* RAKHMANINOV. No. 1 in M.410.78
Capriccio brillant. *For pianoforte and orchestra.* MENDELSSOHN-BARTHOLDY, J. L. F. No. 3 in M.342.18; etc.
Capriccio brillante. *For orchestra.* GLINKA. No. 3 in M.348.7
Capriccio di donna, Un. *Opera.* For the MUSIC see **Cagnoni.** For the LIBRETTO see **Ghislanzoni.**
Capriccio espagnol. *For orchestra.* RIMSKI-KORSAKOF. No. 2 in M.333.17
Capriccio italien. *For orchestra.* TCHAIKOVSKI, P. I. No. 2 in M.343.12
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Capricciosa, La. *Song.* BLUMENTHAL. No. 21 in M.244.1; etc.
Capricciosa corretta, La. *Opera.* For the MUSIC see **Martin y Solar.** For the LIBRETTO see **Ponte.**
Capricciosa pentita. *Opera.* For the MUSIC see **Fioravanti, V.**
Caprice. *Part-song.* CURTI, F. M.193.23.2
Caprice de femme, Un. *Opera.* For the MUSIC see **Paer.** For the LIBRETTO see **Lesguillon.**
Caprice russe. *For pianoforte and orchestra.* RUBINSTEIN. No. 2 in M.335.23
Capstan chorus, A. *Part-song.* SMART, H. No. 76 in M.157.5.2; etc.
Captain Roland. *Part-song.* LAURENT DE RILLÉ. M.193.23.1
Captain Thérèse. *Opera.* For the MUSIC see **Planquettte.** For the LIBRETTO see **Bisson.**
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Captive, La. *Symphonic poem.* SELMER. No. 1 in M.404.17
Captive, The. *Opera.* For the MUSIC see **Dibdin, C.** *1745–1814.* For the LIBRETTO see **Bickerstaff.**
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Captive of Spilberg, The. *Opera.* For the MUSIC see **Dussek.** For the LIBRETTO see **Hoare.**

Captives of Babylon, The. *Oratorio.* For the Music see **Shinn.** For the Libretto see **Shepherd, J.**

Captivité de Babylone, La. *Cantata.* For the Music see **Bernard, É.** For the Libretto see **Reed, L.**

Captivity, The. *Oratorio.* For the Music see **Vogrich.** For the Libretto see **Goldsmith.**

Capuletti, I. *Duet.* Louis, N. No. 18 in **M.390.28**

Capuletti e Montecchi, ossia Giulietta e Romeo. *Opera.* For the Music see **Bellini.** For the Libretto see **Romani, F.**

Caput apri defero. *Part-song.* Pearsall. No. 5 in **M.195.1.11**

Caput ejus aurum optimum. *Motet.* Palestrina. Werke. Band 4. **M.8040a.66.4**

Caquet du couvent, Le. *Opera.* For the Music see **Potier.** For the Libretto see **Planard.**

Cara, che tanto amai. *Part-song.* Elia. No. 6 in **M.120.13**

Cara deh! asciuga il pianto. *Song.* Vaccaj. No. 2 in **M.364.10**

Cara Italia, amica e bella. *Duet.* Campana. No. 17 in **M.244.9**

Cara Lisa. *Song.* Reissiger. No. 50 in **M.235.18.1**

Cara! non dubitar. *Duet.* Cimarosa. No. 45 in **M.157.39**

Cara sposa. *Aria.* Handel. 12 Sopran-Arien. No. 1 in **M.270.48**

Cara, vale. *Elegy.* Callcott, J. W. Collection of glees. Vol. 3. No. 9 in **M.234.1.3**

Caraccioli, Luigi Maria.

Six Tuscan folk songs for two voices. Words by Theo. Marzials. Music by Luigi Caracciolo. New York. Schirmer. [189–?] No. 1 in **M.384.20**

Contents. — A streamlet full of flowers. — From far away. — When I am dead. — A flight of clouds. — Oh! happy are the blind. — Nearest and dearest.

Caractacus. *Ballet.* Bishop, H. R. No. 3 in **M.391.8**

Caractacus. *Cantata.* For the Music see **Elgar;** also **Read, J. F. H.** For the Libretto see **Acworth;** also **Stoeks, E. J.**

Caractères, Les, de la folie. *Opera.* For the Music see **Bury.** For the Libretto see **Duclos.**

Carafa, Michele Enrico Francesco Aloisio Vincenzo Paolo.

Ah! calmons nous. Duo [s. t. Accomp. de piano]. Paris. Petit. [183–? La prison d'Édimbourg.] No. 11 in **M.390.37**

Ai nostri gemiti. [Duettino, s. t. Accomp. di piano.] Braunschweig. Meyer. [185–?] No. 17 in **M.221.20**

Assis dans ma barque. Couplets [t. Accomp. de piano]. Paris. Petit. [183–? La prison d'Édimbourg.] No. 3, 8 in **M.390.37**

C'toi, je ne puis rien comprendre! Duo bouffe [t. t. Accomp. de piano]. Paris. Petit. [183–? La prison d'Édimbourg.] No. 9 in **M.390.37**

Chant de la berceuse [s. Accomp. de piano]. Paris. Petit. [183–? La prison d'Édimbourg.] No. 6 in **M.390.37**

Dans notre chaumière. Ronde [s. Accomp. de piano]. Paris. Petit. [183–? La prison d'Édimbourg.] No. 5 in **M.390.37**

Gabriella di Vergi. Musica del Sig. Michele Caraffa. [Libretto di Profamo. Partitura.] Manuscript. [1816?] 2 v. **M.31.5**

Masaniello, ou le pêcheur napolitain. Drame historique en quatre actes de Moreau & Lafortelle. Musique de Michel Carafa. [Partition d']orchestre. Paris. Grus. 1827. **M.402a.6**

Oh! comme il lui ressemble. Duo [s. s. Accomp. de piano]. Paris. Petit. [183–? La prison d'Édimbourg.] No. 7 in **M.390.37**

Ombre che a me d'intorno. Cavatina [s. o. t. Accomp. de piano]. (*In* Fleurs d'Italie. Pp. 52–54.) No. 2 in **M.364.10**

Pour oublier mes peines. Chœur [s. s. b. b. Accomp. de piano]. Paris. Petit. [183–? La prison d'Édimbourg.] No. 10 in **M.390.37**

La prison d'Édimbourg. Opéra comique en 3 actes. Paroles de MM. Scribe et E. de Planard. Musique de Mr. Carafa. Partition. Paris. Petit. 1833. **M.402a.5**

Same. [Partition chant et piano.] Richault. [183–?] **M.363.5**

La révolte et la guerre. [Air, t. et chœur, s. s. t. t. b. Accomp. de piano.] Paris. Petit. [183–? La prison d'Édimbourg.] No. 4 in **M.390.37**

Le solitaire. Opéra en 3 actes [par F. A. E. de Planard], composé par M. Carafa. [Partition chant et piano.] Mayence. Schott. [1822.] **M.230.37**

Carafa, Michele Enrico F. A. V. P. *(Continued.)*

Le valet de chambre. Opéra comique en 1 acte. Paroles de Scribe et Mélesville [pseud.]. Musique de Mel Carafa. Partition piano et chant arrangée par Paul Bernard. Paris. Lemoine. [184–?] No. 3 in **M.275.16**

La violette. [Opéra en 3 actes.] Paroles de Planard. Musique de Carafa. [Partition chant et piano.] Paris. Leduc. [183–?] 12 parts in 1 v. No. 1 in **M.291.24**

Same. Das Veilchen. Oper in 3 Aufzugen [von F. A. E. de Planard]. Musik von M. Caraffa. Clavierauszug mit französischem Text, und freyer deutscher Bearbeitung von Th. von Haupt. Mainz. Schott. [183–?] **M.281.27**

Caraffa, Michele Enrico. See **Carafa,** Michele Enrico Francesco Aloisio Vincenzo Paolo.

Caravan, The. *Part-song.* Pinsuti. No. 29 in **M.195.1.5; etc.**

Caravan, The, or the driver & his dog. *Opera.* For the Music see **Reeve.** For the Libretto see **Reynolds, F.**

Caravane, La, du Caire. *Opera.* For the Music see **Grétry, A. E. M.** For the Libretto see **Morel de Chédeville.**

Caravita, Giuseppe.

Il trionfo di Rosselane, ossia le tre sultane. A semi-serious opera. Music by V. Pucitta. London. Brettell. 1811. No. 6 in **M.109a.1.1;** No. 8 in **M.147.7**

Words only, in Italian and English.

Carcano, Raffaelle.

Vespro a 3 voci, t. t. b., con accomp. d'organo. Torino. Blanchi. [185–?] No. 2 in **M.222.25**

Carcassonne, Adolphe.

Le jugement de Dieu. Opéra. Musique de Auguste Morel. **M.367.25**

Cardiff, *Wales.*

Johnstone, W. H. S. History of the first Cardiff Festival, 1892. Revised by W. A. Morgan. London. [1892. Portraits. Facsimiles. **M.370.18**

Cardillac. *Opera.* For the Music see **Dautresme.** For the Libretto see **Truinet.**

Care selve, aure grate. *Song.* Handel. Werke. Lieferung 50. **M.313.1.50**

Care, thou canker. *Part-song.* Garth, J. No. 23 in **M.141.21.1; etc.**

Careless of love. *Part-song.* Lawes, H. No. 36 in **M.111.4.3**

Caressante, La. *Orchestral music.* Sokolov. No. 3 in **M.412.11**

Carey, Henry.

Curst be the wretch. Catch a 3 voci. (*In* Bland. The Ladies' collection. Vol. 1, p. 45.) No. 70 in **M.235.17.1**

Also to be found in Clementi's Collection of catches; The Harmonist; Social harmony.

[The dragon of Wantley.] Songs and duettos in the burlesque opera, called The dragon of Wantley. Composed by Mr. John Frederick Lampe. **M.402.75**

He comes, the hero comes. [Duet, t. b.] (*In* Social harmony. P. 219.) No. 182 in **M.215.21**

In these groves of content. Glee [t. t. b.]. (*In* Apollonian harmony. Vol. 2, pp. 44, 45.) No. 36 in **M.141.21.2**

Also to be found in Social harmony.

Love's a gentle, gen'rous passion. Duett [t. b.]. (*In* Bland. The Ladies' collection. Vol. 1, pp. 90, 91.) No. 141 in **M.235.17.1**

Sally in our alley. Ballad [t. Accomp. for pianoforte]. (*In* Musical library. Vol. 2, pp. 14–16.) No. 5 in **M.235.18.2**

Caricatures.

Grand-Carteret, J. Richard Wagner en caricatures. Paris. [1891.] Illus. Portraits. Plates. Facsimiles. **M.144.13**

Warren, H. Notes upon notes, with cuts upon copper and music. London. 1832. Colored plates. **M.129a.8**

Carignani, Carlo, *editor.*

Catalani, Alfredo. La Wally. **M.389.56**

Carillon, Le. *Opera.* For the Music see **Urich.** For the Libretto see **Méry, J.**

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Carillonneur, Le, de Bruges. *Opera.* For the Music see **Grisar.** For the Libretto see **Saint Georges.**

Carin, Peter.

Rose-Mousse, pièce de André Alexandre et Peter Carin. Musique de Charles Lecocq. No. 2 in **M.399.31**

Carissan, Célanie.
Rébecca. Oratorio ou idylle sacrée en huit scènes, pour orchestre, chœurs et soli. Poème de E. de Nassirac [pseud.]. Musique de C. Carissan. Partition piano et chant. Paris. Enoch & Costallat. 1893. Portrait. No. 2 in **M.213.21**

Carissan, E.
Rébecca. Oratorio ou idylle sacrée. Musique de C. Carissan. No. 2 in **M.213.21**

Carissimi, Giacomo.
Ardens est cor meum. Motetto. [Mit Orgel-Begleitung.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, pp. 9–12.) No. 3 in **M.202.6.2**
Dite, O cieli. Duet [T. B.]. (*In* Apollonian harmony. Vol. 2, pp. 30, 31.) No. 23 in **M.141.21.2**
Also to be found in Social harmony.
Dulce Te. Solo [T.] e duetto [S. T. Accomp. for organ]. (*In* Novello. The Fitzwilliam music. Vol. 4, pp. 8, 9.) No. 2 in **M.233.26.4**
Gaudeamus omnes (a 4 voci e coro). (*In* Novello. The Fitzwilliam music. Vol. 1, pp. 35–41.) No. 7 in **M.233.26.1**
I am well pleased. Trio [S. S. B. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 144–146.) No. 54 in **M.290.22.2**
[Jephta.] Aus dem Oratorio Jephta. [Chöre, S. S. S. A. T. B., und Recitativ, T., S., mit Orgel-Begleitung.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, pp. 15–23.) No. 5 in **M.202.6.2**
Magnificat. Solo. [Accomp. de piano ou d'orgue.] (*In* Échos du monde religieux. Pp. 161–164.) **M.156.52**
My soul truly waiteth. [Anthem. Accomp. for organ.] (*In* Pratt. Collection of anthems. Vol. 1, pp. 74–90.) No. 8 in **M.233.18.1**
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O Sacrum Convivium. Motette [S. A. T.]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, pp. 13, 14.) No. 4 in **M.202.6.2**
The oratorios of Carissimi. Edited by F. Chrysander. Vol. 1. [Bergedorf? Weissenborn? 187–?] No. 1 in **M.153.10**
Contents. — 1. Jephte. — Judicium Salomonis. — Jonas. — Baltazar.
Six cantatas. Edited, and accomps. [for pianoforte] written by Ridley Prentice. London. Cock. [1877.] No. 2 in **M.391.35**
Contents. — A morire [solo, M.-S.]. — Deh contentatevi [solo, S. or T.]. — Filli, non t'amo più [solo, S. or T.]. — No, no, mio core [solo, S. or T.]. — Exulta, gaude [duet, S. S.]. — Anima mea [duet, M.-S. B.].
Surgamus, eamus. Trio, A. T. B. [Accomp. for organ.] (*In* Novello. The Fitzwilliam music. Vol. 1, pp. 12–17.) No. 2 in **M.233.26.1**
Turbabantur impii. [Einleitendes freies Recitativ, T., und Schlusssatz, A. T. B., der Cantate: Klagen der Verlorenen. Mit Orgel-Begleitung.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, pp. 5–8.) No. 2 in **M.202.6.2**

Carle, Richard.
The maid and the mummy. A musical farce. Music by Robt. Hood Bowers. No. 2 in **M.399.15**
The Mayor of Tokio. A musical comedy. Music by Wm. Frederick Peters. **M.396.72**
The storks. A musical fantasy. [Book by Richard Carle and Guy F. Steely.] Music by Frederic Chapin. **M.381.8**

Carline. *Opera.* For the Music see **Thomas,** C. L. A. For the Libretto see **Ribbing.**

Carlini, Oreste.
Di sollevarmi al soglio. Duetto [S. A.] . . . Con accomp. di piano forte. Napoli. Girard. [184–?] No. 13 in **M.221.20**
From Solimano Secondo.

Carlisle wall. *Ballad.* Porter, P. W. A collection of melodies. No. 2 in **M.236.21**

Carlo Magno. *Opera.* For the Music see **Torriani.** For the Libretto see **Cressoni.**

Carlo Rosa. *Opera.* For the Music see **Ellerton.**

Carlotta-Grisi, La. *Waltz. For piano. Four hands.* Herz, H. No. 1 in **M.390.8**
Same. *For violin and piano.* No. 8 in **M.390.10**

Carmagnole, La [A. ou bar. Accomp. de piano]. (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . P. 481.) **M.380.14**

Carmagnole, La. *Opera.* For the Music see **Barbier,** F. É; also **Fauchey.** For the Libretto see **Péricaud;** also **Lemaire, J.**

Carman, I. N.
Camillus, the Roman conqueror. A dramatic cantata. Music by B. F. Baker. **M.384.13**

Carman, Marius.
Les bicyclistes en voyage. Opérette en 3 actes de H. Chivot & H. Blondeau. Musique de Marius Carman. Partition piano et chant. Paris. Choudens. 1894. **M.303.20**
Jean Raisin. Opérette en 3 actes de Paul Burani [pseud.]. Musique de Marius Carman. [Partition chant et piano.] Paris. Biardot. 1893. **M.303.21**
Le mariage au Yatagan. Opéra comique en 1 acte. Paroles de Marc Sonal [pseud.]. Musique de Marius Carman. [Partition piano et chant.] Paris. Grus. [188–?] No. 1 in **M.399.12**
La servante de Ramponneau. Opéra-comique en 2 actes. Paroles de Achille Rodembourg. Musique de Marius Carman. [Partition piano et chant.] Paris. Leduc. 1886. No. 1 in **M.275.29**

Carmélite, La. *Opera.* For the Music see **Hahn,** R. For the Libretto see **Mendès.**

Carmen. *Opera.* For the Music see **Bizet.** For the Libretto see **Meilhac.**

Carmen saeculare. *Cantata.* For the Music see **Danican;** also **Stanford.** For the Libretto see **Horatius Flaccus;** also **Tennyson.**

Carmichael, Mary.
The frozen heart, or the snow queen, an operetta adapted from Hans Andersen, by M. C. Gillington, music by Mary Carmichael. Vocal score [with pianoforte accomp.]. London. Williams. [190–?] No. 2 in **M.397.62**

Carmina sacra. *Church music.* Mason, L., *compiler.* **M.100.25**

Carminati, Giovanni Paolo, *translator.*
Zajc. Nikola Subić Zrinjski. **M.294.30**

Carmosinella. *Opera.* For the Music see **Hollaender,** V. For the Libretto see **Hirschson.**

Carmouche, Pierre François Adolphe.
La chaste Suzanne. Opéra de genre. Paroles de Carmouche et de Courcy. Musique de Hipp. Monpou. **M.267.9**
La permission de dix heures. Opéra comique. Paroles de Mélesville [pseud.] et Carmouche. Musique de J. Offenbach. No. 1 in **M.302.14**
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Carnaby, William.
A grace. [Catch for 3 voices.] (*In* Hague. A Second collection of glees. P. 73.) No. 5 in **M.340.15**
Sanctus. [S. A. T. B. B. Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 116–119.) No. 42 in **M.290.22.1**

Carnall, Arthur.
Come live with me. A madrigal for A. T. B. B. (*In* The Orphcus. New series. Vol. 6, pp. 15–20.) No. 4 in **M.205.10.6**
Hail! Thou that are highly favoured. Anthem for Christmas. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 16, pp. 65–75.) No. 8 in **M.195.2.16**

Carnaval de Venise, Le. *Opera.* For the Music see **Thomas,** C. L. A. For the Libretto see **Sauvage,** T. M. F.

Carnaval de Venise, Le. *For violin.* Ernst, Heinrich W. No. 5 in **M.406.6**

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Carnevale di Venezia, Il. *Opera.* For the MUSIC see **Petrella.** For the LIBRETTO see **Arienzo.**
Carnival at Naples, The. *Opera.* For the MUSIC see **Barnett,** John.
Caro, Paul.
Hero und Leander. Oper in 3 Aufzügen (und 5 Abtheilungen). Text nach Grillparzer's Tragödie „Des Meeres und der Liebe Wellen." Musik von Paul Caro. Clavier-Auszug mit Text. Leipzig. Robitschek. [189–?] M.382.6
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Caroline, La. *Rondo.* HOBERECHT. No. 5 in M.237.7
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Antoinette au Cœur d'or. Opérette. Musique de L. Gobbaerts. No. 4 in M.256.12
Carpani, Giuseppe.
Cammilla. A tragic-comic opera. London. Winchester. [180–?] No. 1 in M.109a.1.2
Words only, in Italian and English.
Same. La Cammilla, o sia il sotterraneo. [Opera.] Musica del Sig. Ferdinando Per. M.50.5
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Carpenter, Benjamin.
Man in the moon's ball. [Glee, T. T. B. B. Accomp. for pianoforte.] Boston. Russell. [1887.] No. 57 in M.392.3
Carpenter, John Alden.
The flying Dutchmen. '97 Hasty Pudding play. Music by J. A. Carpenter. Words by M. E. Stone, Jr. Lyrics by H. T. Nichols. [Accomp. for pianoforte.] Boston. Stevens Co. 1897. No. 1 in M.391.36
Carpenter, Millie W., *editor.*
RITTER, F. R. Lyre, pen and pencil. M.373.50
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Carr, Frank Osmond.
Blue eyed Susan. Comic opera, written by Geo. R. Sims & Henry Pettitt, music by F. Osmond Carr. Vocal score. London. Ascherberg & Co. 1892. M.245.1
Go bang, a musical farcical comedy in two acts. By Adrian Ross [pseud.]. Music by F. Osmond Carr. Vocal score [with piano accompaniment]. London. Williams. [1894.] No. 1 in M.381.7
His Excellency. A comic opera in 2 acts. Written by W. S. Gilbert. Composed by F. Osmond Carr. Vocal score. London. J. Williams. [1894.] M.395.11
If ye then be risen. [Anthem. Accomp. for organ.] Boston. Schmidt. [1892.] No. 29 in M.158.14
In town: a musical farce. By Adrian Ross [pseud.] and James Leader. Music by F. Osmond Carr. Vocal score. London. Williams. [1892.] M.393.9
Joan of Arc, or the merry maid of Orleans. Opera burlesque. Written by J. L. Shine & Adrian Ross [pseud.], music by F. Osmond Carr. Vocal score. London. Ascherberg & Co. [1891.] No. 2 in M.328.3
Lord Tom Noddy. A musical comedy in two acts. Written by George Dance. Composed by F. Osmond Carr Vocal score [with piano accomp.]. London. Ascherberg & Co. 1896. No. 2 in M.397.8
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Cléopâtre, scène lyrique [S. T. B.], de Fernand Beissier. Musique de G. Carraud. [Accomp. de piano.] Paris. Hartmann & cie. [1891?] Illus. No. 1 in M.154.44
Les nuits. Symphonie avec soli [S. T.] et chœurs [de voix de femmes] d'après les "Nuits" d'Alfred de Musset. Musique de Gaston Carraud. Partition, chant & piano. No. 1 in M.203.36
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Les beignets du roi. Opéra-comique. Musique de Firmin Bernicat. M.265.12
Miss Robinson. Opérette. Musique de Émile Jonas. No. 2 in M.286.24
La montagne enchantée. Pièce fantastique de A. Carré et E. Moreau. Musique de A. Messager & X. Leroux. M.402.40
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Carré, Auguste.
Lanterne magique! ! ! Opérette. Musique de Louis Deffès. No. 3 in M.302.16
La meunière Sans-Souci. Opérette. Musique de M. Ernest Boulanger. No. 7 in M.301.2
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Carré, Fabrice.
Les délégués. Vaudeville de Émile Blavet & Fabrice Carré. Musique de A. Banès. No. 2 in M.255.33
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La femme de Narcisse. Opérette. Musique de Louis Varney. No. 2 in M.325.4

Carré, Fabrice. *(Continued.)*
Joséphine vendue par ses sœurs. Opéra-bouffe, de Paul Ferrier & Fabrice Carré. Musique de Victor Roger. M.307.34
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Le retour d'Ulysse. Opéra bouffe. Musique de Raoul Pugno. M.297.20
La vocation de Marius. Vaudeville-opérette, de Fabrice Carré & Albert Debelly. Musique de Raoul Pugno. No. 2 in M.297.21; etc.

Carré, Michel.
La belle au bois dormant. Féerie lyrique. Poème de Michel Carré et Paul Collin. Musique de Ch. Silver. M.381.41
Bouton d'or. Fantaisie lyrique. Musique de Gabriel Pierné. No. 1 in M.287.18
Le cadi. Opéra-comique. Paroles de Michel Carré & E. Dubreuil. Musique de Léon Vercken. No. 2 in M.325.31
La captive. Opéra posthume. Musique de Félicien David. M.295.5
Le château Trompette. Opéra comique de Cormon [pseud.] & M. Carré. Musique de F. A. Gevaert. M.256.35
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Dinah. Comédie lyrique par Michel Carré & Paul de Choudens. Musique de Edmond Missa. No. 2 in M.257.16
Dinorah, ossia il pellegrinaggio di Ploermel. Opera semi seria [di Barbier e Carré]. Musica di G. Meyerbeer. Paroles italiennes et allemandes. M.367.23
Same. [Incomplete. With Italian and English words.] No. 56 in M.157.1
Same. Le pardon de Ploërmel. Opéra comique de Jules Barbier et Michel Carré. Musique . . . par Giacomo Meyerbeer. M.226.11; etc.
Don Mucarade. Opéra-bouffe de Michel Carré et Jules Barbier. Musique de Ernest Boulanger. No. 1 in M.275.2
L'éventail. Opéra comique de Carré et Barbier. Musique de E. Boulanger. No. 2 in M.275.2
Faust, opera in five acts, by Barbier and Carré, the music by Ch. Gounod. The English version imitated from the French by H. F. Chorley. London. Chappell & Co. [1864.] Words only. No. 6 in M.373.44
Same. Opéra de Jules Barbier & Michel Carré, musique de Ch. Gounod. 2e édition, avec les récitatifs. M.365.16
Same. Traduzione italiana. M.365.17
Fior d'Aliza. Opéra par Carré & H. Lucas. Musique de Victor Massé. M.367.4
Les fourberies de Marinette. Opéra bouffe de Michel Carré et Paul de Chazot. Musique de Jules Creste. No. 4 in M.285.28
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Lalla-Roukh. Opéra comique de MM. Michel Carré et Hipp. Lucas. Musique de Félicien David. M.401.7; etc.
Lara. Opéra comique de MM. Cormon [pseud.] & Michel Carré. Musique de Aimé Maillart. M.247.10

Carré, Michel. *(Continued.)*
Same. Adapted from the French of Cormon [pseud.] and Michel Carré by John Oxenford. The music by A. Maillart. M.328.11
Le mariage aux lanternes. Opérette de Michel Carré et Léon Battu. Musique de J. Offenbach. No. 1 in M.368.23
Le médecin malgré lui. Comédie arrangée en opéra comique par Jules Barbier & Michel Carré. Musique de Charles Gounod. M.365.9
Same. The mock doctor (Le médecin malgré lui); adapted by Jules Barbier and Michel Carré. English version. Composed by Charles Gounod. M.282.13
Mignon. Opéra. Musique de Ambroise Thomas. Paroles de Michel Carré & Jules Barbier. M.327.14
Mireille. Opéra. Musique de Ch. Gounod. M.365.12
Miss Fauvette. Opéra-comique de J. Barbier et Michel Carré. Musique de Victor Massé. No. 1 in M.247.35
Muguette. Opéra-comique de Michel Carré et Georges Hartmann. Musique de Edmond Missa. M.381.30
Les noces de Jeannette, opéra comique de Michel Carré et Jules Barbier. Musique de Victor Massé. M.225.17
Same. Nouvelle édition. M.367.3
Les nuits d'Espagne. Opéra comique. Musique de Th. Semet. M.327.5
Les papillotes de Mr. Benoist. Opéra comique de Jules Barbier et Michel Carré. Musique de Henri Reber. M.254.36; etc.
Le pardon de Ploërmel. See his Dinorah.
Paul et Virginie. Opéra de Jules Barbier et Michel Carré. Musique de Victor Massé. M.247.29
Les pêcheurs de Catane, drame lyrique de Cormon [pseud.] et Michel Carré. Musique de Aimé Maillart. M.225.14
Same. Dic Fischer von Catania. Lyrische Oper von E. Cormon [Pseud.] und Michel Carré. Musik von Aimé Maillart. M.273.7
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Philémon et Baucis, opéra de Jules Barbier et Michel Carré. Musique de Ch. Gounod. M.365.10
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Quentin Durward. Opéra comique de Cormon [pseud.] et Michel Carré. Musique de F. A. Gevaert. M.227.3; etc.
La reine de Saba, grand opéra de Jules Barbier et Michel Carré, mis en musique par Ch. Gounod. M.266.25
Le roi Candaule. Opéra. Musique de E. Diaz. M.363.30
Roméo et Juliette. Opéra de J. Barbier et M. Carré. Musique de Ch. Gounod. M.382.26
Same. Romeo e Giulietta. Opera dei Sigrs. J. Barbier et M. Carré. Versione italiana. Musica di C. Gounod. M.365.8
La rose de Saint-Flour, opérette, musique de J. Offenbach. No. 1 in M.368.27
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Schahabaham II. Opéra bouffe de MM. de Leuven [pseud.] et Michel Carré, mis en musique . . . par Eug. Gautier. No. 2 in M.256.24
La statue. Opéra de J. Barbier et M. Carré. Musique de E. Reyer. M.307.11
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Les trovatelles. Opéra comique de Michel Carré et Jules Lorin, musique de J. Duprato. No. 1 in M.305.26
Valentine d'Aubigny. Opéra comique de Jules Barbier et Michel Carré. Musique de F. Halévy. M.276.14

Carré, Michel. *(Continued.)*
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L'enfant prodigue. Pantomime de Michel Carré fils. Musique de André Wormser. **M.326.30**

Carreño, Teresa.
Quartett (H moll), für zwei Violinen, Bratsche und Violoncell. Partitur. Leipzig. Fritzsch. 1896. No. 1 in **M.338.17**

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Carrodus, Ada.
J. T. Carrodus, violinist. A life story: 1838–1895. With an account of his student days by Clara Molique. London. Bowden. 1897. Portrait. Plate. **M.373.1**

Carrodus, John Tiplady.
CARRODUS, A. J. T. Carrodus, violinist. A life story: 1838–1895. London. 1897. **M.373.1**

Carsten, Heinrich, *pseud.* See **Reinecke**, Carl Heinrich Carsten.

Cart, William.
Un maître deux fois centenaire. Étude sur J. S. Bach. Paris. Fischbacher. 1885. **M.139.5**

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YEAR'S MUSIC, The. 1896–98. **M.370.36**

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The Fates. A cantata. Music by W. T. Belcher. **M.203.34**

Carter, George.
Evangeline, a cantata, founded on Longfellow's poem. [s. A. T. T. B. and chorus. Accomp. for organ.] London. Duff & Stewart. [1873.] **M.270.24**

Carter, Thomas. *1735–1804.*
[Canons, glees and catches for 2, 3 & 4 voices. London? 177–?] No. 5 in **M.221.32**
Contents. — Will you never from me part, glee [S. B.]. — Frà Martino Campanajo, glee [3 voices]. — The Irish echo, catch [3 voices]. — When the wine's balmy juice, song [T.]. — Che affanni, trio [S. T. B.]. — Tiranno Amor, duo [S. T.]. — Why all this whining, glee [S. B.]. — Vo' cantare, glee [S. A. B.]. — Non nobis, Domine, canon [T. T. B.]. — 'Twas on a pleasant morning, glee [T. T. B.].— Cantabunt labia mea, canon 3 in 1. — Unto Thee, O my strength, canon 4 in 1. — Bid the festive glass, glee [T. T. B.].
Come, my boys, let's sing a catch. Catch [for 3 voices]. (*In* Apollonian harmony. Vol. 2, pp. 53–55.)
Also to be found in Social harmony. No. 42 in **M.141.21.2**
Just in time, a comic opera . . . Composed by Thomas Carter. (The poetry by Thomas Hurlstone.) [Accomp. for pianoforte.] London. Longman & Broderip. [1792.] No. 4 in **M.220.18**
Mind not what the grave ones say. Glee [for 3 voices]. (*In* Collection of glees and catches. Pp. 119, 120.) No. 32 in **M.110.8**
Oh Nanny, wilt thou fly with me? Song [T. Accomp. for pianoforte]. London. Lavenu. [179–?] No. 28 in **M.237.7**
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Carter, Thomas, Jr.
The deliverance of Israel from Babylon, an oratorio. Music by William Jackson. **M.242.18**

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Cartouche. *Opera.* For the MUSIC see **Hofmann**, H. C. J. For the LIBRETTO see **Fellechner.**

Cart'ret was welcom'd. *Catch.* HAYES, W. Catches, glees and canons. Vol. 1. No. 1 in **M.220.5**

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Kaiser Carl [Männerchor]. (*In* Fink. Die deutsche Liedertafel. Pp. 181, 182.) No. 118 in **M.213.9**

Caruso, Luigi.
Grand Kyrie and Gloria, for 3 voices, arranged with an accomp. for the organ or piano forte, by R. Butler. London. Butler. [184–?] No. 2 in **M.260.3**

Cary, Annie Louise.
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Caryll, Ivan, *pseud.* See **Tilkins**, Felix.

Cas pressant, Un. *Opera.* For the MUSIC see **Mueller**, J. For the LIBRETTO see **Baduel.**

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Casali, Giovanni Battista.
Ave Maria. [Motet. S. A. T. B.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 4, pp. 26–30.) No. 13 in **M.158.33.4**
Confitebor. [Motet. S. A. T. B.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 4, pp. 7–10.) No. 5 in **M.158.33.4**
Exaltabo. [Motet. S. A. T. B.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 4, pp. pp. 15–18.) No. 9 in **M.158.33.4**
Gloria Patri. [Accomp. for organ.] (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 46–51.) No. 16 in **M.111.4.2**
Improperium expectavit. [Motet.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 3, pp. 54, 55.) No. 13 in **M.158.33.3**
Mass, for a treble, tenor and bass. With alterations and additions by V. Novello. [Accomp. for organ.] (*In* Novello. Twelve easy masses. Vol. 2, pp. 23–53.) No. 2 in **M.237.25.2**
Domine, added by S. Webbe, Junr.; Tantum ergo added by V. Novello.
Same. Novello. [184–?] No. 4 in **M.260.8.1**
Mass in F. [Accomp. for organ.] (*In* Novello. Collection of sacred music. Vol. 1, pp. 45–75.) No. 2 in **M.270.3.1**
Missa [in G-dur, für S. A. T. B.]. (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 1, pp. 175–191.) No. 9 in **M.158.33.1**
Nunc dimittis. [Accomp. for organ.] (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 197–203.) No. 44 in **M.111.4.2**
O quam suavis. Quartetto. [Accomp. for organ.] (*In* Novello. Evening service. Vol. 2, pp. 259–261.) **M.260.23.2**

Casamorata, Luigi Fernando.
Messa n°. 5, per soprano, contralto, tenorc e basso (soli e coro) con orchestra. Milano. Ricordi. [1866?] **M.156.24**
Full score.

Casanova, Giovanni Carlo.
Il coscritto. Melodramma. Posto in musica del Maestro A. Bielati. **M.312.41**

Casanova. *Opera.* For the MUSIC see **Lortzing.**

Casati. Alessandro.
Alla caccia dei fiori. Operetta-idillio. Musica di Giovanni Varisco. No. 1 in **M.383.41**

Cascade. Une, dans le désert. *Opera.* For the MUSIC see **Lassimone.** For the LIBRETTO see **Turpin de Sansay.**

Casciolini. Claudio.
Libera me. [Motet.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 4, pp. 119–124.) No. 33 in **M.158.33.4**
Missa a quatuor vocibus cum organo. Maguntiae. Schott. [183–?] No. 5 in **M.260.8.7**
Missa [in F-dur, für S. S. A.]. (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 2, pp. 49–62.) No. 3 in **M.158.33.2**
Panis angelicus. [T. T. B. Accomp. d'orgue.] Bruxelles. Schott. [185–?] No. 14 in **M.260.19**

Casciolini, Claudio. *(Continued.)*
Sacris solemnis. [Motet.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 3, p. 148.) No. 38 in M.158.33.3

Caseley, James H.
Anthems. [Accomp. for organ.] London. Novello, Ewer & Co. [186–?] M.233.12
Contents. — Praise the Lord, O my soul. — Like as a father. — The Lord is my shepherd. — Behold now, praise the Lord. — Turn Thy face from my sins. — The Lord is my light.

Casilda. *Opera.* For the Music see **Ernst August.** For the Libretto see **Tenelli.**

Casini, Giovanni Maria.
Missa [in C-dur, für S. A. T. B.]. (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 1. pp. 42–63.) No. 3 in M.158.33.1

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Casket, The, of literature, science, and entertainment. No. 1–48. [London. Berger.] 1837. Illus. Portraits. M.121.4

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Caspers, Louis Henri Jean.
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Casque, Le. *Opera.* For the Music see **Schlesinger.** For the Libretto see **Degrave.**

Cassali, —— See **Casali,** Giovanni Battista.

Cassani, Vincenzo.
Arianna. Intreccio scenico-musicale di Benedetto Marcello. M.399.40

Casse-Cou. *Opera.* For the Music see **Rose,** G. For the Libretto see **Vazeille.**

Casse-noisette. *Ballet.* Tchaikovski, P. I. No. 4 in M.342.43; etc.

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Cassmann, Charles.
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Wesley, S. S. Anthems. Vol. 1. M.233.22

Cast thy bread on the waters. *Anthem.* Roeckel, J. L. No. 31 in M.158.17

Cast thy bread upon the waters. *Anthem.* Bennett, W. S. No. 27 in M.234.6

Cast thy burden on the Lord. *Anthem.* Clarke, H. No. 21 in M.203.26

Castanet song, The. *Part-song.* Shelley, H. R. No. 15 in M.392.31

Castegnier, Amand.
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Several newspaper clippings about various claquers are added.

Castel, Louis. *(Continued.)*
Le prince de Catane. Opéra. Musique de Nicolo de Malte [pscud.]. M.283.37

Castelana, La. *Song.* Bortolini. Amori veneziani. No. 1 in M.390.44

Castelli, Ignaz Vincenz Franz.
Aladin, oder das Nothwendige. Komische Oper in Musik gesetzt von Adalbert Gyrowetz. M.232.11
Franzisca von Foix. Eine heroisch-komische Oper in Musik gesetzt von J. Weigl. M.151.33
Die Macht des Liedes, komische Oper, in Musik gesetzt von P. Lindpaintner. M.232.41
Die Schweizerfamilie. Oper. In Musik gesetzt von J. Weigl. No. 1 in M.110.11
Die Verschworenen, oder Der häusliche Krieg. Oper von Franz Schubert. No. 1 in M.326.37
War in the household. (Der häusliche Krieg). An operetta: German words [with] the English translation. The music composed by Henry Hiles. No. 1 in M.276.41

Castello di Kenilworth, Il. *Opera.* For the Music see **Donizetti.** For the Libretto see **Tottola.**

Castello di Woodstock, Il. *Opera.* For the Libretto see **Romani,** F.

Castelnovo, Leo di, *pseud.* See **Pullé,** Leopoldo.

Castet, ——
Le bûcheron, ou les trois souhaits. Comédie. La musique par A. D. Philidor. Les paroles de Mrs. G[uichard et] C[astet]. M.254.15

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[La grotta di Trifonio. Opera. Musica di Salieri.] M.400.46
Il Re Teodoro in Venezia. Dramma eroicomico. Misso in musica dal Sig. Giovanni Paesiello . . . M.330.16
Same. Le Roi Théodore à Venise. Opéra héroï-comique. Paroles imitées de l'italien. Musique del Sr. Paesiello. M.293.19

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Medea. Melodramma tragico. Posto in musica . . . dal Mo. G. Pacini. M.311.22

Castil-Blaze. See **Blaze,** François Henri Joseph.

Castillon de Saint-Victor, Alexis, *Vicomte* de.
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Morning and evening. A sacred song [S. or T.], with quartet ad lib. [Accomp. for pianoforte.] Boston. Ditson & Co. 1863. No. 13 in M.190.2

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Castle of Andalusia, The. *Opera.* For the Music see **Arnold,** S. For the Libretto see **O'Keeffe.**

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Castle Square Theatre, *Boston, Massachusetts.*
French, C. E. A year of opera at the Castle Square Theatre, from May 6, '95, to May 6, '96. [Anon.] Boston. 1896. Portraits. M.375.8

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Castore e Polluce. *Opera.* For the Libretto see **Romanelli.**

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History of the science and art of music. Cincinnati. Newhall & Co. 1880. M.148.10

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An original and condensed grammar of harmony, counterpoint and musical composition par J. J. de Virués y Spinola et F. T. A. Chalumeau de Verneuil de Beaulieu. London. Longman. 1850. M.131.7

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—— Ottetto pour 4 violons, 2 violes et 2 violoncelles. Op. 20. No. 2 in M.312.8
—— Same. Ottetto [4 violini, 2 viole, 2 violoncelli] in partitura. Op. 20. M.246.30
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—— Doppel-Quartett [G-moll] für 4 Violinen, 2 Violen und 2 Violoncells. Op. 136. No. 4 in M.355.14
—— Octett [E-dur] für Violine, 2 Violen, Violoncell, Klarinette, 2 Hörner und Kontrabass. Op. 32. No. 5 in M.355.14
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—— Same. Sextuor pour 2 violons, viola, violoncelle et 2 cors obligés. Op. 81. No. 1 in M.334.2

—— Sextett [B dur] für 2 Violinen, 2 Violen und 2 Violoncell. Op. 18. No. 1 in M.346.12

—— Sextett [G dur] für 2 Violinen, 2 Violen und 2 Violoncelli. Op. 36. No 2 in M.346.42

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KRUG, A. Preis-Sextett für zwei Violinen, Viola, Violotta, Violoncell und Cellone, oder zwei Violinen, zwei Violen und zwei Violoncells. Op. 68. No. 3 in M.405.25

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—— Same. [Parties de violon 1, 2, viola, violoncelle et basse.] No. 41–45 in M.210.9

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TCHAIKOVSKI, P. I. Souvenir de Florence. Sextuor pour instruments à cordes [violin 1, 2; viola 1, 2; cello 1, 2]. Op. 70. No. 2 in M.343.13

THUILLE. Sextett, für Flöte, Oboe, Klarinette, Horn, Fagott und Klavier. Op. 6. M.404.29

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—— Quintett, Es-dur, für 2 Violinen, 2 Violen und Violoncello. Op. 4. No. 1 in M.412a.1; etc.

—— Quintetten für 2 Violinen, 2 Bratschen u. Violoncell. Op. 4 u. 29 . . . No. 1 in M.246.32; etc.

BERGER, W. Quintett (E moll) für zwei Violinen, Bratsche und zwei Violoncelle. Op. 75. No. 1 in M.358.14

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—— Quintett, Zweites (G dur), für 2 Violinen, 2 Bratschen und Violoncell. Op. 111. No. 1 in M.346.41

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—— Quintett (Nachtmusik), G-dur, für 2 Violinen, Viola, Violoncello und Bass. No. 4 in M.412a.1

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—— Quintetten für zwei Violinen, zwei Violas u. Violoncello. No. 1–5. Ewer & Co. No. 2 in M.246.32

—— Same. Quintuors. [K. 406, 515, 516, 593, 614.] M.334.11

NORMAN. Quintett (C moll) für 2 Violinen, 2 Bratschen und Violoncell. Op. 35. No. 2 in M.335.8

NOVAKOVSKI. Grand quintuor pour piano, violon, alto, violoncelle et contre-basse . . . Œuvre 17. M.334.12

ONSLOW. Quintetto, no. 1–25, pour 2 violons, 2 violes et violoncelle. M.354.3

—— Quintetto no. 9, pour 2 violons, alto, violoncelle et basse. Op. 25. No. 9 in M.312.9

Chamber music. *Quintets. Strings. (Continued.)*

Onslow. Quintetto no. 11, pour 2 violons, viola, violoncelle & contrebasse. Op. 33. No. 9 in M.312.9

Pappalardo. Gran quintetto. Per due violini, due viole c violoncello. Op. 23. No. 1 in M.358.17

Pechátschek. Polonaise, Deuxième, pour le violon avec accomp. . . . de quatuor. Œuv. 11. [Parties de violon principal, violon 1, 2 et viola.] No. 3–6 in M.210.10

—— Same. [Partie de violoncelle et basse.] No. 2 in M..210.12

Rheinberger, J. G. Quintett für 2 Violinen, 2 Violen und Violoncell. Op. 82. No. 3 in M.346.5

Rigel, H. J. Grand quintetto pour deux violons, alto, violoncelle et contre basse ou 2me violoncelle. Op. 49. No. 3 in M.335.8

Rubinstein. Quintetto (F dur), pour deux violons, deux altos et violoncelle. Op. 59. No. 2 in M.404.4

Schubert, F. P. Grand quintuor pour violon, alto, violoncelle et basse. Op. 114. No. 2 in M.353.10

—— Quintett [für 2 Violinen, Viola und 2 Violoncelle]. Op. 163. No. 2 in M.353.13

Spohr, L. Grand quintetto pour deux violons, deux altos et violoncelle. No. 1[–5]. Œuvre 33, 34, 69. [Parties séparées.] No. 27–31 in M.200.4

—— Quintuor, 2e, pour 2 violons, 2 altos et un violoncelle. Œuv. 68. No. 2 in M.356.26

Smyth. Quintett in E dur für 2 Violinen, Bratsche und 2 Violoncelli. Op. 1. No. 4 in M.405.74

Svendsen. Quintett, C dur, für 2 Violinen, 2 Bratschen und Violoncell. Op. 5. No. 3 in M.347.21

Valensin. Menuet extrait de la 1ère symphonie (orchestre) pour deux violons, alto, violoncelle et contrebasse. No. 2 in M.405.63

Weingartner. Quintett für 2 Violinen, 2 Bratschen und Violoncell. Op. 40. No. 4 in M.412a.6

Wichmann. Quintett für 2 Violinen, 2 Bratschen und Cello. Op. 35. No. 4 in M.346.9

Chamber music. *Quintets. Wind instruments.*

Bernard, É. Divertissement pour instruments à vent: 2 flûtes, 2 hautbois, 2 clarinettes, 2 bassons et 2 cors. Op. 36. No. 1 in M.405.4

Mozart. Adagio für 2 Clarinetten und 3 Bassethörner. No. 4 in M.347.12

Normand. Quintette (mi majeur), pour flûte, hautbois, clarinette, cor et basson. Op. 45. No. 4 in M.338.16

Reicha. Quintetto, 2e, pour flûte, hautbois, clarinette, cor et basson. No. 2 in M.312.27

—— Quintetto, 3e, pour flûte, hautbois, clarinette, cor et basson. No. 3 in M.312.27

—— Quintetto, 4e, pour flûte, hautbois, clarinette, cor et basson. No. 4 in M.312.27

—— [24] quintettes. [Woodwind.] M.312.40

Chamber music. *Quintets. With pianoforte.*

Arenski. Quintuor pour piano, 2 violons, alto et violoncelle. Op. 51. M.410.96

Beethoven. Quintett, Es-dur, für Pianoforte, Oboe, Clarinette, Horn und Fagott. Op. 16. No. 2 in M.355.3; etc.

Brahms. Quintett für Pianoforte, zwei Violinen, Viola und Violoncell. Op. 34. No. 1 in M.211.5.1; etc.

Chadwick, G. W. Quintett für Pianoforte. 2 Violinen. Viola & Violoncell. M.403.20

Draeseke. Quintett für Pianoforte, Violine, Viola, Violoncell und Horn. Op. 48. M.403.28

Dvořák. Quintett für Pianoforte, zwei Violinen, Bratsche und Violoncell. Op. 81. No. 1 in M.356.15

Foote. Quintett, in A moll, für Klavier, 2 Violinen, Bratsche und Violoncell. Op. 38. M.403.36

Franck, C. A. Quintette en fa mineur pour piano, 2 violons, alto et violoncelle. M.410.28

Goetz, H. Quintett für Pianoforte, Violine, Viola, Violoncell und Contrabass. Op. 16. No. 2 in M.211.5.1; etc.

Goldmark. Quintett für zwei Violinen, Bratsche, Violoncell und Pianoforte. Op. 30. No. 3 in M.211.5.1; etc.

Chamber music. *Quintets. With pianoforte. (Continued.)*

Graedener. Clavier Quintet. [In Cis moll. Für Clavier, 2 Violinen, Bratsche und Violoncell.] Op. 57. No. 4 in M.211.5.1; etc.

Hummel, J. N. Quintett für Pianoforte, Violine, Viola, Violoncell und Bass. Op. 87. No. 1 in M.357.5

Jentsch. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. Op. 50. M.404.53

Krill. Quintett, nach der Prometheussage, für Pianoforte, Violine I. u. II., Viola u. Violoncell. Op. 13. M.404.55

Lacroix, E. Quintette en 4 parties. Pour piano, 2 violons, alto, et violoncelle. M.410.98

Lewandowsky. Quintett (H moll) für Pianoforte, 2 Violinen, Viola und Violoncell. Op. 2. M.404.88

Martucci. Quintett (C dur) für Pianoforte, zwei Violinen, Viola und Violoncell. Op. 45. M.356.20

Mozart. Quintett für Pianoforte, Oboe, Clarinette, Horn und Fagott. Werke. Serie 17, Band 1. M.315.1.17.1

Nawratil. Quintett, für Pianoforte, zwei Violinen, Viola und Violoncell. Op. 16. M.404.58

—— Quintett, Zweites, für Pianoforte, zwei Violinen, Viola und Violoncell. Op. 17. M.403.103

Novák. Quintett für Pianoforte, 2 Violinen, Bratsche und Violoncell. Op. 12. No. 3 in M.410.107

Reinecke, C. H. C. Quintett für Pianoforte, zwei Violinen, Viola und Violoncello. Op. 83. No. 1 in M.211.5.2; etc.

Reissiger. [Quintette pour piano, 2 violons, alto et basse. Op. 29. Piano seul.] No. 6 in M.312.34

Rubinstein. Quintette, pour piano, flûte, clarinette, cor et basson. Op. 55. M.404.8

—— Quintetto, en sol mineur, pour piano, deux violons, alto et violoncelle. Op. 99. M.404.9

Saint-Saëns. Quintette pour piano, deux violons, alto et violoncelle. Op. 14. No. 4 in M.211.5.2; etc.

Scharf. Quintett für Violine, Viola, Cello, Bass und Clavier. Op. 41. M.404.66

Scholz. Quintett für Pianoforte, zwei Violinen, Viola und Violoncell. Op. 25. No. 2 in M.410.107

Schumann, R. A. Quintett für Pianoforte, 2 Violinen, Viola und Violoncelle. Op. 44. No. 1 in M.351.31; etc.

Sgambati. Quintuor pour piano, deux violons, alto et violoncelle. Op. 4. No. 2 in M.410.83

—— [Quintuor, 2e, pour piano, deux violons, alto et violoncelle. Op. 6.] No. 1 in M.410.83

Sinding. Quintett (E moll) für Pianoforte, 2 Violinen, Viola und Violoncell. 2. Auflage. No. 6 in M.211.5.2; etc.

Spohr, L. Grosses Quintett. Für Pianoforte, zwei Violinen, Viola und Violoncell. Op. 130. No. 7 in M.211.5.2; etc.

Thieriot. Quintett (D-dur) für Pianoforte, 2 Violinen, Bratsche und Violoncell. Op. 20. M.404.27

Verhey. Quintett für Pianoforte, Oboe, Clarinette, Horn und Fagott. Op. 20. No. 1 in M.404.103

Wolfrum, P. Quintett für Klavier, 2 Violinen, Bratsche und Violoncell. Op. 21. M.404.105

Zeckwer. Quintett für 2 Violinen, Viola, Violoncell und Klavier. Op. 5. No. 2 in M.404.103

Chamber music. *Quartets. Strings.*

Abbiate. Quatuor en fa majeur pour 2 violons, alto et violoncelle. No. 1 in M.405.69

Afanasef. Le Wolga. Quatuor pour 2 violons, viola et violoncelle. No. 2 in M.335.1

Albert, E. F. C. d'. Quartett (A-moll) für 2 Violinen, Viola und Violoncell. Op. 7. , No. 1 in M.333.4

—— Quartett No. 2 (Es-dur) für 2 Violinen, Bratsche u. Violoncell. Op. 11. No. 2 in M.333.4

Anichini. Quartetto in mi min. [2 violini, viola e violoncello.] No. 1 in M.412a.2

Arenski. Quatuor (la mineur) pour violon, alto et deux violoncelles. Op. 35. No. 3 in M.358.19

—— Quatuor pour 2 violons, alto et violoncelle. [Op. 11.] No. 1 in M.358.19

Artsybushev. [Variations sur un thème populaire russe.] No. 2 in M.412a.1

Balthasar. Adagio romantico, für 2 Violinen, Viola und Violoncello. No. 1 in M.404.39

Chamber music. *Quartets. Strings. (Continued.)*

BARGIEL. Quartett [D moll] für 2 Violinen, Viola und Violoncell. Op. 47. No. 2 in M.335.7

—— Quartett, No. 3, für 2 Violinen, Viola und Violoncell. Op. 15B. No. 1 in M.335.7

BARTH. Quartett für 2 Violinen, Viola und Violoncell. Op. 15. No. 1 in M.405.70

BAZZINI. Quartett, Nr. 2, in D moll, für zwei Violinen, Viola und Violoncello. Op. 75. Neue Ausgabe. [Stimmen.] No. 1 in M.211.2.1–4

—— Same. Quatuor (en D mineur) pour deux violons, viola et violoncelle. Op. 75. Partition. No. 1 in M.338.9

—— Quartetto in do per due violini, viola e violoncello. No. 1 in M.338.16

—— Quartetto, 4°, per due violini, viola e violoncello. Op. 79. No. 3 in M.335.1

—— Quartetto, 5°, per due violini, viola e violoncello. Op. 80. No. 4 in M.335.1

BEETHOVEN. Quartette [No. 1–16] für 2 Violinen, Bratsche und Violoncell. Werke. Serie 6. M.413.1.6

—— Quartetto in mi♭ [violino 1, 2, viola e violoncello]. Op. 74. No. 2 in M.246.29

—— Quartetto 1–3. Op. 59. M.246.25

—— Quartetto no. 1–6. Op. 18. Nuova edizione. M.246.24

—— [Streich-Quartette, für 2 Violinen, Alto und Violoncell. No. 1–17.] M.345.32

BENDL. Quartett, F dur, für 2 Violinen, Bratsche und Violoncell. [Op. 119.] No. 1 in M.338.10

BERNARD, É. Quatuor pour deux violons, alto et violoncelle. (Op. 52.) No. 1 in M.405.71

BLUMENFELD. Quatuor en fa pour deux violons, alto et violoncelle. Op. 26. No. 1 in M.412a.5

BOCCHERINI, L. Menuett No. 2, in A dur, für 2 Violinen, Viola und Violoncell (mit Contrabass ad libitum). No. 3 in M.332.4

BOEIE. Quartett. Op. 29. [For two violins, viola and violoncello.] No. 2 in M.405.70

BOISSEAU. Quatuor pittoresque. Pour deux violons, alto et violoncelle, d'après une fantaisie de Champfleury. No. 2 in M.338.16

BORODIN. Quartett [A dur] für zwei Violinen, Bratsche und Cello (angeregt durch ein Thema von Beethoven). No. 3 in M.335.3

—— Quartett, No. 2, D-dur, für 2 Violinen, Viola und Violoncell. No. 3 in M.355.3

—— Same. Quatuor, 2me, pour deux violons, alto et violoncelle. No. 9 in M.211.1

BOTTESINI. Quartetto in re. [2 violini, viola e violoncello.] No. 2 in M.412a.2

BRAHMS. Quartett (in B dur, No. 3) für 2 Violinen, Bratsche und Violoncell. Op. 67. No. 3 in M.346.40

—— Zwei Quartette für 2 Violinen, Bratsche und Violoncell. Op. 51. No. 1, 2 in M.346.40

BROUSTET. Berceuse, pour instruments à cordes. Op. 53. No. 5 in M.338.11

BUSONI. Quartett (in C) für zwei Violinen, Viola und Violoncell. Op. 19. No. 2 in M.335.3

—— Quartett, Zweites (D moll), für 2 Violinen, Viola und Violoncell. Op. 26. No. 1 in M.211.1

CAËTANI, R. Quartetto (re mag:) per due violini, viola e violoncello. Op. 1. No. 5 in M.335.1

CARREÑO. Quartett (H moll) für zwei Violinen, Bratsche und Violoncell. No. 1 in M.338.17

CASTILLON DE SAINT-VICTOR. Quatuor pour 2 violons, alto et violoncell. [Op. 3.] No. 1, en la mineur. No. 4 in M.355.11

CHAUSSON. Quatuor à cordes (inachevé). (Op. 35.) No. 2 in M.405.69

CHERUBINI. Trois quatuors pour 2 violons, alto et violoncelle [mi♭, ut, ré mineur]. No. 1–3 in M.344.17

CHEVILLARD. Quatuor (en ré♭ majeur) pour 2 violons, alto et violoncelle. (Op. 16.) No. 1 in M.405.72

CHVÁLA. Quartett (C moll), für 2 Violinen, Bratsche und Violoncell. No. 2 in M.338.17

Chamber music. *Quartets. Strings. (Continued.)*

CROFF. Quartetto [2 violini, viola e violoncello]. No. 2 in M.246.34

DANCLA. Quatuor, 12e, pour deux violons, alto et violoncelle. Op. 142. No. 2 in M.338.10

DAVIDOV. Quartett für zwei Violinen, Viola und Violoncell. Op. 38. No. 1 in M.335.4

DEBUSSY. 1er quatuor pour 2 violons, alto et violoncelle. Op. 10. No. 3 in M.405.69

DELDEVEZ. Deux quatuors pour deux violons, alto et violoncelle. Op. 10, no. 1, 2. No. 1, 2 in M.337.60

DESSOFF. Quartett für zwei Violinen, Viola und Violoncell. Op. 7. No. 2 in M.335.4

DIMITRESCO. Quatuors pour 2 violons, alto et violoncell. No. 1–4. Op. 21, 26, 33, 38. No. 2–5 in M.211.1

DITTERS VON DITTERSDORF. Quartett [A-dur] für 2 Violinen, Viola und Violoncell. No. 6 in M.355.6

—— Quartett [B-dur] für 2 Violinen, Viola und Violoncell. No. 2 in M.355.6

—— Quartett [C-dur] für 2 Violinen, Viola und Violoncell. No. 5 in M.355.6

—— Quartett [D-dur] für 2 Violinen, Viola und Violoncell. No. 1 in M.355.6

—— Quartett [Es-dur] für 2 Violinen, Viola und Violoncell. No. 4 in M.355.6

—— Quartett [G-dur] für 2 Violinen, Viola und Violoncell. No. 3 in M.355.6

DOHNÁNYI. Quartett (A dur) für 2 Violinen, Viola und Violoncell. Op. 7. No. 3 in M.412a.6

DRAESEKE. Quartett (C moll) für zwei Violinen, Viola und Violoncell. Op. 27. No. 3 in M.335.4

—— Quartett, No. 2, E moll, für zwei Violinen, Viola und Violoncell. Op. 35. No. 4 in M.335.4

DUVERNOY. Quatuor en ut mineur pour 2 violons, alto et violoncelle (Op. 46). No. 2 in M.405.72

DVOŘAK. Quartett (As dur) für 2 Violinen, Bratsche und Violoncell. Op. 105. No. 1 in M.344.36

—— Quartett (A moll) für 2 Violinen, Viola und Violoncell. Op. 16. No. 1 in M.403.31

—— Quartett (C dur), Drittes, für 2 Violinen, Bratsche und Violoncell. Op. 61. No. 3 in M.344.35

—— Quartett (D moll) für 2 Violinen, Bratsche und Violoncell. Op. 34. No. 1 in M.344.35

—— Quartett (E dur), No. 4, für 2 Violinen, Viola und Violoncell. Op. 80. No. 4 in M.344.35

—— Quartett [Es dur] für 2 Violinen, Bratsche und Violoncell. Op. 51. No. 2 in M.344.35

—— Quartett (F dur) für 2 Violinen, Bratsche und Violoncell. Op. 96. No. 3 in M.344.41

—— Quartett (G dur) für 2 Violinen, Bratsche und Violoncell. Op. 106. No. 2 in M.344.36

EICHHORN. Adagio für Streichquartett (oder Streichorchester). No. 3 in M.338.10

ELLERTON. [Quintets and quartets for strings.] M.312.25

—— Quatuor, 10me (en fa), pour deux violons, alto, et violoncelle. Op. 62. No. 1 in M.335.5

—— Quatuor. 39me (en fa), pour deux violons, alto et violoncelle. [Op. 101.] No. 2 in M.335.5

—— Quatuor, 42me (en fa), pour deux violons, alto et violoncelle. Op. 102. No. 3 in M.335.5

—— Trois quatuors (en la, mi♭ et sol) pour 2 violons, alto et violoncelle. Op. 61. No. 1 in M.354.4

—— Trois quatuors (en ré, ut-min. et la) pour 2 violons, alto et violoncelle. Op. 124. No. 3 in M.354.4

—— Trois quatuors (en si♭, ré et sol) pour 2 violons, alto et violoncelle. Op. 122. No. 2 in M.354.4

—— Trois quatuors (no. 44, 45, 46) [en mi mineur, sol mineur et la mineur], pour deux violons, alto et violoncelle. Op. 70. No. 4 in M.335.5

—— Trois quatuors (no. 47, 48, 49) [en ut mineur, si♭, et ut], pour deux violons, alto et violoncelle. Op. 71. No. 5 in M.335.5

Chamber music. *Quartets. Strings. (Continued.)*

EWALD. Quatuor en ut majeur, pour deux violons, alto et violoncelle. Op. 1. No. 2 in M.412a.5

FAMINTZIN. „Serenade." 2tes Quartett für 2 Violinen, Alto und Violoncello. Op. 7. No. 1 in M.335.6

FESCA, F. E. Collection des quatuors et quintetti pour le violon. [2 violons, 2 violas et violoncello.] M.200.3

FIBICH. Quartett pro 2 housle, violu a violoncello. [2 Violinen, Viola u. Violoncello.] Op. 8. No. 2 in M.358.14

FIORI. Quartetto [2 violini, viola e violoncello]. No. 1 in M.246.34

FOERSTER, J. B. Quartett, E-dur, für 2 Violinen, Viola und Violoncell. Op. 15. No. 4 in M.412a.5

FOOTE. [Quartet, no. 2, for two violins, viola und violoncello. Op. 32.] No. 2 in M.338.9

—— Quartett in G moll, für 2 Violinen, Bratsche und Violoncell. Op. 4. No. 3 in M.338.9

FRANCK, C. E. Quatuor (en ré majeur) pour 2 violons, alto et violoncelle. No. 3 in M.358.14

FRANCK. E. Streichquartett für 2 Violinen, Viola und Violoncello. Op. 40. No. 2 in M.335.6

FUCHS, R. Quartett (E-dur) für 2 Violinen, Viola und Cello. Op. 58. No. 3 in M.405.70

GADE. Quartett (No. 1, D dur) für 2 Violinen, Viola und Violoncell. Op. 63. No. 6 in M.211.1

GERNSHEIM. Quartett für 2 Violinen, Viola & Violoncell. Op. 25. No. 4 in M.338.10

—— Quartett (No. 2, A moll) für 2 Violinen, Viola und Violoncello. Op. 31. No. 3 in M.335.6

—— Quartett (No. 3, in F dur) für zwei Violinen, Viola und Violoncell. Op. 51. No. 7 in M.211.1

GLAZUNOV. Cinq novellettes pour quatuor d'archets. Op. 15. No. 11 in M.211.1

—— Именины. Три квартетныхъ наброска. [Jour de fête. Quatuor pour 2 violons, alto et violoncelle, par Glazounow, Lindow et Rimsky-Korsakow.] No. 8 in M.211.1

—— Quatuor pour deux violons, alto et violoncelle. Op. 1. No. 4 in M.335.6

—— Quatuor, 2me (en fa majeur), pour deux violons, alto et violoncelle. Op. 10. No. 10 in M.211.1

—— Quatuor, 4me, en la, pour deux violons, alto et violoncelle. Op. 64. No. 3 in M.412a.1

—— Quatuor, 5me, en ré, pour deux violons, alto et violoncelle. Op. 70. No. 4 in M.412a.1

—— Quatuor slave pour deux violons, alto et violoncelle. Op. 26. No. 12 in M.211.1

—— Suite pour quatuor d'archets. Op. 35. Nouvelle édition. No. 1 in M.355.16

GLIÈRE. Quatuor (la) pour deux violons, alto et violoncelle. Op. 2. No. 1 in M.412a.7

GODARD, B. L. P. Quatuor (en sol mineur). Pour deux violons, alto & violoncelle. Op. 33. No. 1 in M.338.12

GOLDMARK. Quartett für zwei Violinen, Viola und Violoncell. Op. 8. No. 13 in M.211.1

GRETCHANINOV. Quatuor (sol majeur) pour deux violons, alto et violoncelle. Op. 2. No. 5 in M.412a.5

GRIEG. Quartett (G moll) für 2 Violinen, Viola und Violoncell. Op. 27. No. 1 in M.347.42

GRILL. Quartett (Es dur) für zwei Violinen, Viola und Violoncell. Op. 9. No. 5 in M.335.6

GURLITT. Intermezzo für . . . zwei Violinen, Viola und Violoncell. Op. 152. No. 14 in M.211.1

HALBERSTADT. Quartetto. [Per due violini, viola e violoncello.] M.312.39

HANDEL. Air varié du XIIe concerto. Transcription pour orchestre [violon 1, 2; alto; violoncelle]. No. 13 in M.343.48

HAUPTMANN, M. Quartett, no. 1 [in E flat, for 2 violins, viola and violoncello]. Op. 7, no. 1. No. 2 in M.338.12

—— Quartett, no. 2 [in C, for 2 violins, viola und violoncello]. Op. 7, no. 2. No. 3 in M.338.12

HAYDN, F. J. [Quatuors pour 2 violons, alto et violoncelle, en partition. No. 1–83.] M.344.31
Arranged according to Trautwein & Co.'s catalogue, prefixed to volume 1.

Chamber music. *Quartets. Strings. (Continued.)*

HAYDN, F. J. Variationen über „Gotte erhalte Franz den Kaiser," und Andantino grazioso. No. 2 in M.404.39

HENSCHEL, G. Quartett in Es dur, für zwei Violinen, Viola & Violoncell. Op. 55. No. 3 in M.338.16

HERMANN, H. Quartett für 2 Violinen, Viola und Violoncell. Op. 47. No. 1 in M.405.73

HERZOGENBURG. Drei Quartette für 2 Violinen, Bratsche und Violoncell. Op. 42 [G moll, D moll, G dur]. No. 2–4 in M.348.14

—— Quartett (D moll) für 2 Violinen, Bratsche und Violoncell. Op. 18. No. 1 in M.348.14

—— Quartett, in F moll, für zwei Violinen, Bratsche und Violoncell. Op. 63. No. 2 in M.403.31

HILLER, F. Capriccio fugato für vier Violinen. Op. 203. No. 15 in M.211.1

HOLTER. Quartett für zwei Violinen, Viola & Violoncell. Op. 1. No. 1 in M.336.15

INDY, P. M. V. D'. Quatuor pour deux violons, alto et violoncelle. Op. 35. No. 3 in M.405.23

—— Quatuor, 2e, pour 2 violons, alto et violoncelle. (Op. 45.) No. 1 in M.358.29

IPPOLITOV-IVANOV. Quatuor, 1r (A-moll), pour 2 violons, viola et violoncelle. Op. 13. No. 5 in M.412a.1

JAQUES-DALCROZE. Sérénade pour quatuor à cordes. Op. 61. No. 2 in M.412a.6

JONGEN. Quartett, C-moll, für 2 Violinen, Viola und Violoncell. No. 1 in M.412a.1

KAHN. Streichquartett, A-dur. Op. 8. No. 1 in M.405.74

KAUFFMANN. Variationen über ein eigenes Thema für Streichquartett. Op. 8. No. 2 in M.347.42

KAUN. Quartett (F dur) für 2 Violinen, Viola und Violoncello. Op. 40. No. 3 in M.403.31

—— Quartett (No. 2 in D) für 2 Violinen, Viola und Violoncell. Op. 41. No. 1 in M.404.54

KELZ. Drei Fugen für 2 Violinen, Bratsche und Violoncello. Op. 146. M.334.6

KIEL. Walzer für Streichquartett. Op. 73. No. 3 in M.333.4

—— Walzer für Streichquartett. Neue Folge. Op. 78. No. 4 in M.333.4

KIENZL. Quartett für 2 Violinen, Bratsche und Violoncell (B-moll). Op. 22. No. 16 in M.211.1

KIRCHNER, T. Quartett für 2 Violinen, Viola und Violoncell. Op. 20. No. 2 in M.336.15

KLUGHARDT. Quartett, D-dur, für 2 Violinen, Viola und Violoncell. Op. 61. No. 1 in M.412a.9

—— Quartett, F-dur, für 2 Violinen, Viola und Violoncell. [Op. 42.] No. 3 in M.347.42

KOESSLER. Streichquartett No. 2 (G moll). No. 2 in M.405.71

KOPYLOV. Andantino sur le thème B–la–f, pour quatuor d'archets. Op. 7. No. 17 in M.211.1

—— Prélude et fugue sur la thème B–la–f, pour quatuor d'archets. Op. 11. No. 11 in M.211.1

—— Quatuor pour deux violons, alto et violoncelle. Op. 15. No. 19 in M.211.1

—— Quatuor, 2me, pour deux violons, alto et violoncelle. Op. 23. No. 3 in M.355.16

KREHL. Quartett (A dur) für zwei Violinen, Bratsche und Violoncell. Op. 17. No. 1 in M.405.75

KREUTZER, C. L. F. Quatuor, 2me, en la mineur, pour deux violons, alto et violoncelle. No. 20 in M.211.1

—— Quatuor, 4me, pour deux violons, alto et violoncelle. Œuv. 15. No. 3 in M.336.15

KUI. Quatuor pour 2 violons, alto et violoncelle. Op. 45. No. 1 in M.335.3

LACHNER, F. Quatuor [no. 1, en si mineur, pour deux violons, viola et violoncelle. Op. 75]. No. 1 in M.405.76

—— Quatuor no. 2, pour 2 violons, alto et violoncelle. Op. 76. No. 3 in M.312.9

—— Quatuor no. 3, pour 2 violons, alto et violoncelle. Op. 77. No. 4 in M.312.9; etc.

—— Quatuor en ré mineur, pour deux violons, alto et violoncelle. Op. 120. No. 2 in M.405.76

Chamber music. *Quartets. Strings. (Continued.)*

Lachner, F. Quatuor, sol majeur (G-dur), pour deux violons, alto et violoncelle. Op. 169. No. 3 in M.405.76

—— Quartett No. VI., E-moll, für zwei Violinen, Viola und Violoncell. Op. 173. No. 2 in M.405.73

Lachner, V. Variationen sammt Vor- und Nachspiel über die C-dur Tonleiter für 2 Violinen, Viola & Violoncell. Op. 47. No. 3 in M.405.73

Lange, S. de. Quartett, No. 2, in C dur, für 2 Violinen, Viola und Violoncello. Op. 18. No. 2 in M.346.33

—— Quartett, No. 3, in G, für zwei Violinen, Bratsche und Violoncell. Op. 67. No. 31 in M.338.17

Langhans. Quartetto. [2 violini, viola, e violoncello.] No. 3 in M.412a.2

Le Borne. Quatuor (en ut mineur) pour 2 violons, alto et violoncelle. Op. 23. No. 2 in M.404.54

Lefebvre, C. É. Suite pour instruments à cordes (2 violons, alto et violoncelle). Op. 59. No. 2 in M.337.8

Levy, M. Quartett, F-dur, für 2 Violinen, Viola und Violoncell. No. 4 in M.347.42

Liadof. Величаніе. [Квартетъ для 2хъ скрипокъ, альта и віолончели.] No. 8 in M.211.1

Limbert. Quartett für 2 Violinen, Bratsche und Violoncell (F moll). Op. 15. No. 4 in M.405.73

Mazas. Douze petits duos pour deux violons. Op. 38. Cah. 2. Arrangements von Max Schultze, 2 Violinen, Alto und Vcll. No. 3 in M.357.10

Mendelssohn-Bartholdy, J. L. F. Quartette für 2 Violinen, Viola und Violoncell. M.346.13

—— Andante, Scherzo, Capriccion u. Fuge für 2 Violinen, Bratsche und Violoncell. Op. 81. No. 3 in M.312.8

Metzdorff. Quartett (F moll) für 2 Violinen, Viola und Violoncello. Op. 40. No. 1 in M.335.9

Mozart. Quartett [A-dur] für 2 Violinen, Viola und Violoncell (Fragment). Werke. Serie 24, Band 2. No. 3 in M.315.1.24.2

—— Quartette für Streichinstrumente. No. 1–30. Werke. Serie 14. M.315.1.14

—— Quartetten für zwei Violinen, Viola und Violoncello. [No. 1–10 und Fuga.] M.246.33

Nápravník. Quatuor no. 2 (la-majeur), pour 2 violons, alto et violoncelle. Op. 28. No. 1 in M.412a.10

—— Quatuor no. 3 (C-dur), pour 2 violons, alto et violoncelle. Op. 65. No. 2 in M.412a.10

Nawratil. Quartett (D moll) für 2 Violinen, Viola und Violoncello. Op. 18. No. 3 in M.346.33

—— Quartett No. 2, D-moll, für 2 Violinen, Viola und Violoncell. Op. 21. No. 2 in M.412a.9

Neuhoff. Quartett für 2 Violinen, Bratsche und Violoncell. Op. 10. M.404.59

Nováček. Quartett (E moll) für 2 Violinen, Viola und Violoncell. No. 4 in M.346.33

Ollone. Quatuor pour deux violons, alto & violoncelle. No. 3 in M.405.41

Onslow. Quartetto, nº. 1–15, 19–28, pour 2 violons, viola et violoncelle. M.354.2

—— Quatuor, no. 22, pour 2 violons, alto et basse. Op. 47. No. 6 in M.312.9

—— Quatuor, no. 23, pour 2 violons, alto et violoncelle. Op. 48. No. 7 in M.312.9

—— Quatuor, no. 30, pour 2 violons, alto et violoncelle. Op. 56. No. 5 in M.312.9

Ouseley. Quartett in C. For two violins, viola und violoncello. No. 4 in M.336.15

—— Quartett in D minor for two violins, viola und violoncello. No. 5 in M.336.15

Pachulski. Quartett, E moll, für 2 Violinen, Viola und Violoncell. No. 2 in M.405.74

—— Quartett (G dur) für 2 Violinen, Viola und Violoncell. No. 3 in M.405.74

Pacini, G. Quartetto, 4to [2 violini, viola e violoncello]. No. 3 in M.246.34; etc.

Paganini. Grand quatuor en E majeur [pour deux violons, alto et basse]. No. 1 in M.338.13; etc.

Chamber music. *Quartets. Strings. (Continued.)*

Perkins. Quatuor pour 2 violons, alto et violoncelle. Op. 8. [Parties séparées.] No. 8 in M.211.2.1–4

Puchat. Quartett (F-dur) für zwei Violinen, Viola und Violoncell. Op. 25. No. 1 in M.404.4

Raff. [Quatuors für 2 Violinen, Bratsche u. Violoncell. No. 1–8.] M.347.29

Ravel. Quatuor à cordes [2 violons, alto et violoncelle, en fa majeur]. No. 3 in M.412a.10

Reber, N. H. Berceuse. Arrangée pour 2 violons, alto et violoncelle. Op. 15. No. 3 in M.334.13

Reger, M. Quartett in D moll, für zwei Violinen, Viola und Violoncello. Op. 74. M.410.100

Reinecke, C. H. C. Quartett für 2 Violinen, Viola und Violoncello. Op. 132. No. 1 in M.334.14

—— Quartett (Nr. 4, D dur) für zwei Violinen, Viola und Violoncell. Op. 211. No. 3 in M.404.39

Reinken. Hortus musicus. [Arranged for two violins, viola and basso continuo.] No. 1 in M.415.5

Reuss, Heinrich XXIV. Quartett, F-dur, für 2 Violinen, Viola und Violoncell. No. 2 in M.355.7

Rheinberger, J. G. Quartett [C moll] für 2 Violinen, Viola und Violoncell. Op. 89. No. 1 in M.346.5

—— Quartett in F dur, für 2 Violinen, Viola und Violoncell. Op. 147. No. 2 in M.346.5

Ricordi. Quartetto 1. [2 violini, viola e violoncello.] No. 2 in M.412a.11

Ries, F. Quartett, Zweites (B dur), für zwei Violinen, Viola und Violoncell. Op. 22. No. 4 in M.405.76

Rimski-Korsakov. Хороводъ. [Квартетъ для 2хъ скрипокъ, альта и віолончели.] No. 8 in M.211.1

—— Quatuor, 1er (en fa-maj.), pour deux violons, alto et violoncelle. Op. 12. No. 2 in M.405.75

Ritter, A. Quartett für 2 Violinen, Viola und Violoncell. Op. 1. No. 4 in M.346.5

Rosenhain. Am Abend. Stimmungsbilder für Solo-Streichquartett (oder Streichorchester mit Contrabass). Op. 99. No. 3 in M.355.11

—— Quartett [für 2 Violinen, Viola und Violoncell. Op. 55]. No. 1 in M.355.11

—— Quartett für 2 Violinen, Viola und Violoncell. Op. 65. No. 2 in M.355.11

Rousseau, S. Deux pièces pour quatuor à cordes. No. 3 in M.405.71

Rubinstein. 2 quatuors pour deux violons, alto et violoncelle. Op. 90. No. 7, 8 in M.351.29

—— Quatuor [en fa mineur] pour deux violons, alto et violoncelle. Op. 106, no. 2. No. 21 in M.211.1

—— Trois quatuors pour 2 violons, alto et violoncelle. Op. 17. Nouvelle édition. No. 1–3 in M.351.29

—— Trois quatuors pour 2 violons, alto et violoncelle. Op. 47. No. 4–6 in M.351.29

Ruefer. Quartett, Zweites (Es-dur), für 2 Violinen, Viola und Violoncell. Op. 31. No. 5 in M.338.16

Saint-Saëns. Quatuor pour 2 violons, alto et violoncelle (Op. 112). No. 1 in M.405.54

Schabler. Preis-Quartett für zwei Violinen, Viola und Violoncello. No. 1 in M.405.80

Schaper. Musikalische Gedenkblätter für Streich-Quartett in einfacher Besetzung. Op. 12. No. 4 in M.357.19

Scharf. Quartett (G dur) für zwei Violinen, Viola und Violoncell. Op. 60. No. 4 in M.404.39

Schimon. Quatuor, 2e, pour 2 violons, alto et violoncelle. Op. 25. No. 5 in M.333.4

Scholz. Quartett, Zweites, für Saiten-Instrumente (2 Violinen, Viola und Violoncell). Op. 48. No. 3 in M.334.14

Schroeder, H. Sechs kleine leichte und instructive Quartette für 2 Violinen, Bratsche und Violoncell. Op. 8. Heft 2. [No. 4–6.] No. 3 in M.412.2

Schubert, F. P. Quartette für Streichinstrumente. No. 1–15. Werke. Serie 5. M.317.1.5

—— [Quartette für 2 Violinen, Viola und Violoncello. No. 1–9.] No. 1 in M.353.13

Schumann, C. J. Quartett (G-dur) für 2 Violinen, Viola und Violoncello. Op. 24. No. 3 in M.404.4

Chamber music. *Quartets. Strings. (Continued.)*

SCHUMANN, R. A. Drei Quartette für zwei Violinen, Bratsche und Violoncell. Op. 41. Werke. Serie 4. M.316.1.4; etc.

SCONTRINO. Quartett, G-moll, für 2 Violinen, Viola und Violoncell. No. 1 in M.412a.12

SGAMBATI. Quartett, Cis-moll, für 2 Violinen, Viola und Violoncell. Op. 17. No. 2 in M.412a.2

—— Same. Quartetto per 2 violini, viola e violoncello. Op. 17. No. 2 in M.334.14

SINDING. Quartett (A moll) für 2 Violinen, Viola, Violoncell. Op. 70. No. 4 in M.412a.11

SINIGAGLIA. Konzert-Etude für 2 Violinen, Viola und Violoncello. Op. 5. No. 3 in M.412a.11

SMETANA. Quartett, Zweites, für 2 Violinen, Bratsche und Violoncell. No. 4 in M.338.17

—— Z mého života. Aus meinem Leben. Quatuor pro smyčcové nástroje (I. II. housle, violu a cello). No. 22 in M.211.1

SOKOLOF. Quatuor pour deux violons, alto et violoncelle. Op. 7. No. 23 in M.211.1

—— Same. Nouvelle édition. No. 4 in M.355.16

—— Quatuor, Deuxième (en la majeur), pour deux violons, alto et violoncelle. Op. 14. Nouvelle édition. No. 5 in M.355.16

—— Quatuor, Troisième (en ré mineur), pour deux violons, alto et violoncelle. Op. 20. No. 6 in M.355.16

SPINDLER. Quartett (C moll) für 2 Violinen, Viola und Violoncello. Op. 62. No. 24 in M.211.1

SPOHR, L. String quartetts. (2 violins, viola & violoncello.) No. 1–34. Scores. M.337.15

—— Quatuor[s] pour deux violons, alto et violoncelle. No. 1–26. [Parties.] No. 1–26 in M.200.4

—— Trois quatuors pour deux violons, alto et violoncelle. Œuvre 29. Nouvelle édition. [Parties.] No. 12 in M.211.2.1–4

—— Trois quatuors pour 2 violons, viola et violoncelle. Op. 74. No. 2 in M.312.9

—— Grand quatuor pour deux violons, alto et violoncelle. Œuvre 27. Nouvelle édition. [Parties.] No. 11 in M.211.2.1–4

—— Quartett, Xtes, für 2 Violinen, Viola und Violoncelle. 30tes Werk. [Stimmen.] No. 15 in M.211.2.1–4

—— Quatuor brillant, no. 11. [Pour deux violons, alto et violoncelle.] Op. 43. No. 2 in M.338.13

STANFORD. Quartett (No. 1), G dur, für 2 Violinen, Viola und Violoncell. Op. 14. No. 4 in M.355.3

—— Quartett (No. 2), A moll, für 2 Violinen, Viola und Violoncell. Op. 45. No. 5 in M.355.3

STENHAMMAR. Quatuor pour deux violons, alto et violoncelle. Œuvre 2. No. 4 in M.404.4

STEPHENS, C. E. Quatuor, 2ème, pour deux violons, alto et violoncelle. Op. 22. No. 2 in M.405.80

STRAESSER. Zwei Quartette für 2 Violinen, Bratsche und Violoncell. Op. 12, No. 1, E moll; No. 2, G dur. No. 3, 4 in M.405.80

STRAUSS, R. Quartett (A dur) für 2 Violinen, Viola und Violoncell. Op. 2. No. 3 in M.405.75

STREET, J. Quatuor pour 2 violons, viole et violoncelle, en mi mineur. Op. 27. No. 1 in M.338.1

SVENDSEN. Quartett (A moll) für 2 Violinen, Bratsche und Violoncell. Op. 1. No. 1 in M.347.21

TANIEEV, S. I. Quatuor en sib-min. pour deux violons, alto et violoncelle. Œuvre 4. No. 4 in M.405.72

—— Quatuor, 4me (en la mineur), pour deux violons, alto et violoncelle. Op. 11. No. 2 in M.412a.9

TAUBERT, C. G. W. Quatuor en mi mineur pour 2 violons, alto et violoncelle. Op. 73. No. 4 in M.334.14

TAUBERT, E. E. Zwei Quartette für 2 Violinen, Viola und Violoncello [in D dur, Es dur]. Op. 32. No. 3, 4 in M.325.9

TCHAIKOVSKI, P. I. Quartett für 2 Violinen, Viola und Violoncell. Op. 11. No. 6 in M.355.3; etc.

—— Quartett für 2 Violinen, Viola und Violoncell. [Op. 22.] No. 7 in M.355.3

Chamber music. *Quartets. Strings. (Continued.)*

TCHAIKOVSKI, P. I. Quartett für 2 Violinen, Viola und Violoncell. [Op. 30.] No. 8 in M.355.3

VERDI. Quatuor pour 2 violons, alto et violoncelle. No. 1 in M.346.9

VIERLING. Quartett für 2 Violinen, Viola und Violoncell. Op. 56. No. 5 in M.335.9

VITOL. Quatuor (sol majeur) pour deux violons, alto et violoncelle. Op. 27. No. 3 in M.412a.12

VOLKMANN. [Streich-Quartette, No. 1–6.] M.346.8

—— Quartett, No. 1 [A-moll], für 2 Violinen, Viola und Violoncell. Op. 9. [Stimmen.] No. 17 in M.211.2.1–4

—— Quartett, No. 2, G-moll, für 2 Violinen, Viola und Violoncell. Op. 14. No. 3 in M.355.7; etc.

—— Quartett, No. 3, G-dur, für 2 Violinen, Viola und Violoncell. Op. 34. No. 4 in M.355.7; etc.

—— Quartett, No. 4, E-moll, für 2 Violinen, Viola und Violoncell. Op. 35. No. 5 in M.355.7

—— Quartett, No. 5, F-moll, für 2 Violinen, Viola und Violoncell. Op. 37. No. 6 in M.355.7; etc.

—— Quartett, No. 6, Es-dur, für 2 Violinen, Viola und Violoncell. Op. 43. No. 7 in M.355.7; etc.

WAGNER-LOEBERSCHUETZ. Quartett in B dur für 2 Violinen, Viola und Violoncell. Op. 15. No. 4 in M.405.75

WEBER, J. M. Quartett, No. 2 [in H-moll, für 2 Violinen, Viola und Violoncell]. No. 3 in M.338.13; etc.

WEINGARTNER. Quartett, in D moll, für 2 Violinen, Bratsche und Violoncell. Op. 24. No. 2 in M.404.32

—— Quartett, in F moll, für 2 Violinen, Bratsche und Violoncell. Op. 26. No. 3 in M.404.54

WICHMANN. Quartett (C moll) für 2 Violinen, Viola und Violoncell. Op. 40. No. 3 in M.346.9

—— Quartett, Sechstes (F dur), für 2 Violinen, Viola & Violoncell. Op. 3. No. 2 in M.346.9

WINKLER, A. Quatuor pour deux violons, alto et violoncelle. Op. 7. No. 4 in M.412a.12

—— Quatuor, 2e, pour deux violons, alto et violoncelle. Op. 9. No. 5 in M.412a.12

WINKLER, M. Drei Jugend-Quartette für 2 Violinen, Viola & Violoncell. No. 6–8 in M.333.4

WITKOWSKI. Quatuor pour 2 violons, alto et violoncelle. No. 4 in M.412a.10

WOLF, F. A. Streich Quartett in G moll. M.404.104

ZELENSKI. Quartett (F dur) für zwei Violinen, Viola und Violoncell. Op. 28. No. 3 in M.338.1

—— Variationen über ein Original-Thema, für zwei Violinen, Viola und Violoncell. Op. 21. No. 2 in M.338.1

ZELLNER, J. Quartett (G moll) für 2 Violinen, Bratsche und Violoncell. Op. 14. No. 4 in M.338.1

—— Variationen über ein Thema J. S. Bach's. Für zwei Violinen, Viola und Violoncell. Op. 33. No. 5 in M.338.1

ZEMLINSKY. Quartett (A dur), für 2 Violinen, Bratsche und Violoncell. Op. 4. No. 5 in M.338.17

ZOLOTAREV. Quatuor, 1er, pour deux violons, alto et violoncelle. Op. 5. No. 6 in M.412a.12

Chamber music. *Quartets. Wind instruments.*

MONTAGNEY. 12 quatuors pour cors chromatiques en fa, ou cornets à pistons en la . . . Par J. D. Artot [pseud.]. No. 1 in M.335.1

Chamber music. *Quartets. With pianoforte.*

BECKER, A. E. A. Quartett für Pianoforte, Violine, Viola, Violoncell. Op. 19. No. 3 in M.357.19

BEETHOVEN. Quartett für Pianoforte, Violine, Bratsche und Violoncell. [No. 1–3, und nach dem Quintett, Op. 16.] Werke. Serie 10. M.413.1.10

—— Quartett für Klavier, Violine, Viola und Violoncell. Op. 16. No. 1 in M.355.3

BERGER, W. Quartett für Pianoforte, Violine, Viola und Violoncell (A dur). Op. 21. No. 1 in M.404.40

BONIS. Quatuor en sib pour piano, violon, alto, violoncelle. M.410.103

BRAHMS. Quartett, C moll, für Pianoforte, Violine, Bratsche und Violoncell. Op. 60. No. 2 in M.356.2

—— Quatuor (en la maj.) pour piano, violon, alto et violoncelle. Op. 26. M.351.3

Chamber music. *Quartets. With pianoforte. (Continued.)*

BRAHMS. Quatuor (sol min.) pour piano, violon, alto et violoncelle. Op. 25. M.351.2

CHAUSSON. Quatuor en la majeur pour piano, violon, alto et violoncelle. Op. 30. M.410.16

GOBB, G. F. Quartett in E dur für Pianoforte, Violine, Viola und Violoncell. Op. 34. M.403.24

CULWICK. Quartett für Pianoforte, Violine, Viola und Violoncell. Op. 7. No. 2 in M.404.40

DVOŘÁK. Quartett für Pianoforte, Violine, Viola und Violoncello. Op. 23. M.404.45

—— Quartett (Es-dur) für Pianoforte, Violine, Bratsche und Violoncell. Op. 87. No. 2 in M.356.15

FOOTE. Quartett, in C dur, für Klavier, Violine, Bratsche und Violoncell. Op. 23. M.403.35

GERNSHEIM. Quartett (No. 3, F dur) für Pianoforte, Violine, Viola und Violoncell. Op. 47. M.403.40

GOETZ, H. Quartett, E dur [für Pianoforte, Violine, Viola und Violoncell]. Op. 6. M.404.48

GRUND. Quartett für das Pianoforte, Violine, Bratsche und Violoncelle. 5. Werke. [Pianoforte allein.] No. 1 in M.312.34

—— Quartett für Pianoforte, Violine, Viola und Violoncelle. 8. Werk. [Pianoforte allein.] No. 2 in M.312.34

HILLER, F. Quartett, Drittes, für Piano, Violine, Viola und Violoncell. Op. 133. No. 5 in M.211.5.1; etc.

INDY, P. M. V. D'. Quatuor pour piano, violon, alto et violoncelle. Op. 7. No. 1 in M.410.38

KIEL, F. Quartett, Zweites (E dur), für Pianoforte, Violine, Viola und Violoncell. Op. 44. No. 6 in M.211.5.1; etc.

KROMMER. Quartett für Pianoforte, Violin, Viola, und Violonzello. 95. Werk. [Pianoforte allein.] No. 3 in M.312.34

KUFFERATH, H. F. Quatuor pour piano, violon, alto et violoncello. No. 7 in M.211.5.1; etc.

KUHLAU. Grand quatuor pour le forte-piano, violon, alto & violoncelle. Op. 50. No. 4 in M.312.34

LA TOMBELLE. Quatuor en mi mineur pour piano, violon, alto et violoncelle. Op. 24. M.404.87

LEKEU. Quatuor (inachevé) pour piano, violon, alto et violoncelle. No. 2 in M.410.44

MENDELSSOHN-BARTHOLDY, J. L. F. Quartetto in fa min. [Violino, viola, violoncello e pianoforte.] Op. 2. No. 1 in M.246.29

—— Quatuor, 3me, pour le pianoforte, violon, viola & violoncelle. Op. 3. No. 4 in M.312.8

—— Quatuors [no. 1–3] pour piano, violon, alto et violoncelle. M.353.9

MOZART. Quartette für Pianoforte, Violine, Viola und Violoncell, G moll, Es dur. Werke. Serie 17. No. 2, 3 in M.315.1.17

PLEYEL, I. J. Quatuor del Signor Pleyel arrangé pour le clavecin ou forté piano avec accomp. de violon, alto et basse; . . . No. 2 in M.360.11

RHEINBERGER, J. G. Quartett (Es-dur) für Pianoforte, Violine, Bratsche und Violoncell. Op. 38. No. 2 in M.211.5.2; etc.

RUBINSTEIN. Quatuor pour piano, violon, alto et violoncelle. Op. 66. No. 3 in M.211.5.2

SAINT-SAËNS. Quatuor en si bémol pour piano, violon, alto et violoncelle. Op. 41. No. 5 in M.211.5.2

SCHNEIDER, J. C. F. Grand quatuor pour le piano forte, violon, alto et violoncelle. Œuv. 34. No. 5 in M.312.34

SCHUBERT, F. P. Adagio et Rondo pour piano, violon, viola et violoncelle. Œuv. posth. No. 1 in M.353.10

SCHUMANN, R. A. Quartett für Pianoforte, Violine, Viola und Violoncell, Op. 47 in Es dur. Werke. Serie 5, Band 1. M.316.1.5.1

—— Same. Quatuor pour piano, violon, alto & violoncelle. Op. 47. No. 2 in M.351.31

STRAUSS, R. Quartett, in C moll, für Pianoforte, Violine, Viola und Violoncell. Op. 13. M.404.69

WIDOR. Quatuor pour piano, violon, alto et violoncelle. Op. 66. M.411.12

Chamber music. *Trios. Strings.*

AKIMENKO. Trio en ut mineur pour violon, alto et violoncelle. Op. 7. No. 1 in M.412a.1

BEETHOVEN. Trios für Violine, Bratsche und Violoncell. Werke. Serie 7. M.413.1.7

—— Serenade für Flöte, Violine und Viola. [Op. 25.] No. 6 in M.355.2

—— Serenata. Trio [violino, viola e violoncello] in ré. No. 4 in M.246.26

—— Trio für 2 Oboen und engl. Horn. [Op. 29.] No. 7 in M.355.2

—— Trio [per violino, viola e violoncello] 1–3. Op. 4. No. 1–3 in M.246.26

—— [Trios für Violine, Viola und Violoncell. Op. 3, 8, 9.] No. 1–5 in M.355.2

DVOŘÁK. Terzetto für 2 Violinen und Viola. Op. 74. No. 3 in M.344.34

GIBBONS, O. Fantasies in 3 parts, composed for viols . . . Scored . . . No. 1 in M.234.26

HANDEL. Sonate da camera. Werke. Lieferung 27. M.313.1.27

LECLAIR. Zwölf Sonaten für Violine und Generalbass nebst einem Trio für Violine, Violoncell und Generalbass. M.400.16

MOZART. Trio für 2 Violinen und Bass. Werke. Serie 24, Band 2. No. 3 in M.315.1.24.2

—— Divertimento für Violine, Viola und Violoncell, Es dur. Werke. Serie 15. M.315.1.15

REGER, M. Serenade für Flöte, Violine vnd Viola. Op. 77A. No. 1 in M.412a.11

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Chamber music. *Trios. With pianoforte.*

ARENSKI. Trio (D-moll) pour le piano, violon et violoncelle. Op. 32. M.404.38

BACH, J. S. Concert für 2 Violinen [und Pianoforte], D moll. No. 1 in M.357.1

BARGIEL. Trio, Drittes, für Pianoforte, Violine und Violoncell. Op. 37. No. 1 in M.211.3.1

BEETHOVEN. Trios für Pianoforte, Violine und Violoncell. Werke. Serie 11. M.413.1.11

—— Trios pour piano, violon et violoncelle. M.353.1

—— Trio für Pianoforte, Violine und Violoncell [in Es dur]. No. 2 in M.357.3

—— Trio in si♭ [violino, viola e piano]. Op. 97. M.246.27

BELONE. Six études pour le trombone de basso, composées et arrangées pour le violoncelle, avec accomp. de piano. No. 4 in M.120.18

BENDEL. Trio in G moll, für Pianoforte, Violine und Violoncell. Op. posth. No. 2. No. 2 in M.211.3.1

BENNETT, W. S. Chamber trio for piano forte, violin and violoncello. Op. 26. No. 3 in M.211.3.1

BERNARD, É. Trio pour piano, violon et violoncelle. Op. 30. No. 4 in M.211.3.1

BOCCHERINI, L. Quintetto en ré mineur, arrangé en trio pour piano, violon & violoncelle . . . par le Marquis de Louvois. [Piano seul.] No. 21 in M.210.3

—— Same. [Partie de violon.] No. 23 in M.210.9

—— Same. [Partie de violoncelle.] No. 38 in M.210.11

BOEDECKER. Trio-Phantasie für Pianoforte, Violine und Violoncell. Op. 18. No. 6 in M.211.3.1

BONAWITZ. Trio en ut mineur, pour piano, violon et violoncelle. Œuvre 37. No. 5 in M.211.3.1

BOSSI, E. M. Trio (en ré mineur) pour piano, violon et violoncelle. Op. 107. M.411.1

—— Trio sinfonico in re maggiore per pianoforte, violino e violoncello. Op. 123. M.410.104

BRAHMS. Trio (A-moll) für Pianoforte, Clarinette (oder Bratsche) und Violoncell. Op. 114. No. 1 in M.351.10

—— Trio [C dur] für Pianoforte, Violine und Violoncell. Op. 87. No. 1 in M.351.9

—— Trio (C moll) für Pianoforte, Violine und Violoncell. Op. 101. No. 2 in M.351.9

Chamber music. *Trios. With pianoforte. (Continued.)*

BRAHMS. Trio pour piano, violon et cor (ou violoncelle). Op. 40. No. 8 in M.211.3.1

—— Trio pour piano, violon et violoncelle. Op. 8. No. 7 in M.211.3.1

—— Same. Trio (H dur) für Pianoforte, Violine und Violoncell. Op. 8. Neue Ausgabe. No. 1 in M.356.2

BRONSART VON SCHELLENDORFF. Trio, G moll, für Pianoforte, Violine und Violoncell. No. 9 in M.211.3.1

BRUCH. Trio für Pianoforte, Violine und Violoncell. Op. 5. No. 10 in M.211.3.1

CHOPIN. Trio für Pianoforte, Violine und Violoncell. Werke. Band 11. M.316.2.11

COUPERIN. Concerts royaux [1–4]. Trios pour violon, violoncelle et piano. M.410.105

CRAMER, J. B. Nocturne pour le piano forte avec accomp. de violon et violoncelle (ad libitum). [Op. 32. Pianoforte et violon.] No. 13 in M.210.1

—— Same. [Partie de violoncelle.] No. 15 in M.210.11

DALLIER. Trio, 1er, pour piano, violon et violoncelle. M.411.3

DANCLA. Don Juan. Sur la cavatine: Toi qui m'es si chère. Duo pour violon et violoncelle avec accompagnement de piano. Op. 156. No. 1 in M.406.6

DIETRICH, A. H. Trio für Pianoforte, Violine und Violoncell. Op. 9. No. 1 in M.404.42

—— Trio, Zweites (A dur), für Pianoforte, Violine und Violoncello. Op. 14. No. 2 in M.404.42

DUPONT, J. F. Trio pour piano, violon et violoncelle. Op. 13. M.404.44

DVOŘÁK. Dumky. Trio für Pianoforte, Violine und Violoncell. Op. 90. No. 2 in M.356.16

—— Trio (G moll) für Pianoforte, Violine und Violoncell. Op. 26. No. 11 in M.211.3.1

—— Trio für das Pianoforte, Violine und Violoncello. Op. 21. M.404.46

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—— Same. Trio pour piano, violon et violoncelle. No. 1 in M.410.29

—— 3 trios concertans pour piano, violon et violoncelle:
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Op. 1, No. 2, B. No. 3 in M.410.29
Op. 1, No. 3. No. 3 in M.211.3.2; etc.

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FUCHS, R. Trio für Pianoforte, Violine und Violoncell. Op. 22. No. 4 in M.211.3.2

GADE. Novelletten für das Pianoforte, Violine und Violoncell. Op. 29. No. 5 in M.211.3.2

—— Trio für Pianoforte, Violine und Violoncell. Op. 42. No. 6 in M.211.3.2

GERNSHEIM. Trio für Pianoforte, Violine und Violoncell. Op. 28. No. 7 in M.211.3.2

GODARD, B. L. P. Trio pour piano, violon et violoncelle. Op. 32. No. 8 in M.211.3.2

GOEPFART. Trio für Clarinette, Fagott und Klavier. Op. 75. No. 5 in M.410.33

—— Trio für Flöte, Oboe und Klavier. Op. 74. No. 4 in M.410.33

GOETZ, H. Trio in G-moll für Pianoforte, Violine und Violoncell. Op. 1. No. 1 in M.211.3.3

GOUNOD. Trio (A moll) für Pianoforte, Violine & Violoncello. Op. 6. No. 1 in M.404.49

GOUVY. Trio, 1er, pour piano, violon et violoncelle. Op. 8. No. 2 in M.211.3.3

—— 2 trios pour piano, violon et violoncelle. Œuv. 18, 19. 2e et 3e trios. No. 3, 4 in M.211.3.3

Chamber music. *Trios. With pianoforte. (Continued.)*

HAYDN, F. J. Tre sonate per il cembalo o forte piano con un violino e violoncello. No. 8 in M.120.19
These trios are numbered 13, 12, 11 [9, 8, 7] in Pohl's list and correspond to No. 11, 10, 8 in Breitkopf & Härtel's edition.

—— [Trio pour piano, violon et violoncelle. No. 26, ut majeur.] No. 3 in M.357.3

—— Trois sonates pour le clavecin ou piano forte accompagnées d'un violon et violoncelle. No. 7 in M.120.19
These trios are numbered 6, 7, 8 [2, 3, 4] in Pohl's list and correspond to No. 23, 21, 22 in Breitkopf & Härtel's edition.

HERZOGENBERG. Trio für Pianoforte, Hoboe und Horn. Op. 61. No. 2 in M.404.49

HILLER, F. Serenade, für Pianoforte, Violine & Violoncell. 4tes Trio. Op. 64. M.404.51

—— Serenade, Zweite, für Pianoforte, Violine und Violoncell. (6tes Trio.) Op. 186. No. 6 in M.211.3.3

—— Trio, Fünftes, für Pianoforte, Violine u. Violoncell. Op. 74. No. 5 in M.211.3.3

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JADASSOHN. Grand trio, Second, pour piano, violon et violoncelle. Op. 20. No. 1 in M.211.3.4

JANSON, J. B. A. J. Trois quatuor composés par M. Janson, l'aîné, . . . arrangés pour le clavecin ou piano-forte, avec accomp. de violon et basse par M. Séjan, l'ainé. [Parties séparées.] No. 6 in M.360.11

KIEL. Trio für Pianoforte, Violine und Violoncelle. 24. Werk. No. 2 in M.211.3.4

LAZZARI. Trio (en sol mineur) pour piano, violon et violoncelle. Op. 13. M.410.106

LEE, L. Erstes Trio für Piano, Violine u. Violoncello. Op. 10. No. 3 in M.211.3.4

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—— Fantaisie concertante, 5e, composée pour piano et violon avec accomp. de basse (ad libitum), sur des motifs de La prison d'Édimbourg de Carafa. Op. 15. No. 6 in M.390.1

—— Fantaisie concertante, 6e, pour piano et violon avec accomp. de basse (ad libitum) sur la valse favorite du Duc de Reichstadt. Op. 17. No. 7 in M.390.1

—— Fantaisie concertante, 7e, pour piano et violon, avec accomp. de basse (ad libitum), sur la romance favorite La folle, de Grisar. Op. 18. No. 8 in M.390.1

—— Fantaisie concertante, 8e, composée pour piano et violon avec accomp. de basse (ad libit.) sur la romance favorite de Panseron, Au revoir, Louise. Op. 19. No. 19 in M.390.1

—— Fantaisie concertante, 9e, pour piano et violon, avec acct. de basse (ad libitum), sur Le bouquet de bal, valse de Mme Duchambge. Op. 23. No. 10 in M.390.1

—— Fantaisie concertante, 10e, pour piano et violon, avec accomp. de basse ad libitum, sur des motifs d'Anna Bolena de Donizetti. Op. 31. No. 11 in M.390.1

—— Fantaisie concertante, 11e, pour piano et violon, avec acct. de basse, ad libitum, sur des motifs du Pirate de Bellini. Op. 33. No. 12 in M.390.1

—— Fantaisie concertante, 12e, pour piano et violon, avec accomp. de basse ad libitum, sur une mélodie suisse. Op. 38. No. 13 in M.390.1

—— Sérénade pour piano, hautbois et basson. Op. 127. [Parties séparées.] No. 4 in M.390.14

—— Same. Pour piano, hautbois et alto. No. 5 in M.390.14

—— Same. Pour piano, violon et violoncelle. No. 6 in M.390.14

Chamber music. *Trios. With pianoforte. (Continued.)*

LOUIS, N. Trio, Premier, pour piano, violon et violoncelle. Op. 69. No. 1 in M.390.14

—— Trio, Deuxième, pour piano, violon & violoncelle. Op. 89. No. 2 in M.390.14

—— Trio, Troisième, pour piano, violon et violoncelle. Op. 99. No. 3 in M.390.14

LUZZATTO. Trio, 2me, pour piano, violon et violoncelle. Op. 45. M.411.6

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MENDELSSOHN-BARTHOLDY, J. L. F. Grand trio for piano, violon et violoncelle. Op. 49. No. 5 in M.312.8

—— Trios pour piano, violon et violoncelle. Op. 49, Op. 66. Revus par H. Böhme. M.353.8

MOSCHELES, I. Introduction et variations concertantes pour le piano, violon et violoncelle. Œuv. 17. [Piano seul.] No. 11 in M.210.4

—— Same. [Partie de violon.] No. 39 in M.210.9

—— Same. [Partie de violoncelle.] No. 45 in M.210.11

MOZART. Trio für Pianoforte, Clarinette und Viola. Werke. Serie 17. M.315.1.17

—— Trio pour piano, violon et [viola]. No. 14 in M.210.4

—— Trios [7] für Pianoforte, Violine und Violoncell. Werke. Serie 17. M.315.1.17

NORBLIN. Reminiscences classiques (2e série). Six transcriptions d'œuvres célèbres en [trio] pour piano et violon [et violoncelle]. Suite 1, 2. No. 17, 18 in M.210.4

PERKINS. Trio pour piano, violon et violoncelle. Op. 10. No. 4 in M.211.3.4

PLEYEL, I. J. 6 duos faciles et progressifs pour deux violons. Op. 48. Original-Ausgabe revidirt von A. Blumenstengel. Arrangements von Max Schultze, Piano, Violine und Violoncell. No. 4 in M.357.10

—— Three sonatas for the pianoforte or harpsichord, with an accomp. for a flute or violin & violoncello. [Op. 15. Piano and flute.] No. 2 in M.210.5

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—— Same. [Violoncello.] No. 4 in M.210.12

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—— Same. [Violin part.] No. 9 in M.210.10

—— Same. [Violoncello part.] No. 3 in M.210.12

—— Trois sonates pour clavecin ou forte piano, avec violon ou violoncelle. Œuvre 26. [Partition piano et violon.] No. 4 in M.210.5

—— Same. [Partie de violoncelle.] No. 5 in M.210.12

—— Trois sonates pour clavecin ou piano forte, avec accomp. d'une flûte ou violon et basse. [Op. 15. Parties séparées de piano et de flûte.] No. 3 in M.360.11

—— Trois sonates pour le pianoforte, violon et violoncelle tirées des Nouveaux quintetti de Boccherini. Œuvre 1. [Piano seul.] No 1 in M.210.5

RAFF. Grand trio, 3e [en la mineur], pour piano, violon et violoncelle. Op. 155. No. 1 in M.351.25

—— Grosses Trio, Erstes (C moll), fur Pianoforte, Violine und Violoncell. Op. 102. No. 1 in M.351.24

—— Grosses Trio, Zweites [G dur], für Pianoforte, Violine und Violoncell. Op. 112. No. 2 in M.351.24

—— Grosses Trio, Viertes [D dur], für Pianoforte, Violine und Violoncell. Op. 158. No. 2 in M.351.25

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—— Trio (No. 3 in B) für Pianoforte, Violine und Violoncell. Op. 121. No. 5 in M.211.3.4

—— Trio, Nr. 4 in F, für Pianoforte, Violine und Violoncell. Op. 191. No. 2 in M.404.90

Chamber music. *Trios. With pianoforte. (Continued.)*

RIGEL, H. J. Grand trio concertant pour piano, violon et violoncelle. Op. 46. [Piano seul.] No. 10 in M.210.5

—— Same. [Partie de violon.] No. 13 in M.210.10

—— Same. [Partie de violoncelle.] No. 8 in M.210.12

ROENTGEN. Trio für Klavier, Violine und Violoncell. Op. 23. No. 1 in M.404.64

RUBINSTEIN. Deux trios pour piano, violon et violoncelle. Op. 15, No. 1, 2. M.351.27

—— Trio, 3e (B dur), pour piano, violon et violoncelle. Op. 52. No. 6 in M.211.3.4

—— Trio (C moll) pour piano, violon et violoncelle. Op. 108. No. 7 in M.211.3.4

RUEFER. Trio (B dur) für Pianoforte, Violine u. Violoncello. Op. 34. No. 2 in M.404.64

SAINT-SAËNS. Trio, piano, violon et violoncelle, d'après le septuor, Op. 65. No. 2 in M.211.3.5

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Chanson de Maître Floh, La. *Song.* MEYERBEER. 40 mélodies. No. 1 in M.157.38
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Chant du retour, Le. *Part-song.* MÉHUL. M.380.14
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Novello, V. Chant for the "Domine." [In G. Accomp. for organ.] No. 42 in M.260.17.2
—— Chant for the Litany [in D minor]. Chant for the "Domine" [in D. Accomp. for organ.] No. 34 in M.260.17.2
—— Chant for the Litany of Loretto. No. 18 in M.260.17.2
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—— Twelve chants for the Domine. [Accomp. for organ.] No. 68 in M.260.24.1
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Contents. — Air chinois. — Tsin fa. — Air hindou. — Chanson arabe. — Autre chanson arabe. — Chant religieux de l'Abyssinie. — Chant arménien. — Chant des églises grecques de l'Orient. — Prière du Fatihah. — Himne de Denis à Apollon. — Ancienne mélodie russe. — Ancien air welche ou gallois. — Dadl dau. Ancienne mélodie welche. — Chant du roi David. — Air irlandais. — Corneul Irbhin.
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Char, Le. *Opera.* For the MUSIC see **Pessard.** For the LIBRETTO see **Arène.**

Charbonnier est maître chez lui. *Opera.* For the MUSIC see **Nicolaie, É.** For the LIBRETTO see **Nicolaie, L. F.**

Charbonniers, Les. *Opera.* For the MUSIC see **Costé, J. E.** For the LIBRETTO see **Gille.**

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ROSSINI. No. 16 in M.244.10.6; etc.

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L'amour romanesque. Opéra. Mis en musique . . . par J. Woelfl. M.294.26

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Charles VII. *Song.* Rouget de Lisle. 48 chants français. M.202.44

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Myope et presbyte. Opérette. Paroles de Armand Chaulieu [pseud.] et Édouard Doyen. Musique de Marc Joly. No. 6 in M.393.56
La p'tite bête vit encore. Opérette. Musique de Henri Linas. No. 1 in M.301.13
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Chantons la vapeur. Chœur à 4 voix d'hommes. (*In* Soirées orphéoniques. Pp. 157–164.) No. 23 in M.157.8
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Charmeurs, Les. *Opera.* For the Music see **Poise.** For the Libretto see **Ribbing.**

Charmeuse, La. *Opera.* For the Music see **Caspers.** For the Libretto see **Fournier,** É.

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Contents. — 1. Patti. 2. Nilsson. 3. Gabrielle Krauss.
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Musique et musiciens. Paris. Lethielleux. 1874. 2 v. in 1.
Vol. 2 is devoted to Wagner. M.139.23
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Louise. Roman musical en quatre actes et cinq tableaux. Partition piano et chant. Paris. Heugel & cie. 1900. M.402.10
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Phœbe's dream. A new and original operetta in two acts. Written by Mrs. Henry de La Pasture. Music by C. E. N. Charrington. [Vocal score with pianoforte accomp.] London. Chappell & Co. [1894?] No. 1 in M.381.9

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Chassaigne, Francis.
Actéon et le centaure Chiron. Fantaisie mythologique, d'après la pièce de Duvert, Théaulon et de Leuven [pseud.]. Arrangée par A. de Leuven. Musique de Francis Chassaigne. [Partition chant et piano.] Paris. Feuchot. [1878.] No. 1 in M.285.5
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Un coq en jupons. Opérette en 1 acte. Paroles de Delormel et Villemer. Musique de Francis Chassaigne. [Partition chant et piano.] Paris. Bathlot. [1872.] No. 1 in M.285.7
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Les enfants de la balle. Opérette-bouffe en 1 acte. Paroles de Péricaud & Delormel. Musique de Francis Chassaigne. [Partition chant et piano.] Paris. Feuchot. [187–?] No. 4 in M.285.7
Falka. See his Le droit d'aînesse.
Une femme qui jure. Opérette en 1 acte. Paroles de Blondelet & Baumaine. Musique de Francis Chassaigne. [Partition chant et piano.] Paris. Feuchot. [187–?] Portrait. No. 3 in M.285.5
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Chassaigne, Francis. *(Continued.)*
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Chasseur, Le. *Song.* Schubert, F. P. Mélodies. Vol. 2. M.327.4.2

Chasseur danois, Le. *Song.* Berlioz, L. H. No. 28 in M.391.32; etc.

Chasseur de chamois, Le. *Song.* Huber, F. No. 37 in M.235.18.4

Chasseur des Alpes, Le. *Song.* Schubert, F. P. Mélodies. Vol. 1. M.327.4.1

Chasseur égaré, Le. *Song.* Schubert, F. P. Mélodies. Vol. 2. M.327.4.2

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Chaste Suzanne, La. *Opera.* For the Music see **Monpou.** For the Libretto see **Carmouche.**

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Algarotti, F. Essai sur l'opéra. M.373.37

Chatau, Henri.
Sarbacane. Opérette en 1 acte. Paroles de Queyroul. Musique de Henri Chatau. [Partition piano et chant.] Paris. Chatot. [1878.] No. 5 in M.275.27

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Château de la Barbe-Bleue, Le. *Opera.* For the Music see **Limnander de Nieuwenhove.** For the Libretto see **Saint-Georges.**

Château de Monténéro, Le. *Opera.* For the Music see **Dalayrac.** For the Libretto see **Hoffman**, F. B.

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Château-Renaud, —— de.
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Chatterton. *Opera.* For the Music see **Gammieri**; also **Leoncavallo.** For the Libretto see **Pinto.**

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Christophe Colomb, ou la découverte du Nouveau monde. Ode symphonie. Paroles de MM. Méry, Ch. Chaubet et Sylvain St. Étienne. Musique de Félicien David. M.241.24

Chaulier, C.
Le bouquet. Opéra-comique en 2 actes. Paroles de Victor Dubron. Musique de C. Chaulier. Partition chant et piano. Paris. Choudens. [188–?] No. 3 in M.275.32

Chaulieu, Armand, *pseud.* See **Charles**, Alexandre Armand.

Chaumet, William.
Le baron Frick. Opérette en 1 acte de MM. Ernest Depré & Charles Clairville. Musique de Will. Chaumet, Albert Ferrand, Alph. Duvernoy . . . [Partition chant et piano. Paris. Fouquet. 1885.] No. 6 in M.302.15
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La veuve Marlbrough. Opérette en 1 acte. Paroles de Blondeau et Monréal. Musique de J. Marc Chautagne. [Partition piano et chant.] Paris. O'Kelly. [1872.] No. 4 in M.275.27

Chauvin, Georges.
Clercs et modistes. Opérette bouffe. Paroles de Chauvin et Buguet. Musique de Gilles Raspail. No. 1 in M.383.31
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Lola. Opéra bouffe. Musique de Willent-Bordogni. No. 1 in M.277.21
Le Sabbat pour rire. Opéra-comique. Musique de G. Raspail. No. 4 in M.277.20

Chawner, Claude Fox Fov-.
Devout men carried Stephen. Anthem. [Accomp. for organ.] (*In* Ouseley. Special anthems. Vol. 2, pp. 77–88.) No. 6 in M.233.24.2

Chazet, René Alissan de.
Bayard à Mézières. Opéra comique. Paroles de MM. Emmanuel Dupaty et Chazet. Musique de Cherubini, Boieldieu, Nicolo [Isouard] & Catel. M.291.9

Chazol, G.
L'ermite des Batignolles. Opérette-bouffe. Paroles de G. Chazol et Paul Roc. Musique de Paul Bertrie. No. 1 in M.265.15

Chazot, Paul de.
Les fourberies de Marinette. Opéra bouffe. Paroles de Michel Carré et Paul de Chazot. Musique de Jules Creste. No. 4 in M.285.28

Che! *Song.* GORDIGIANI. Échos de la Toscane. Vol. 1. No. 34 in M.244.13.1

Che ad altra fiamma. *Song.* MARESCALCHI. No. 3 in M.360.8

Che affanni. *Trio.* CARTER, T. [Canons, glees and catches.] No. 5 in M.221.32

Che bel contento. Catch [for 3 voices]. (*In* Bland. The Ladies' collection. Vol. 3, p. 252.) No. 11 in M.235.17.3
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Che bel contento. *Part-song.* SEYFRIED, I. X. VON. No. 34 in M.129a.43.1

Che bel piacere. *Duet.* CIMAROSA. No. 3 in M.120.13

Che debbo far. *Madrigal.* PALESTRINA. Werke. Band 28. M.8040a.66.28

Che dolce liquore. Coro [T. T. B.]. (*In* Bland. The Ladies' collection. Vol. 2, pp. 200, 201.) No. 233 in M.235.17.2

Che fai, alma? *Part-song.* LASSUS. Sämmtliche Werke. Band 10. M.8040a.67.10

Che fai? che pensi? *Part-song.* LASSUS. Sämmtliche Werke. Band 4. M.8040a.67.4

Che giova. *Duet.* SWEELINCK. Werken. Deel 8. M.413.2.8

Che giova. *Part-song.* LASSUS. Sämmtliche Werke. Band 6. M.8040a.67.6

Che gran prodigio. *Glee.* COCCHI. No. 87 in M.220.9.1

Che gusto. *Song.* AUBER. No. 12 in M.193.21.2

Che mai d'iniqua stella. Catch [for 3 voices]. (*In* Bland. The Ladies' collection. Vol. 1, p. 28.) No. 42 in M.235.17.1
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Che mi manca. *Song.* PANOFKA. Soirées de Londres. No. 6 in M.244.18

Che non fia. *Madrigal.* PALESTRINA. Werke. Band 28. M.8040a.66.28

Che originali. *Opera.* For the MUSIC see **Mayer**, J. S.

Che pena che affanno. *Part-song.* GIARDINI. No. 165 in M.235.17.5; etc.

Che sa dirmi o mia speranza. *Song.* ROSSINI. No. 2 in M.364.10

Che se tanto a voi piace. *Part-song.* PALESTRINA. Werke. Band 30. M.8040a.66.30

Che smania, oh Dio! RAIMONDI. No. 35 in M.221.33

Che vai pensando. *Duet.* HANDEL. Werke. Lieferung 32. M.313.1.32

Che viva viva. *Part-song.* LIDARTI. No. 84 in M.220.9.1

Che vuoi di più. *Duet.* DONIZETTI. Ispirazioni viennesi. No. 1 in M.364.10

Checcherini, Giuseppe.
L'eremitaggio di Liverpool. Melodramma semi-serio, musica di G. Donizetti. No. 2 in M.364.15
The original title was Emilia.

Checchetelli, Giuseppe.
Il saltimbanco. Dramma lirico. Posto in musica . . . dal Mo. G. Pacini. M.311.8

Checchi, Eugenio.
A basso porto. (Am untern Hafen.) Lyrisches Drama. Musik von Niccola Spinelli. M.394.71

Cheer up, companions. *Part-song.* BECKER, V. E. No. 30 in M.392.4

Cheer up, my soul. *Aria.* LATROBE, C. I. Original anthems. No. 9 in M.236.15

Cheerful drum, The. *Part-song.* ABT, F. No. 50 in M.157.6.1

Cheerful glee, The. *Part-song.* COOKE, R. No. 5 in M.220.8

Cheerful wanderer, The. *Part-song.* MENDELSSOHN-BARTHOLDY, J. L. F. No. 28 in M.109.1

Cheerfulness. *Part-song.* PINSUTI, C. E. No. 2 in M.203.7; etc.

Cheerfulness. *Song.* BIANCHI, F. Four songs. No. 11 in M.237.7

Cheerfulness, of ruddy mien. *Song.* BARNETT, J. Lays of the passions. M.244.20

Chefs-d'œuvre de l'opéra français.
BALTAZARINI. Le ballet-comique de la reine. No. 3 in M.275.22
CAMBERT. Les peines & les plaisirs de l'amour. 1er acte. No. 1 in M.275.22
—— Pomone. 1er acte. No. 2 in M.275.22
CAMPRA. L'Europe galante. M.275.25
—— Les festes vénitiennes. M.275.24
—— Tancrède. M.275.26
CATEL. Les Bayadères. M.275.33
COLLASSE. Thétis et Pélée. M.285.25
DANICAN. Ernelinde, princesse de Norvège. M.287.16
DESTOUCHES. Issé. M.295.36
—— Omphale. M.295.37
GRÉTRY, A. E. M. M.303.5
—— Céphale & Procris. M.266.34
LALAND. Les éléments. M.296.17
LESUEUR. Ossian, ou les bardes. M.394.16
LULLY. Alceste. M.306.34
—— Armide. M.306.38
—— Atys. M.306.37
—— Bellérophon. M.306.35
—— Cadmus et Hermione. M.306.36
—— Isis. M.247.1
—— Persée. M.306.32
—— Phaéton. M.306.33
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—— Psyché. M.306.31
—— Les saisons. M.306.39
—— Thésée. M.306.30
PICCINNI, N. Didon. M.394.21
—— Roland. M.287.17
RAMEAU. Les festins d'Hébé. M.297.31
—— Hippolyte et Aricie. M.297.28
—— Les Indes galantes. M.297.33
—— Platée (ou Junon jalouse). M.297.34
—— Zoroastre. M.297.30
—— Renaud. M.394.25
SALIERI. Les Danaides. M.321.26
—— Tarare. M.321.27
SACCHINI. Chimène ou le Cid. M.394.24

Chelard, Hippolyte André Jean Baptiste.
Macbeth. Heroische Oper in 3 Aufzügen. Dichtung frey nach Shakspear. Clavier-Auszug. München. Falter. [183–?] 2 v. M.230.41

Chelius, Herman P.
Our Father. [Anthem. Accomp. for organ.] Boston. Schmidt. [1886. Cecilia.] No. 1 in M.158.15

Chelius, Oscar von.
Haschisch. Oper in einem Aufzuge. Dichtung von Axel Delmar [Pseud.]. Musik von Oscar von Chelius. Vollständiger Klavier-Auszug mit deutschem Text. Berlin. Bote & Bock. [1897.] M.382.8
Die vernarrte Prinzess. Fabelspiel in 3 Aufz. von O. J. Bierbaum. Musik von Oscar von Chelius. Vollständiger Klavierauszug mit Text. Mainz. Schott. [1906.] M.389.54

Chélonomie, La. SIBIRE. M.208.29

Chêne, Le, et le roseau. *Symphonic poem.* CHEVILLARD. No. 1 in M.404.76

Chenery, Cornelius.
Brightly the stars are shining. [Christmas carol.] Boston. Goullaud. [1878.] No 2 in M.158.15

Chenevier, P.
L'incendie de l'Opéra-comique de Paris et le théâtre de sûreté. Paris. Baudry & cie. 1888. No. 1 in M.122.1

Chénier, André Marie.
Aréthuse. Idylle antique. Poème et musique de Madame G. de Montgomery. Avec des intercalations d'André Chénier. M.267.13

Chénier, André Marie. *Works about.*
CURWEN, H. Sorrow and song. Studies of literary struggle. London. 1875. M.126.30.2

Chénier, Marie Joseph Blaise de.
L'hymne du Panthéon. Musique de Cherubini. M.380.14; etc.
[Timoléon. Tragédie. Musique de Méhul.] M.328.12

Chercheur d'esprit, Le. *Opera.* For the Music see **Besanzoni.** For the Libretto see **Foussier.**

Chercheur de trésor. *Song.* Schubert, F. P. Mélodies. Vol. 1. M.327.4.1

Chercheuse d'esprit, La. *Opera.* For the Music see **Audran.** For the Libretto see **Favart, C. S.**

Chère enfant. *Song.* Louis, N. No. 18 in M.390.30

Chéri, Rose Marie.

Jacquot, C. J. B. Rose Chéri (Madame Montigny). Par Eugène de Mirecourt [pseud.]. Paris. 1867. Portrait. No. 5 in M.129a.36

—— Samc. (Histoire contemporaine. 2e édition. Vol. 2.) M.124.12.2

Chéri, Victor.

Cendrillon. Grand féerie et [sic] 5 acte [sic] et 30 tableaux de Clairville [pseud.], Alb: Monnie[r] et Ernest Blum. Musique de Victor Chéri et Moran. [Partition.] Manuscript. [Paris. 1888.] M.312.44

Chéri. *Quadrille.* Louis, N. No. 29 in M.390.17

Cherokee, The. *Opera.* For the Music see **Storace.** For the Libretto see **Cobb, J.**

Chérouvrier, Edmond Marie.

Le roi des mines. Opéra en 3 actes, de Ernest Dubreuil. Musique de E. Chérouvrier. Partition chant et piano. Paris. Choudens. [1865.] M.363.7

Cherry, Andrew.

The travellers, or music's fascination, a dramatic opera. The music by D. Corry. No. 1 in M.251.3

Cherry girl, The. *Opera.* For the Music see **Tilkins.** For the Libretto see **Hicks, S.**

Cherry time, The. *Part-song.* Leslie, F. No. 50 in M.121.3

Chérubin. *Opera.* For the Music see **Massenet.** For the Libretto see **Wiener.**

Cherubina. *Opera.* For the Music see **Blech.** For the Libretto see **Kunhardt.**

Cherubini, Maria Luigi Carlo Zenobi Salvatore.

Die Abenceragen, oder das Feldpanier von Granada. Grosse Oper in 3 Akten [Dichtung von Jouy] von L. Cherubini, im Klavierauszuge mit Text . . . bearbeitet von F. Brissler. Leipzig. Peters. [186–?] M.285.11

Same. Variationen und Bolero aus „Die Abenceragen." Manuscript. [187–?] M.403.23

Ad Te levavi. Trio [A. T. B. Accomp. for organ]. (*In* Novello. Motetts. Vol. 1, book 1, pp. 27–29.) No. 10 in M.260.24.1

Adjutor et susceptor meus, à 4 parties. Partition pour le piano forte. Bonn. Simrock. [182–? Musique sacrée.] No. 10 in M.222.24

Adoremus in aeternum, à 3 parties [s. s. s.]. Partition pour le piano forte. Bonn. Simrock. [182–? Musique sacrée.] No. 7 in M.222.24

Ali-Baba, ou les quarante voleurs. Opéra en 4 actes. Paroles de Scribe et Mélesville [pseud.]. Musique de L. Cherubini . . . Nach dem Französischen von J. C. Grünbaum . . . Vollständiger Klavierauszug mit deutschem u. französischem Texte. Leipzig. Breitkopf & Härtel. [183–?] Portrait. M.291.7

Same. Zwischenact- und Ballet-Musik aus der Oper Ali Baba für grosses Orchester. Herausgegeben von Carl Reinecke. Partitur. Leipzig. Breitkopf & Härtel. [1877.] No. 1 in M.336.6

Anacréon, ou l'Amour fugitif. Opéra ballet en 2 actes, par le C. R. Mendouze. Mis en musique par Cherubini. [Partition.] Paris. Cherubini [etc. 1803]. M.224.7

Same. [Oper in 2 Akten. Dichtung von Mendouze. Musik von Cherubini.] Klavier-Auszug. Leipzig. Peters. [186–?] The words are in German only. No. 1 in M.285.12

Same. Balletmusik für grosses Orchester aus der Oper Anacreon. Revidirte Ausgabe. Von Joh. N. Cavallo. Partitur. Leipzig. Breitkopf & Härtel. [1880?] No. 2 in M.336.6

Ave Maria. (Solo.) [Accomp. for organ.] (*In* Lütz. Motets for the year. No. 56. Pp. 272–275.) No. 56 in M.156.50

Cherubini, Maria Luigi Carlo Zenobi Salvatore. *(Continued.)*

Ave Maria. [s.] The English translation by J. S. Dwight. [Accomp. for piano.] Boston. Reed. [1847.] No. 10 in M.260.10.2

Ave verum. Trio [s. s. s. Accomp. for organ]. (*In* Novello. Convent music. Vol. 2, pp. 58–69.) No. 21 in M.260.17.2

Bayard à Mézières. Opéra comique en 1 acte. Paroles de MM. Emmanuel Dupaty et Chazet. Musique de Cherubini, Boieldieu, Nicolo [Isouard] & Catel. [Partition.] Paris. Boieldieu jeune. [1814.] M.291.9

Benedicta Tu. Trio, s. t. b. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 2, book 9, pp. 9–13.) No. 21 in M.260.24.2

Benedictus. Solo-quartett. [Accomp. for organ.] (*In* Buck. Motette collection. Vol. 2, pp. 86–88.) No. 19 in M.100.4.2

Blanche of Provence. Trio [s. s. a. Accomp. for piano]. London. Novello, Ewer & Co. [188–?] No. 4 in M.158.15 Also to be found in Novello's Collection of trios, etc.

Borne on the night breeze. Round. For 3 voices. (*In* Hullah. The Singer's library. Secular. No. 29. Pp. 1–6.) No. 29 in M.157.2

Chant républicain du 10 août [s. a. t. b. Accomp. de piano]. (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . Pp. 71–76.) M.380.14

Chant sur la mort de Joseph Hayd'n. Arrangé pour le piano [et chant, s. t. t.]. Berlin. Schlesinger. [181–?] No. 5 in M.221.5

Concert-Ouverture . . . Bisher unveröffentlichtes nachgelassenes Werk. Herausgegeben von Friedrich Grützmacher. Partitur. Leipzig. Kahnt. [189–?] No. 2 in M.332.7

Confirma hoc, Deus, à 3 parties [s. t. b.]. Partition pour le piano forte. Bonn. Simrock. [182–? Musique sacrée.] No. 6 in M.222.24

A course of counterpoint and fugue. Translated by J. A. Hamilton. 2d edition. London. Cocks & Co. 1841. 2 v. in 1. Portrait. M.116.12

[Credo für 8stimmigen Chor a capella,] von L. Cherubini im Klavierauszuge mit Text . . . von Hugo Ulrich. Leipzig. Peters. [186–?] No. 1 in M.193.17

Démophoon. Tragédie lyrique en 3 actes . . . Les paroles sont de M. Marmontel. Mise en musique par Cherubini. [Partition.] Paris. [1789.] M.291.10

Same. Demophon. Oper in 3 Akten von L. Cherubini. [Dichtung von Marmontel. Clavierauszug mit französischem und deutschem Texte.] Leipzig. Peters. [186–?] M.363.9

Les deux journées. Opéra comique en 3 actes, paroles de J. N. Bouilly, musique de Cherubini. Partition de piano et chant. Paris. Schlesinger. [185–?] M.363.8

Same. Der Wasserträger. Oper in 3 Akten von L. Cherubini. [Dichtung von J. N. Bouilly.] In Partitur herausgegeben von Gustav F. Kogel. Leipzig. Peters. 1883. The words are in both French and German. M.224.10

Ecce panis. [Solo s. or t. Accomp. for piano.] Mayence. Schott. [183–? Hymnes sacrés.] No. 5 in M.222.24 Also to be found in Novello's Motetts.

Eliza, ou le voyage aux glaciers du Mont St. Bernard. Opéra en 2 actes, par Saint Cyr. Mis en musique par Cherubini. [Partition.] Paris. Imprimerie du Conservatoire. [1795?] M.224.11

Same. Elise, oder die Reise auf den S. Bernardsberg. Ein Singspiel in 3 Akten [von J. A. Révéroni-Saint-Cyr], in Musik gesetzt von Cherubini. Im Klavierauszuge von G. B. Bierey. Leipzig. Breitkopf & Härtel. [18—?] M.230.43

Faniska. Opéra en 3 actes. Paroles italiennes, musique de Cherubini. [Partition.] Paris. Troupenas. [184–?] M.224.9

Same. (Italienisch und deutsch.) Eine Oper in 3 Akten. Im Klavierauszug von Bierey. Leipzig. Breitkopf & Härtel. [180–?] No. 1 in M.230.42

Father of our feeble race. Motet [Accomp. for organ]. (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 176–183.) No. 40 in M.111.4.2

Cherubini, Maria Luigi Carlo Zenobi Salvatore. *(Continued.)*

Hark, the village maids are singing. Chorus. (*In* Hullah. Part music. Secular. Vol. 1, pp. 71, 72.)
No. 20 in **M.157.28.1**

Hymne à la fraternité. [T. solo et chœur, S. A. T. B. Accomp. de piano.] (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . Pp. 293–296.)
M.380.14

Hymne du Panthéon [T. T. B. Cantate] par J. Chénier. Musique de Cherubini. [Partition. Manuscript. 182–?]
M.220.27

Same. Paroles de M. J. Chénier, musique de Cherubini. [Chœur, A. T. B. Accomp. de piano.] (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . Pp. 367–386.) **M.380.14**

Hymne funèbre sur la mort du Général Hoche. [Solos, S. T. A., et chœur A. T. B. Accomp. de piano.] (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . Pp. 332–345.) **M.380.14**

Hymne pour la fête de la jeunesse [T. avec chœur. Accomp. de piano]. (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . Pp. 251–255.)
M.380.14

Hymne pour la fête de la reconnaissance [S. ou T. Accomp. de piano]. (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . Pp. 262–264.)
M.380.14

Et incarnatus est. Trio [S. T. B. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 70–72.)
No. 29 in **M.290.22.2**

Hymnes sacrés, avec accomp. de piano-forte. No. 2–6. Mayence. Schott. [183–?] 5 parts in 1 v. No. 1–5 in **M.222.24**
Each number is separately catalogued.

Inclina, Domine, aurem Tuam, à 4 parties. Partition pour le piano forte. Bonn. Simrock. [182–? Musique sacrée.]
No. 9 in **M.222.24**

Lauda Sion. [S. S. Accomp. for piano.] London. Novello. [184–?] No. 22 in **M.201.38**

Same. [S. A. Accomp. de piano.] Mayence. Schott. [183–? Hymnes sacrés.] No. 1 in **M.222.24**
Also to be found in Novello's Convent music.

Die Liebe. [Männerchor.] (*In* Orpheus. Band 4, pp. 37, 38.) No. 136 in **M.129a.43.4**

Lodoïska. Comédie héroïque en 3 actes par le Cen. Fillette-Loraux . . . Mise en musique par le Cen. Cherubini. [Partition.] Paris. Naderman. [1791.] **M.224.12**

Same. Partition de piano et chant. Schlesinger. [184–?]
M.363.10

Mass, Third, in A (Coronation mass). [Accomp. for pianoforte.] Boston. White-Smith Co. [188–?] No. 1 in **M.156.25**

Médée. Opéra en 3 actes. Paroles d'Hoffmann, musique de Cherubini. [Partition.] Paris. Janet & Cotelle. [1797?] 2 v. Engraved title-page. **M.224.8**

Same. Medea. Oper in 3 Akten. [Dichtung von Hoffman.] Musik von L. Cherubini. Vollständiger Klavierauszug. Leipzig. Breitkopf & Härtel. [183–?] **M.291.8**

Messa solenne in sol maggiore e a 4 parti. Edizione corredata della riduzione per pianoforte od organo ad lib. Milano. Ricordi & c. [188–?] No. 2 in **M.285.12**

Messe [en fa] à trois voix et chœurs avec accomp. [d'orchestre et d'orgue. Partition]. Paris. Imprimerie du Conservatoire impériale de musique. [180–?] **M.201.4**

Messe, Erste lateinische, für 3 Singstimmen (Solo und Chor). Klavierauszug. 2. Auflage. Leipzig. Hofmeister. [185–?] No. 1 in **M.250.8**

Messe, Petite, de la Sainte Trinité . . . à 3 voix [S. S. B. ou T. T. B.], avec accomp. d'orgue. Bonn. Simrock. [183–?]
No. 3 in **M.222.23**

Messe solennelle, Deuxième [en ré mineur], à 4 parties, avec accomp. à grand orchestre. [Partition.] Paris. L'auteur. [182–?] **M.250.9**

Same. Partition pour le piano. Bonn. Simrock. [183–?]
No. 1 in **M.222.23**

Messe solennelle, Troisième, à trois parties en chœur. Avec accomp. à grand orchestre. [Partition.] Paris. [L'auteur. [182–?] **M.250.10**

Cherubini, Maria Luigi Carlo Zenobi Salvatore. *(Continued.)*

Same. Mass, Third solemn, for 3 voices [S. T. B.], adapted for the organ or piano forte, and an (ad lib.) fourth voice part added (alto), by Haydn Corri. London. Novello. [185–?] No. 2 in **M.250.8**

Messe solennelle, Quatrième [en ut], à 4 & à 5 parties . . . Partition pour le piano. Bonn. Simrock. [183–?]
No. 2 in **M.222.23**

Musique religieuse. Vol. 1. Accomp. pour piano ou orgue. Paris. Richault. [1867.] **M.158.43**
Contents. — Messe solennelle brève [en B♭]. — Tantum ergo. — In paradisum. — O Salutaris [B.]. — Litanies de la Sainte Vierge. — O Salutaris à 4 voix égales. — Messe solennelle [en G majeur]. — Fantaisie pour orgue.

Musique sacrée. No. 1–6. Partition pour le piano forte par Ch. Zulehner. Bonn. Simrock. [182–?] 6 parts in 1 v.
Each number is separately catalogued. No. 6–11 in **M.222.24**

Notice des manuscrits autographes de la musique composée par feu M. L. C. Z. S. Cherubini. [Publiée par Auguste Bottée de Toulmon.] Paris. 1843. No. 2 in **M.372.19**

O Fons amoris, à 4 parties. Partition pour le piano forte. Bonn. Simrock. [182–? Musique sacrée.] No. 8 in **M.222.24**

O Salutaris. [S.] With accomp. for the organ or piano forte, arranged by Vincent Novello. [184–?]
No. 4 in **M.260.2**; No. 21 in **M.260.10.2**

Ode sur le 18 fructidor [S. A. T. B. Accomp. de piano]. (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . Pp. 201–221.) **M.380.14**

Ouverturen für Orchester. Partitur. Leipzig. Breitkopf & Härtel. [185–?] 2 v. **M.345.27**
Contents. — 1. Ali Baba. — Die Abenceragen. — Medea. — Der Wasserträger. — Elise. 2. Faniska. — Lodoiska. — Der portugiesische Gasthof.

Pater Noster. [Motet. Accomp. for piano.] Mayence. Schott. [183–? Hymnes sacrés.] No. 4 in **M.222.24**

Perfida Clori. Canon or round for 3 voices. (*In* Musical times. [Music.] Vol. 7, pp. 55–58.) No. 15 in **M.175.1.7**
Also to be found in Warren's Cocks's Hand-book of glees.

Pie Jesu, Domine! Chorus from [his] Requiem. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 73–75.) No. 27 in **M.290.22.1**

Der portugiesische Gasthof. (L'hôtellerie portugaise.) Komische Oper in 1 Act. Text frei nach dem Französischen des Aignan von G. F. Treitschke. Musik von Luigi Cherubini. Clavierauszug mit Text . . . bearbeitet von Richard Kleinmichel. Leipzig. Senff. [188–?] **M.285.10**

Same. Ouverture und Gesänge aus der Oper: Der portugiesische Gasthof. Klavierauszug. Leipzig. Breitkopf & Härtel. [180–?] No. 2 in **M.230.42**

La prisonnière. Opéra en 1 acte. [Paroles de Jouy, de Longchamps et Saint-Just.] Musique de Cherubini et Boieldieu. Partition. Manuscript. [182–?] **M.285.13**

Regina coeli, à 4 parties. Partition pour le piano forte. Bonn. Simrock. [182–? Musique sacrée.] No. 11 in **M.222.24**

Requiem (C-moll). Klavier-Auszug mit Text. Leipzig. Peters. [185–?] No. 5 in **M.156.47**

Requiem aeternam. [Accomp. for organ.] (*In* Buck. Motette collection. Vol. 1, pp. 50–53.) No. 13 in **M.100.4.1**

Requiem für Männerstimmen. Klavier-Auszug mit Text. Leipzig. Peters. [185–?] No. 4 in **M.156.47**

Requiem für 4 Singstimmen. Partitur. Manuscript. [183–?]
M.250.7

Le salpêtre républicain [S. ou T. Accomp. de piano]. (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . Pp. 449, 450.) **M.380.14**

Sanctus, O Salutaris. [S. or T. solo. Accomp. for piano.] Mayence. Schott. [183–? Hymnes sacrés.]
Also to be found in Novello's Convent music. No. 3 in **M.222.24**

Sweet are the banks. Air [S. or T.] from Les deux journées. [Accomp. for pianoforte.] (*In* Musical library. Vol. 1, pp. 96, 97.) No. 43 in **M.235.18.1**

Tantum ergo, à 5 parties [S. S. A. T. B.], en partition [d'orchestre] avec pno ou orgue. Paris. Colombier. [18—?]
No. 1 in **M.202.15**

Same. [Accomp. for piano.] Mayence. Schott. [183–? Hymnes sacrés.] No. 2 in **M.222.24**
Also to be found in Novello's Evening service.

Cherubini, Maria Luigi Carlo Zenobi Salvatore. *(Continued.)*
Trois quatuors pour 2 violons, alto et violoncelle. Partition. Leipzig. Kistner. [183–?] 3 parts in 1 v. No. 1–3 in M.344.17
Contents. — 1. In E flat major. 2. In C major. 3. In D minor.
"Turn Thee, O Lord." An anthem, arranged from Cherubini's Mass in F . . . by J. E. Richardson. [Accomp. for organ.] London. Novello. 1861. No. 10 in M.190.7
Der Wasserträger. See his Les deux journées.
Wine brightly flowing. Round [for 3 voices]. (*In* The Apollo. Vol. 7, p. 560.) No. 18 in M.139a.18.7
Withhold not Thou. Trio [s. t. b. Accomp. for organ]. (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 27–31.) No. 10 in M.111.4.2

Cherubini, Maria Luigi Carlo Zenobi Salvatore, *editor.*
Durante, F. Duetti. M.380.23

Cherubini, Maria Luigi Carlo Zenobi Salvatore. *Works about.*
Bellasis, E. Cherubini: memorials illustrative of his life. London. 1874. Portrait. M.126.10
Crowest, F. J. Cherubini. London. 1890. M.104.19
Denne-Baron, R. D. Mémoires historiques d'un musicien. Cherubini. Paris. 1862. No. 8 in M.144.18
Miel, E. S. F. A. M. Notice sur la vie et les ouvrages de Cherubini. [Paris. 1842?] No. 1 in M.197.3
Neumann, W. Luigi Cherubini. Eine Biographie. Cassel. 1854. Portrait. No. 1 in M.205.17
Rochette, D. R. Notice historique sur la vie et les ouvrages de M. Cherubini. [Paris. 1843.] No. 2 in M.122.28

Cheshire, John.
The buccaneers, a cantata, the words by Wellington Guernsey, the music composed by John Cheshire. [s. a. t. b. and chorus. Accomp. for pianoforte.] London. Boosey & Co. [1875.] No. 2 in M.194.2

Chesneau, Carl.
Vasco de Gama. Poème lyrique avec solos [s. bar.] et chœurs [s. t. b.]. Paroles du Comte Henry de Crémont. Musique de Carl Chesneau. Partition chant et piano. Paris. Michaëlis. [186–?] No. 1 in M.194.9

Chesneraye, F. de la.
Opère lui-même. Opérette. Paroles de P. de Néha et F. de la Chesneraye. Musique de Tac-Coen. No. 3 in M.324.6

Chesney, F. R.
Operatic tales. [The plots of 23 operas.] London. Ward & Downey. 1889. M.139a.12

Chester Triennial Musical Festival, *1900.*
Bridge, Joseph C. Requiem. No. 1 in M.384.18

Cheval, Le, de bronze. *Opera.* For the Music see **Auber.** For the Libretto see **Scribe.**

Chevalet, Émile.
Le violoneux. Opérette. Paroles de Métespès [sic] et Chevalet. Musique de J. Offenbach. No. 1 in M.267.32

Chevalier d'Harmental, Le. *Opera.* For the Music see **Messager.** For the Libretto see **Ferrier.**

Chevalier de Montréal, Julie.
David. Scènes lyriques. Paroles de Chevalier Gaston d'Albano [pseud.]. Musique de Eugène Lacheurié. No. 1 in M.213.13

Chevalier de Piquenef, Le. *Opera.* For the Music see **Lassimonne.** For the Libretto see **Bouvier.**

Chevalier, Le, et la châtelaine. *Song.* Schubert, F. P. Mélodies. Vol. 7. M.327.4.7

Chevalier Gaston, Le. *Opera.* For the Music see **Planquette.** For the Libretto see **Véron**, P.

Chevalier Jean. *Opera.* For the Music see **Joncières.** For the Libretto see **Gallet.**

Chevalier Lubin, Le. *Opera.* For the Music see **Boieldieu**, A. L. V. For the Libretto see **Perrot.**

Chevalier Mignon, Le. *Opera.* For the Music see **Wentzel.** For the Libretto see **Clairville**, C.

Chevalier Sarti, Le. *Novel.* Scudo. M.129.44

Chevalier timide, Le. *Opera.* For the Music see **Missa.** For the Libretto see **Busnach.**

Chevaliers de la Table ronde, Les. *Opera.* For the Music see **Ronger**, F. For the Libretto see **Chivot.**

Chevaliers de Tolède, Les. *Opera.* For the Music see **Michel**, J. For the Libretto see **Kirsch.**

Chevau-légers, Les. *Opera.* For the Music see **Planquette.** For the Libretto see **Péricaud.**

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Graziella. Drame lyrique en 2 actes. Tiré du roman de A. de Lamartine par Jules Barbier. Musique de Antony Choudens. Partition chant et piano. Paris. Choudens. [1877.] No. 1 in M.285.14
20 mélodies, chant et piano. [Édition pour S. ou T.] Paris. [Choudens. 188–?] No. 2 in M.285.14
Contents. — Bonsoir, Mignonne. — L'aube tombe. — Les papillons. — La dernière feuille. — Le réveil. — Un dernier baiser. — Bonjour, Suzon. — Soupir! — Aimer, c'est vivre! — Quand Mignon passait. — A une étoile. — Le berceau. — Les colombes. — C'est moi. — Aurore. — La violette. — Viens à moi. — Aux champs. — La bergeronnette. — Chant maternel.
Choudens, Paul de.
Amica. Poème dramatique de Paul Bérel [pseud.]. Musique de Pierre Mascagni. M.383.27
Dinah. Comédie lyrique par Michel Carré & Paul de Choudens. Musique de Edmond Missa. No. 2 in M.257.16
Don Procopio. Opéra bouffe de Paul Collin et Paul Bérel [pseud.]. Musique de Georges Bizet. M.389.1
Faut-il céder? Saynète. Musique de A. Decq. [Paroles de] Louis de Peyre et Paul Choudens. No. 4 in M.396.3
Les Girondins. Tragédie lyrique de Delormeil [sic] et Paul Bérel [pseud.]. Musique de Fernand Le Borne. M.383.23
Laura. Roman musical de Paul Bérel [pseud.]. Musique de Ch. Pons. M.240.8
Lovelace. Opéra de Jules Barbier & P. de Choudens. Musique de Henri Hirschmann. M.394.55
Le mariage de Marcelle. Opéra-comique. Musique de Rodolphe Lavello. No. 2 in M.393.35
Le passé. Drame, avec musique de scène par Rodolphe Lavello. No. 1 in M.393.35
Rolande. Pièce musicale de Paul Bérel [pseud.]. Musique de Henri Hirschmann. M.383.22
Sanga. Drame lyrique en trois actes de Eugène Morand et Paul de Choudens. Musique de Isidore de Lara. Partition chant et piano transcrite par Louis Narici. M.383.61
Chough, The, and crow. *Part-song.* BISHOP, H. R. No. 2 in M.157.19; etc.
Choulet, Charles.
Agnus Dei, pour T. seul avec accomp. d'orgue. Paris. Richault. [185–?] No. 24 in M.260.10.4
Chouquet, Adolphe Gustave.
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Choux, Léon.
Chien et chat. Duo comique. Paroles de Léon Charly [pseud.]. Musique de Luigi Bordèse. No. 3 in M.301.2
Chris and the wonderful lamp. *Opera.* For the MUSIC see **Sousa.** For the LIBRETTO see **MacDonough.**
Christ, The. *Cantata.* For the MUSIC see **Rutenber.**
Christ, Le. *Oratorio.* For the MUSIC see **Destenay**; also **Lippacher**; also **Poisot.**
Christ, Der, am Rande des Grabes. *Cantata.* For the MUSIC see **Benda, G.**
Christ and His soldiers. *Oratorio.* For the MUSIC see **Farmer, J.,** *Organist of Balliol College.*
Christ became obedient unto death. *Anthem.* BRIDGE, John F. No. 40 in M.158.13
Christ being raised. *Anthem.* CALLCOTT, J. W. No. 25 in M.220.9.5
Christ being raised from the dead. *Anthem.*
GILL, W. H. No 2 in M.157.29
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Christ is risen. *Anthem.* BERGT. No. 1 in M.201.37
HORSLEY, W. No. 38a in M.157.3
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THORNE, E. H. No. 59 in M.158.18
Christ is risen! *Carol.* DANKS. Easter carols. No. 24 in M.158.15
Christ is worthy. *Anthem.* SCHULZ, J. A. P. No. 25 in M.201.37
Christ ist erstanden. *Chorus.* SCHUBERT, F. P. Chor-Gesangwerke. Band 1. No. 16 in M.280.48.1
Christ lag in Todesbanden. *Anthem.* BACH, J. S. Werke. Jahrgang 1. M.8040.21.1
Christ, of the holy angels' light. *Anthem.* PALESTRINA. No. 23 in M.157.3
Christ our Passover. *Anthem.*
BUCK, D. In B flat. No. 13 in M.290.11
— [In C.] No. 2 in M.290.11
BUNNETT. No. 15 in M.203.26
CHANDLER. Anthems. Vol. 1. No. 37 in M.158.14
CHAPPLE. No. 15 in M.190.2
DAVENPORT, A. No. 10 in M.290.12
FOOTE. No. 4 in M.203.27
GERRISH. No. 29 in M.158.16; etc.
GOSS. No. 14 in M.175.1.8
HADLEY. No. 17 in M.203.27
HALL, E. V. No. 10 in M.195.2.15
MILLARD, H. Easter anthem. No. 3 in M.190.6
Christ the Lord is risen. *Anthem.* BUCK, D. No. 9 in M.290.11
BUTTON. No. 17 in M.203.26
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WARREN, G. W. No. 4 in M.190.9
Christ unser Herr zum Jordan kam. *Anthem.* BACH, J. S. Werke. Jahrgang 1. M.8040.21.1
Christabel. *Part-song.* STRATTON, S. S. No. 5 in M.158.20
Christbaum, Der. *Opera.* For the MUSIC see **Rebikov.** For the LIBRETTO see **Plaxin.**
Christbaum. *Song.* CORNELIUS. Werke. Band 1. M.414.20.1
Christe, audi nos. *Anthem.* PERTI. M.260.23.2
Christe! cum sitiam exire. *Anthem.* ASTORGA. No. 43 in M.290.29.1
Christe, du Lamm Gottes. *Anthem.* HAUPTMANN, M. Drei Motetten. No. 7 in M.270.49
PRAETORIUS, M. No. 5 in M.147.4
SCHICHT. Motetten. Heft 4. No. 4 in M.236.19
Christe, eleison. *Anthem.* BENEVOLI. No. 7 in M.202.6.2
BORRI. No. 13 in M.290.29.6
NAUMANN, J. G. No. 26 in M.290.29.6
Christe Patris verbum. *Motet.* LASSUS. Sämmtliche Werke. Band 5. M.8040a.67.5
Christe qui lux es et dies. *Hymn.* PALESTRINA. Werke. Band 8. M.8040a.66.8
Christe redemptor omnium. *Hymn.* PALESTRINA. Werke. Band 8. M.8040a.66.8
Christen, ätzet diesen Tag. *Anthem.* BACH, J. S. Werke. Jahrgang 16. M.8040.21.16
Christensen, Alfred F.
The discontented maidens. Dramatic cantata for female voices. The libretto by William Tirebuck. The music by Alfred F. Christensen. Vocal score with pianoforte accomp. Halifax. Pohlmann. [188–?] No. 1 in M.285.15
Christern, Johann Wilhelm.
Franz Liszt. Hamburg. Schuberth & Comp. [1841.] Portrait. No. 2 in M.157.9
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Christi Dei soboles. *Motet.* LASSUS. Sämmtliche Werke. Band 3. M.8040a.67.3

Christi Erscheinung in Emaus. *Part-song.* WEISSHEIMER. Fünf geistliche Sonnette. No. 1 in M.404.35

Christi Himmelfahrt. *Oratorio.* For the MUSIC see **Neukomm, S. von.** For the LIBRETTO see **Klopstock.**

Christi Himmelfahrt. *Song.* WEISSHEIMER. Fünf geistliche Sonnette. No. 1 in M.404.35

Christian the pilgrim, or "The pilgrim's progress." *Cantata.* For the MUSIC see **Morgan, J. W.** For the LIBRETTO see **Matthison.**

Christian's armour, The. *Oratorio.* For the MUSIC see **Roeckel, J. L.** For the LIBRETTO see **Roberts, *Mrs.* M. A.**

Christian's prayer, The. *Cantata.* For the MUSIC see **Spohr, L.** For the LIBRETTO see **Mahlmann.**

Christiana. *Sunday school service.* DAVIES, W. H. No. 14 in M.370.31; etc.

Christiani, Adolf Friedrich.
The principles of expression in pianoforte playing. New York. Harper. 1885. M.105.11
Programme for first recital, with comments, biographies, etc. Edinburgh. [187–?] No. 6 in M.116.10

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Cleopatra. Oper von August Enna. M.400.33; etc.
„Schön Karin." Oper. Musik von Tekla Griebel. No. 2 in M.399.22
Skön Karen. Schön Karen. Dänische Oper. Musik von Jakob Fabricius. No. 1 in M.399.81

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Christkind. *Song.* CORNELIUS. Werke. Band 1. M.414.20.1

Christkind. *Song.* TAUBERT, C. G. W. Klänge aus der Kinderwelt. Heft 10. No. 20 in M.192.8

Christkindlein. *Song.* TAUBERT, C. G. W. Klänge aus der Kinderwelt. Heft 4. No. 14 in M.192.6

Christkindleins Bergfahrt. *Carol.* RIEDEL. No. 5 in M.158.21

Christliche Trilogie. *Oratorio.* For the MUSIC see HAMERIK.

Christmas.
SANDYS. Christmastide: its history, festivities, and carols. London. [1860.] Illus. Plates. M.149.15

Christmas. *Cantata.* For the MUSIC see **Gutterson;** also **Macfarren, G. A.** For the LIBRETTO see **Clinton;** also **Oxenford, J.**

Christmas. *Part-song.*
MACFARREN, G. A. No. 9 in M.175.1.6; etc.
PRENTICE. No. 13 in M.157.23

Christmas anthem. *Anthem.* DAVENPORT, A. No. 9 in M.290.12

Christmas bells, The. *Cantata.* For the MUSIC see **Horn, C. E.** For the LIBRETTO see **Brown, John W.**

Christmas bells. *Carol.* WILSON, H. No. 22 in M.190.9

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Contents. — The night before Christmas. — What Santa Claus heard. —Christmas morning.—'Twas in the winter cold.—Holiday chimes.—New Year's song.

Christmas carols; or sacred songs, suited to the festival of Our Lord's nativity; with appropriate music. London. Parker. 1833. M.149.30

Christmas carols.
AYERS, D. J. No. 8 in M.158.13
BAILEY, E. H. All glory to God. No. 9 in M.158.13
BOARS'-HEAD CAROL, The. No. 13 in M.175.1.5
BRAMLEY, H. R., *editor.* Christmas carols, new and old. M.122.32
BURBANK. Four Christmas carols. No. 11 in M.158.26
CHENERY. Brightly the stars are shining. No. 2 in M.158.15
COBB, A. T. Hark! the angels singing. No. 8 in M.158.15
DAVENPORT, A. In splendor bright. No. 27 in M.190.2
FAY, C. K. The city's hum was hushed and still. No. 13 in M.154.19
GERRISH. Five Christmas carols. No. 19 in M.158.26; etc.
GILBERT, D., *editor.* Some ancient Christmas carols, with the tunes. M.105.10

Christmas carols. *(Continued.)*
GOUNOD. Bethlehem. No. 2 in M.290.13
— The Virgin Mary's carol. No. 1 in M.158.19
H., C. As Joseph was awaking. No. 25 in M.158.17
HOWARD, A. P. Carols for Christmas, Easter and other festivals. No. 1 in M.154.19
HUSK, W. H., *editor.* Songs of the nativity; Christmas carols, ancient and modern. M.101.37
IN DIE NATIVITATIS. Carol [S. A. T.]. M.236.10
—— Hymn. M.236.10
Probably of the early part of the fifteenth century.
IONS. Hark, the herald angels sing. No. 18 in M.175.1.8
LESLIE, H. D. Be present, ye faithful. No. 9 in M.154.19
MONK, E. G. See, the morning star. No. 17 in M.175.1.8
NEUKOMM, S. VON. Chant de Noël (Weihnachtslied) pour trois voix égales. [Accomp. d'orgue.] No. 4 in M.213.10
NOWELLE, Nowell. [S. A. B.] M.236.10
OSGOOD. Listen, Lordings. [T. T. B. B., S. A. T. B.] No. 34 in M.392.19
PEARSALL. In dulci jubilo. An ancient Christmas carol. Arranged for 4 voices. No. 15 in M.195.1.10
PERRING. Christmas carol. [Solo, A. or B. and chorus. Accomp. for organ.] No. 4 in M.190.7
PRAETORIUS, M. Lo, how a rose e'er blooming. [4 voices with accomp. for pianoforte.] No. 5 in M.384.11
REINECKE, C. H. C. A Christmas carol. A duet [S. S.]. No. 17 in M.204.36.6
RIEDEL, C. Christkindleins Bergfahrt. No. 5 in M.158.21
—— Maria im Walde. No. 3 in M.158.21
—— Weihnachtswunder. No. 4 in M.158.21
RIMBAULT, *editor.* A little book of Christmas carols, with the ancient melodies to which they were sung. M.148.6
ROMER. Hail to Jesus of Nazareth. No. 9 in M.157.23
ROQUES, J. L., *editor.* 40 Noëls anciens. No. 1 in M.213.18
SANDYS. Christmas carols, ancient and modern. M.145.24
—— Christmastide: its history, festivities, and carols. M.149.15
SCHMIDT, C. G. Christmas hymn. No. 4 in M.203.29
STOCKMANN. Hushed is the night. No. 6 in M.158.20
SULLIVAN, A. S. "Hark! what mean those holy voices?" No. 10 in M.158.20
WARREN, G. W. Carol! Christians! No. 6 in M.190.9
—— A Christmas carol. No. 5 in M.190.9
WARREN, John C. 'Twas in the winter cold. No. 25 in M.158.20
WHITE, D. L. Sweetly now the merry bells. No. 39 in M.158.20
WHITNEY. Peal forth, O Christmas bells. No. 41 in M.158.20
WILLIS, R. S. Christmas carol no. 1. "While shepherds watched their flocks by night." No. 15 in M.190.9
WILSON, H. Christmas bells. No. 22 in M.190.9
—— On the first bright Christmas day. No. 21 in M.190.9

Christmas eve. *Part-song.* MARSCHNER, H. A. No. 2 in M.204.36.6

Christmas fairies, The. *Part-song.* GOODBAN, C. No. 5 in M.175.1.5

Christmas hymn. *Anthem.* ALBERT, *Prince Consort.* Collected compositions. M.290.23

Christmas hymn. *Anthem.* MILLER, E. No. 4 in M.190.6

Christmas madrigal, A. *Part-song.* IONS. No. 35 in M.158.17; etc.

Christmas morn. *Song.* GOUNOD. No. 2 in M.192.10

Christmas offertorium. *For organ.* LEMMENS. No. 14 in M.312.49

Christmas plays. HEALY. The Nativity play, or Christmas cantata. M.105.8

Christmas service. *Cantata.* For the MUSIC see **Trimmer.**

Christmas themes. *For organ.* GIGOUT. Rhapsodie. No. 9 in M.414.36

Christmas time. *Cantata.* For the MUSIC see **Otto, E. J.** For the LIBRETTO see **Hofmann, F.**

Christnacht. *Cantata.* For the MUSIC see **Hallén;** also **Hiller.** For the LIBRETTO see **Platen-Hallermund.**

Christnachtstraum. *Symphonic poem.* BONVIN. No. 5 in M.358.20

Christoforus. *Cantata.* For the Music see **Rheinberger,** J. G. For the Libretto see **Rheinberger,** F.

Christoph Columbus. *Opera.* For the Music see **Franchetti.**

Christophe Colomb. *Cantata.* For the Music see **David,** F. C. For the Libretto see **Méry,** J. P. A.

Christum wir sollen loben schon. *Anthem.* Bach, J. S. Werke. Jahrgang 26. M.8040.21.26

Christus. *Oratorio.* For the Music see **Kiel;** also **Liszt;** also **Mendelssohn-Bartholdy,** J. L. F.

Christus am Oelberge. *Oratorio.* For the Music see **Beethoven.** Werke.

Christus das Kind. *Oratorio.* For the Music see **Schneider,** J. C. F. For the Libretto see **Mayer,** P.

Christus, der ist mein Leben. *Anthem.* Bach, J. S. Werke. Jahrgang 22. M.8040.21.22

Christus der Kinderfreund. *Song.* Cornelius. Werke. Band 1. M.404.20.1

Christus durch Leiden verherrlicht. *Oratorio.* For the Music see **Bergt.**

Christus factus est. *Motet.* Anerio, F. No. 1 in M.260.19; etc.
Basili. No. 5 in M.260.19
Leo. M.156.52; etc.

Christus ist hier. *Anthem.* Schuetz. No. 31 in M.202.6.2

Christus resurgens. *Motet.* Lassus. Sämmtliche Werke. Band 1. M.8040a.67.1

Christus resurgens ex mortuis. *Motet.* Lassus. Sämmtliche Werke. Band 5. M.8040a.67.5

Christy, Edwin Pearce.
Beautiful star, in heaven so bright. [Song.] Harmonized for 4 voices. (*In* The Choralist. Vol. 2, ser. 5, pp. 10–13.) No. 51 in M.157.5.2
Silver moonlight winds are blowing. [Song.] Harmonized for 4 voices. (*In* The Choralist. Vol. 2, ser. 5, pp. 16–19.) No. 53 in M.157.5.2
Softly falls the moonlight. [Song.] Harmonized for 4 voices. (*In* The Choralist. Vol. 2, ser. 5, pp. 14, 15.) No. 52 in M.157.5.2

Christy, George.
Pastor, A. George Christy: or the fortunes of a minstrel. New York. [1885.] No. 2 in M.129.32

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Chrysander, Friedrich.
G. F. Händel. Band 1, 2; 3, 1te Hälfte. Leipzig. Breitkopf & Härtel. 1858–67. 3 v. M.149.7
Händel's Instrumentalkompositionen für grosses Orchester. [Leipzig. Breitkopf & Härtel. 1887.] M.371.28
Separatdruck aus der Vierteljahrsschrift für Musikwissenschaft.

Chrysander, Friedrich, *editor.*
Carissimi. The oratorios. No. 1 in M.153.10
Handel. Supplemente enthaltend Quellen zu Händel's Werken . . . No. 1, 3–5. M.415.20
—— Werke. Ausgabe der Deutschen Händelgesellschaft. Lieferung 1–48, 50–94. M.313.1
—— Jephtha. M.312.31
—— Messias. M.312.32
Urio. Te Deum. No. 2 in M.153.10

Chubb, Morley, *editor.*
Spohr, L. "God, thou art great." No. 3 in M.154.19

Chuppin de Germigny, Emma.
De l'état de la musique en Normandie, depuis le IXe siècle. Caen. Pagny. 1837. No. 4 in M.373.22

Church, John, *Musician.*
Poor Owen. [Catch] a 3 voci. (*In* Clementi. Collection of catches. Vol. 1, pp. 82, 83.) No. 72 in M.110.1.1; No. 72 in M.110.2.1
Te Deum, Jubilate, Kyrie, Nicene Creed, Magnificat & Nunc dimittis, in F. [Accomp. for organ.] (*In* Ouseley. Cathedral services. Pp. 392–428.) No. 33 in M.233.9

Church, The, and home. *Church music.* Leach, *editor.* M.100.15

Church Choirmaster, The, and Organist. See **Musician,** The, Organist, and Choirmaster.

Church holidays.
Haverfield, T. T., *editor.* Feriæ sacrae; or, short notes on the great festivals of the church, and the services . . . with appropriate chants and hymns. London. 1847. M.121.5

Church music. See also **Choristers; Liturgical music; Old Hundredth; Te Deums.**

Church music. *Anthems, &c.*
Those compositions which profess upon their title-pages to be settings of recognized Liturgical Services are classified under the heading Liturgical music; while settings of single anthems, or of fragments of services, or collections of such settings, are here grouped under the above caption.

Abt, F. Father of mercies. Quartet and solo [s. Accomp. for organ. Arranged by M. F. H. Smith]. No. 21 in M.190.7
Adam, Adolphe C. Mois de Marie de Saint-Philippe. 8 motets à 1 et 2 voix avec accomp. d'orgue. No. 1–8 in M.260.10.8
Adams, T. Come, Holy Ghost. Anthem for Whitsuntide. [Accomp. for organ.] No. 2 in M.158.13
Adler, *editor.* Sechs Trienter Codices. Geistliche und weltliche Compositionen des XV. Jahrhunderts. Auswahl 1. M.414.2
Agostini. Agnus Dei. Canon [8 in 1]. No. 6 in M.220.9.4
Aiblinger. Deus, noster Deus. Offertoire [s. s. a. a. t. t. b. b. Accomp. de piano]. No. 4 in M.280.39
—— Jubilate Deo. Offertoire pour s. a. t. t. b. [On a ajouté la partition de piano.] No. 1 in M.201.32
Aiken. Hosanna in the highest. [Accomp. for organ.] No. 3 in M.158.13
Albert, *Prince Consort.* The collected compositions of His Royal Highness, the Prince Consort. M.290.23
Alcock, J. How long wilt Thou forget me? Canon, 4 in 1. No. 102 in M.220.10
—— Like as the hart. Canon [3 in 2 with bass free]. No. 44 in M.220.9.2
—— O give thanks unto the Lord. Canon, 4 in 1 per arsin et thesin. No. 11 in M.220.9.3
—— Why art thou so heavy? Canon, 3 in 1. No. 72 in M.220.10
Aldrich, H. Not unto us, Lord. Full anthem. No. 6 in M.111.4.2; etc.
Aldrich, P. D. Softly now the light of day. [a. solo and chorus. Accomp. for organ.] No. 3 in M.203.26
Alexander, J. W. Near the Cross was Mary weeping. [Hymn.] No. 43 in M.158.19
Allegri. Miserere [s. s. a. t. b.]. No. 24 in M.220.10; etc.
Allen, G. B. Fifteen anthems. [Accomp. for organ.] M.233.1
—— In the beginning was the Word. Anthem for Christmas. [Accomp. for organ.] No. 1 in M.190.1
—— The Lord is my Shepherd, verse anthem for 4 voices. [Accomp. for organ.] No. 3 in M.190.1
—— Now is Christ risen, anthem for Easter. [Accomp. for organ.] No. 2 in M.191.1
Alles. O Salutaris Hostia, for 4 voices. [Accomp. for organ.] No. 4 in M.260.10.1
Alzate, O porte. Canon [4 in 2]. No. 6 in M.220.9.2
Ambrose. One sweetly solemn thought. [Accomp. for organ.] No. 2 in M.203.26
Anderson, E. N. I will extol Thee. [Accomp. for organ.] No. 4 in M.158.13
Andrews, A. Blessed be the Lord God. [Accomp. for organ.] No. 5 in M.190.1
—— It is a good thing. [Accomp. for organ.] No. 4 in M.190.1
Andrews, J. W. Te Deum [in C. Accomp. for organ]. No. 5 in M.158.13
Andrews, M. H. How beautiful upon the mountains. [Accomp. for organ.] No. 1 in M.203.26
Anerio, F. Christus factus est. [Motet. Accomp. d'orgue.] No. 1 in M.260.19; etc.
Angel, J. An evening service, consisting of the Cantate Domino & Deus misereatur in B flat. [Accomp. for organ.] No. 6 in M.190.1

Church music. *Anthems, &c. (Continued.)*

ANGIOLI. Tantum ergo, for a bass voice and chorus. . . . The organ accomp. from the full score by A. Le Jeune. No. 6 in **M.260.10.1**

ANICHINI. Ave Maria. Coro a quattro voci sole. No. 1 in **M.201.33**

ANSCHUETZ, J. A. 2 Tantum ergo und 1 Ecce panis, vierstimmig mit Orchester-Begleitung. Partitur und Clavier Auszug. No. 2 in **M.201.32**

ANZOLETTI. Salve Regina, motet pour s. s. t. b., avec accomp. d'orgue. No. 8 in **M.260.10.3**

ARCADELT. Ave Maria! [s. a. t. b.] No. 21 in **M.260.10.5**

—— Same. "Give ear unto my prayer." No. 19a in **M.235.10**

ARCHAMBEAU. Ecce panis. [Motet, t. t. b.] Accomp. d'orgue. No. 2 in **M.201.33**

—— Tota pulchra es. [Motet, t. t. b.] Accomp. d'orgue. No. 3 in **M.201.33**

ARNAUD, J. Mois de Marie. Trente-trois chœurs religieux, hymnes et cantiques à trois voix égales, avec accomp. d'orgue ou de piano et de contre-basse non obligée. [Aussi de violon 1, 2, alto, harpe, etc.] **M.201.26**

ARNOLD, G. B. Te Deum and Jubilate [in D. With organ accomp.]. No. 1 in **M.236.22**

ARNOLD, S. As pants the hart. Canon in the 4th and 8th below. No. 116 in **M.220.9.2**

ATTWOOD. Attwood's cathedral music . . . Organ accomp. arranged by T. A. Walmisley. **M.233.2**

—— Come, Holy Ghost. Hymn for Whitsuntide. [Accomp. for organ.] No. 8 in **M.190.1**; etc.

—— Sanctus and responses [in G. Accomp. for organ]. No. 1 in **M.236.16**

—— Turn Thee again, O Lord. [Accomp. for organ.] No. 10 in **M.190.1**; etc.

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BAINI, L. Caro mea. [Motet. t. t. b. Accomp. d'orgue.] No. 2 in **M.260.19**

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—— I will praise Thee, O Lord, the 9th Psalm, adapted to English words . . . [Accomp. for pianoforte.] No. 1 in M.270.29

—— Ein Satz aus der 13ten Psalm für S. A. T. B. mit Begleitung des Piano Forte. No. 1 in M.221.5

FESSY. O Salutaris. [S. T. B. Accomp. d'orgue.] No. 3 in M.221.21

FÉTIS, F. J. Domine, salvum fac regem nostrum, pour un chœur à 4 voix, orchestre et orgue, composé pour l'inauguration du Roi des Belges Leopold II. Partition. No. 2 in M.213.10

—— Te Deum en plain-chant mesuré. [Avec accomp. d'orgue et d'orchestre. Partition.] No. 3 in M.407.12

FINCK, Heinrich. Eine Sammlung ausgewählter Kompositionen zu vier und fünf Stimmen . . . mit einem Klavierauszuge versehen. M.400.2

FINCK, Hermann. Sechs Tonsätze [zu 4 und 5 Stimmen, mit Klavierbegleitung]. M.400.4

FIORAVANTI, V. O vos omnes. [T. T. T. T. Sans accomp.] No. 26 in M.260.19

FISH. Glory to God in the highest. Christmas anthem. [Accomp. for organ.] No. 19 in M.157.29

Church music. *Anthems, &c. (Continued.)*

FITZWILLIAM. Te Deum. Composed for solo voices & chorus, and the accompaniment compressed from the score, for the pianoforte or organ. No. 1 in M.202.17

FLUEGEL, G. Sanctus, O Salutaris, à trois voix égales, avec accomp. de piano ou orgue. Op. 49. [Partition et parties séparées.] No. 3 in M.213.10

FOOTE. And there were shepherds. [Christmas anthem. Accomp. for organ.] No. 3 in M.203.27

—— Benedicite, omnia opera [in E major. Accomp. for organ]. No. 1 in M.158.16

—— Benedictus, in E♭. [Accomp. for organ.] No. 4 in M.158.16

—— Christ our Passover. [Anthem for Easter. Accomp. for organ.] No. 4 in M.203.27

—— Magnificat and Nunc dimittis [in B flat major. Accomp. for organ]. No. 2 in M.158.16

—— Still, still with Thee. [Accomp. for organ.] No. 5 in M.203.27

—— Te Deum, in B flat minor. [Accomp. for organ.] No. 5 in M.158.16

—— Te Deum in D minor. [Accomp. for organ.] No. 6 in M.203.27

—— Venite, in C. [Accomp. for organ.] No. 3 in M.158.16

FORD, T. Almighty God! who hast brought me. Psalm. [Accomp. for organ.] No. 30 in M.157.28.1

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FOSTER, M. B. O Holy Dove, return. [Accomp. for organ.] No. 31 in M.158.19

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—— Thou visitest the earth. [Anthem for Thanksgiving. Accomp. for organ.] No. 13 in M.290.14

—— When the Comforter is come. [Anthem for Whitsunday. Accomp. for organ.] No. 12 in M.290.14

—— Will God indeed dwell upon the earth? [Accomp. for organ.] No. 14 in M.290.14

—— Wilt not Thou, O God, go forth? [Accomp. for organ.] No. 10 in M.290.14

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—— The Lord is King. Festival anthem. [Accomp. for organ.] No. 13 in M.157.29; etc.

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—— Magnificat. [Für 4 Singstimmen mit Orchester-Begleitung. Partitur.] No. 1 in M.222.47

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—— Praise ye the Lord for his goodness. Anthem for harvest. [Accomp. for organ.] No. 14 in M.158.16

—— They that put their trust in the Lord. [Accomp. for organ.] No. 14 in M.190.3

Church music. *Anthems, &c. (Continued.)*

GASPARI, G. Il Salmo Davidico Miserere mei Deus. Messo in musica à cinque voci, con accomp. di organo o pianoforte ad libitum. No. 5 in M.192.19

GAUDE, Les, pour Noël, ou les allégresses de la Ste Vierge. [À une voix. A. ou B. Accomp. d'orgue.] No. 28 in M.201.34

GAUL. It shall be light. [S. S. A. Accomp. for organ.] No. 17 in M.158.16

—— "Let Thy merciful ears." [Accomp. for organ.] No. 22 in M.158.16

—— List! the cherubic host. [S. S. S. A. A.] No. 16 in M.158.16

—— "O God who hast prepared." [Accomp. for organ.] No. 21 in M.158.16

—— "This is the day." [Accomp. for organ.] No. 18 in M.158.16

GAUNTLETT. Thou wilt keep him in perfect peace. [Accomp. for organ.] No. 6 in M.157.29; etc.

GAYLORD. Let me with light. Hymn anthem. [Accomp. for organ.] No. 23 in M.158.16

—— Lift your glad voices. Easter anthem. [Accomp. for organ.] No. 7 in M.203.27

—— Venite, in G. Anthem for quartette or chorus choir. [Accomp. for organ.] No. 8 in M.203.27

GEHRING, R. E. H. Te Deum. With accomp. for organ. No. 16 in M.190.3

GELBKE. Jubilate, amen. Hymne für Sopran-Solo, Männerchor, Pianoforte, und Harmonium (ad libitum). Op. 8. Partitur. No. 15 in M.392.28

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GERRISH. Benedic anima mea, in G. [Accomp. for organ.] No. 27 in M.158.16; etc.

—— Benedictus, in C. [Accomp. for organ.] No. 34 in M.158.16; etc.

—— Christ our Passover. [Anthem for Easter. Accomp. for organ.] No. 29 in M.158.16; etc.

—— The earth is the Lord's. [T. T. B. B. Accomp. for organ.] No. 16 in M.203.25

—— The Gerrish collection of church music. No. 1–18. [Accomp. for organ.] No. 1 in M.158.26

—— Glory to God. Christmas anthem. [Accomp. for organ.] No. 30 in M.158.16; etc.

—— God the Omnipotent; Behold how pleasant [arranged from Sullivan]; Father! in thy mysterious presence. [3 male quartets. Accomp. for organ.] No. 6 in M.203.25

—— How shall we raise our dead? [Quartet for male voices. Accomp. for organ.] No. 10 in M.203.25

—— I will wash my hands in innocency. [Quartet, T. T. B. B. Accomp. for organ.] No. 3 in M.203.25

—— Immanuel. In hoc signo vinces. [2 male quartets. Accomp. for organ, ad lib.] No. 15 in M.203.25

—— Jubilate Deo, in A flat. [Accomp. for organ.] No. 26 in M.158.16; etc.

—— Jubilate Deo, in D. [Accomp. for organ.] No. 32 in M.158.16; etc.

—— The Lord is my shepherd. [Accomp. for organ.] No. 35 in M.158.16; etc.

—— The Lord's Prayer. O Thou true God alone. [2 male quartets. Accomp. for organ, ad lib.] No. 14 in M.203.25

—— Remember now thy Creator. [Quartet. T. T. B. B. Accomp. for organ.] No. 4 in M.203.25

—— Ring evermore, ye blessed bells. (T. or S. solo with quartet accomp. [T. T. B. B.].) God is our Refuge (short sentence [T. T. T. B. B. B.]). Miserere nobis (unison chorus, organ accomp.). No. 19 in M.203.25

—— Spirit of truth (B. solo and quartet, T. T. B. B.). Our Father in heaven [T. T. B. B.], by C. L. Kenyon. Hark! the song of jubilee [T. T. B. B.], by W. H. Gerrish. [Accomp. for organ.] No. 18 in M.203.25

—— Te Deum, in A flat. [Accomp. for organ.] No. 25 in M.158.16; etc.

—— Te Deum, in B♭. Accomp. for organ. No. 17 in M.190.3

—— Te Deum in C. [Accomp. for organ.] No. 33 in M.158.16; etc.

Church music. *Anthems, &c. (Continued.)*

GERRISH. Te Deum in C [for T. T. B. B. Accomp. for organ]. No. 13 in M.203.25

—— Te Deum, in D. [Accomp. for organ.] No. 31 in M.158.16; etc.

—— When the weary, seeking rest; Through the night air (Miserere). [2 male quartets. Accomp. for organ.] No. 5 in M.203.25

GEVAERT. O Salutaris. Motet à une voix [S. ou T. Accomp. d'orgue]. No. 22 in M.201.33

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GILBERT, J. L. In the Cross of Christ I glory. [S. solo and chorus. Accomp. for organ.] No. 18 in M.190.3

—— O Lord, most holy. Quartett with bass solo. [Accomp. for organ.] No. 36 in M.158.16

—— Te Deum, in C. [Accomp. for organ.] No. 37 in M.158.16

—— Veni, Creator. Come Holy Spirit. [Hymn anthem with solos for BAR. and T. Accomp. for organ.] Latin and English. No. 38 in M.158.16

GILL, W. H. Christ being raised from the dead. Anthem for Easter. No. 2 in M.157.29; etc.

GIRAC. Alma Redemptoris. BAR. solo. [Accomp. for organ.] No. 25 in M.260.10.2

—— Salve Regina. B. solo. [Accomp. for organ.] No. 26 in M.260.10.2

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GLORIA in excelsis. Canon, 3 in 1. No. 77 in M.220.10

[GLORY to Thee, my God, this night.] Evening hymn. [4 voices, with accomp. for organ.] M.384.28

GLOVER, J. W. Second mass and sacred collection. [Accomp. for organ.] No. 2 in M.191.9

GLUCK. De profundis. Ouvrage posthume. [Partition.] No. 2 in M.222.49; etc.

—— Mater divinæ gratiæ. S. solo and quartette. Arranged by V. Novello. [Accomp. for organ.] No. 16 in M.260.10.5; etc.

GOODELL. Depths of mercy. Solo [S. or T.] & quartet. [Accomp. for pianoforte.] No. 20 in M.190.3

GORDIGIANI. Credo, pour voix de basse, avec chœur. [Accomp. de piano.] No. 3 in M.260.10.3

—— Mélodies sacrées. M.270.42

—— Pater Noster, solo pour T. ou S., avec chœur. [Accomp. de piano.] No. 4 in M.260.10.3

GORDON. Ave Verum, for an alto (or bass) voice. [Accomp. for organ.] No. 18 in M.260.10.1

GOSS. Behold, I bring you good tidings. Full anthem for Christmas. [Accomp. for organ.] No. 21 in M.190.3; etc.

—— Blessed is the man. [Accomp. for organ.] No. 22 in M.233.24.1; etc.

—— Come, and let us return. [Accomp. for organ.] No. 13 in M.157.32; etc.

—— Fear not, O land. Anthem for harvest. [Accomp. for organ.] No. 21 in M.157.32; etc.

—— I will magnify Thee. Harvest anthem. [Accomp. for organ.] No. 12 in M.157.32; etc.

—— If we believe that Jesus died. Full anthem. [Accomp. for organ.] No. 16 in M.157.32; etc.

—— In Christ dwelleth. Full anthem. [Accomp. for organ.] No. 6 in M.233.24.1; etc.

—— Lord, let me know mine end. Anthem for B. solo and chorus. [Accomp. for organ.] No. 15 in M.157.32; etc.

—— O give thanks unto the Lord. Full anthem for Easter. [Accomp. for organ.] No. 14 in M.157.32; etc.

—— O Saviour of the world. Full anthem. [Accomp. for organ.] No. 40, 41 in M.158.16

—— O taste, and see, how gracious the Lord is. [Accomp. for organ.] No. 11 in M.157.32; etc.

Church music. *Anthems, &c. (Continued.)*

Goss. Praise the Lord, O my soul. [Accomp. for organ.] No. 18 in M.157.32; etc.

—— The wilderness. [Accomp. for organ.] No. 19 in M.157.32; etc.

Goss, *editor.* The sacred minstrel. Vol. 1, 2. M.158.8

—— The whole of the music, as performed at the public funeral of Field Marshall, the Duke of Wellington, in St. Paul's Cathedral. No. 2 in M.202.17

Gossec. Domine salvum. Chanté au Champ de Mars, le 14 juillet, 1790 [A. T. B. Accomp. de piano]. M.380.14

—— Te Deum pour la fédération du 14 juillet, 1790, au Champ de Mars [A. T. B. Accomp. de piano]. M.380.14

Gounod. All ye who weep. Full anthem [S. A. T. T. B. B. Accomp. for organ, ad lib.]. No. 10 in M.290.13; etc.

—— As the hart pants. Motett [T. T. B. B. Accomp. for organ ad lib.]. No. 12 in M.290.13; etc.

—— Ave Verum. [Motett, in E flat. Accomp. for organ.] No. 5 in M.290.13

—— By Babylon's wave. (Psalm 137.) [Accomp. for organ.] No. 1 in M.290.13; etc.

—— Same. Presso il fiume stranier. Parafrasi del Salmo Super flumina Babylonis. Coro con orchestra. Partitura. No. 2 in M.333.12

—— Come unto Him. Full anthem [S. A. T. T. B. B. Accomp. for organ]. No. 11 in M.290.13; etc.

—— Come unto Me. Sacred quartette. [Accomp. for organ.] No. 12 in M.190.8

—— De profundis (From the deep have I called), 130. Psalm. [Accomp. for piano.] No. 2 in M.365.7; etc.

—— Forever with the Lord. [Duet. Mezzo & bar. Accomp. for piano.] No. 43 in M.158.16

—— Gallia, motett, for s. solo, chorus, orchestra and organ. [Vocal score with pianoforte accomp.] No. 4 in M.290.13; etc.

—— I will extol Thee. Quartett from "Ave Maria" [of Bach-Gounod]. No. 22 in M.190.3

—— Inviolata. Avec accomp. [d'orgue] ad libitum. Pour deux voix égales. No. 14 in M.201.34

—— Jesu, blessed Word of God. Ave Verum. [In C. Accomp. for organ.] No. 7 in M.258.32

—— Love divine, all love excelling. [Accomp. for organ. ad lib.] No. 45 in M.158.16

—— O come near to the Cross. Motett. [Accomp. for the organ.] No. 3 in M.290.13; etc.

—— O day of penitence. Anthem for Lent [S. A. T. T. B. B. Accomp. for organ]. No. 8 in M.157.31; etc.

—— O God, our help in ages past. [Accomp. for organ.] No. 36 in M.158.19

—— O Salutaris Hostia, motett. [In A. Accomp. for organ.] No. 8 in M.290.13

—— O Salutaris Hostia (No. 1). [T. solo and chorus. Accomp. for organ.] No. 13 in M.290.13

—— O Salutaris Hostia (No. 2). [T. T. B. B. Accomp. for organ.] No. 14 in M.290.13

—— O Saving Victim. Anthem for quartet and chorus. The accomp. arranged by Berthold Tours. No. 3 in M.157.29; etc.

—— O sing to God. (Noël.) For female voices (soli and chorus). [Accomp. for organ.] No. 9 in M.290.13; etc.

—— Pater Noster (Our Father). [Motet. Accomp. for organ.] No. 10 in M.157.31

—— Send out Thy light. [Accomp. for organ.] No. 7 in M.290.13

—— Sing praises unto the Lord. [Accomp. for organ.] No. 5 in M.157.31; etc.

—— Te Deum. [In C. Accomp. for organ.] No. 11 in M.157.31

—— Word of God incarnate (Ave Verum), motett for 5 voices [S. S. A. T. B. Accomp. for organ]. No. 2 in M.157.31

—— Word of God incarnate. Motett. [Accomp. for organ.] No. 6 in M.290.13; etc.

Gounod, *editor.* The Royal Albert Hall choral music. [Vocal score with accomp. for pianoforte.] M.384.28

Granier. O Salutaris. À quatre voix. [Accomp. d'orgue.] No. 30 in M.201.34

Church music. *Anthems, &c. (Continued.)*

Graun. Am Sontage Rogate. [Für Solostimmen, Chor und

Graz. Qui timetis Dominum. Motetto in usum quatuor vocum . . . comitante clavicimbalo. No. 4 in M.221.43

Grégoir, J. M. J. Ave Maria pour voix solo [s.] & chœur. Avec accomp. de piano (ou harpe) et harmonium ou orgue. No. 24 in M.201.33; etc.

Grifoni, G. B. Laudi a Maria Santissima, poste in musica a 2 e 3 voci [d'uomini], con accomp. d'organo. M.221.6

Guernsey. Ave Regina, for M.-S [Accomp. for organ.] No. 25 in M.201.33

Guilmant. Ave Verum. [Motet. Accomp. for organ.] No. 16 in M.203.27

Gunter. Te Deum laudamus. [Accomp. for organ.] No. 23 in M.190.3

Guynemer. O Salutaris Hostia, solo for A. [Accomp. for organ.] No. 12 in M.260.10.4

Hadley. Christ our Passover. Easter anthem. [Accomp. for organ.] No. 17 in M.203.17

Hagarty. Tantum ergo. Solo [s. or T.] & chorus. [Accomp. for pianoforte.] No. 18 in M.260.10.7

Hahn. T. „Der Herr ist mein Hirt." Der XXIII. Psalm, für 4 Männerstimmen mit Begleitung des Pianoforte. No. 6 in M.270.59

—— „Herr unser Herrscher." Der VIII. Psalm, für 4 Männerstimmen. Klavierauszug. No. 7 in M.270.59

Haine. Ave Maria, für eine Singstimme [s. oder T.] mit Pianoforte-Begleitung. Op. 34. No. 26 in M.201.33

Halévy, J. F. F. É. O Salutaris. [Motet, s. ou T. Accomp. d'orgue.] No. 23 in M.201.33

Hall, C. Far down the ages. [Accomp. for organ.] No. 19 in M.203.27

Hamer. Come unto Me. [s. solo and quartet. Accomp. for organ.] No. 20 in M.203.27

—— It came upon the midnight clear. [s. solo and chorus. Accomp. for organ.] No. 21 in M.203.27

—— Solftly now the light of day. A. solo and quartette. [Accomp. for organ.] No. 22 in M.203.27

—— Watch ye and pray. [Accomp. for organ.] No. 23 in M.203.27

—— While shepherds watched. [A. solo and quartette or chorus. Accomp. for organ.] No. 24 in M.203.27

Hamilton, E. The Lord is my Shepherd. Quartette, with accomp. for organ or pianoforte. No. 9 in M.290.9.1

Hamma, B. Alma Redemptoris. [Motet. Accomp. for organ.] No. 8 in M.158.32

—— Ave Regina. [Motet. Accomp. for organ.] No. 9 in M.158.32

—— Regina coeli. [Motet. Accomp. for organ.] No. 10 in M.158.32

—— Salve Regina. [Motet. Accomp. for organ.] No. 11 in M.158.32

—— Tantum ergo, in A. [Motet. Accomp. for organ.] No. 12 in M.158.32

—— Tantum ergo, in B♭. [Motet. Accomp. for organ.] No. 13 in M.158.32

Handel. But who may abide. Recitative and air [A. or bar.]. Arranged from the score, with an accomp. for the pianoforte. No. 5 in M.236.16

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—— He shall feed His flock. Air [s.] from the Messiah. [Accomp. for organ.] No. 36 in M.290.22.1

—— How long wilt Thou forget. [For A. T. B., from his Acis and Galatea. Accomp. for organ.] No. 14 in M.158.15

—— How long wilt Thou forget me, O Lord? Full anthem. Organ accomp. No. 27 in M.190.5; etc.

—— Hymne à la Ste. Vierge. [s. s. A. Accomp. d'orgue.] No. 18 in M.201.34

—— I know that my Redeemer liveth. Air [s. or T. Accomp. for organ]. No. 66 in M.290.22.1

—— Jubilate [Utrecht] . . . Partitur und Clavierauszug. No. 3 in M.352.20

Church music. *Anthems, &c. (Continued.)*

HANDEL. Oh! had I Jubal's lyre. Air [s. or T.] from Joshua. [Accomp. for organ.] No. 66 in M.290.22.2

—— Soll ich auf Mamre's Fruchtgefild? Arie [B., mit Pianofortebeglcitung]. No. 4 in M.204.37

—— Te Deum zur Feier des Sieges bei Dettingen, instrumentirt. Partitur. M.192.17

—— Das Volk, das im Dunkeln. Bass-Arie [mit Pianofortebegleitung]. No. 4 in M.204.37

—— Wer mag den Tag seiner Zukunft erleiden. Bass-Arie [mit Pianofortebegleitung]. No. 4 in M.204.37

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—— The better land. [T. T. B. B.] No. 1 in M.203.16

—— Hail to the Lord's Anointed. [Accomp. for organ.] No. 26 in M.203.27

—— Jubilate Deo in F. [Accomp. for organ.] No. 27 in M.203.27

—— Nearer, my God, to Thee. For men's voices with s. obligato. No. 3 in M.203.16

—— O for the pearly gates. [S. solo and quartet. Accomp. for organ.] No. 28 in M.203.27

—— Sun of my soul. [T. T. B. B.] No. 2 in M.203.16

HARGITT. Ave Maria, for a s. voice. [Accomp. for organ.] No. 8 in M.260.10.4

HARGREAVES, G. Venite. [Accomp. for organ.] No. 2 in M.290.14; etc.

HARPER. Magnificat and Nunc dimittis, for 4 voices, with accomp. for organ or piano forte. No. 25 in M.190.3

HARWOOD, E. The dying Christian to his soul. Ode [S. S. B. Accomp. for piano]. No. 4 in M.290.22.2; etc.

HASSE, C. F., *editor.* Sacred music: partly original and partly selected from the works of . . . German composers. The instrumental parts arranged for the piano forte. M.201.37

HASSE, J. A. P. Magnificat. [For 4 voices, with accomp. for horns, strings and organ.] No. 6 in M.222.47

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HAST, M. Psalm 137. על נהרותבבל By the rivers of Babylon, An den Wassern zu Babel. For a single voice, with pianoforte accompaniment . . . No. 5 in M.384.30

HAST, M., *editor.* אוצר הרנה והתפלה. Otsar horina vehatfila. A collection of sacred Jewish hymns, and prayers, with solos & choruses and an accompaniment for piano or harmonium. Parts 1–4. No. 1 in M.384.30

HATTON. Blessed be the Lord God of Israel. Christmas anthem. [Accomp. for organ.] No. 3 in M.270.46

—— Blessed be the Lord my strength. Full anthem. [Accomp. for organ.] No. 2 in M.270.46

—— How sweet the light. [Quartet. Accomp. for organ.] No. 47 in M.158.18

—— "Like as a father pitieth his own children." [Accomp. for organ.] No. 7 in M.157.10

—— "The Lord preserveth the souls of His saints." [Accomp for organ.] No. 6 in M.157.10

HAUPTMANN, L. Te Deum für 4 Männerstimmen mit willkührl. Begleitung der Orgel. Op. 3. No. 2 in M.202.16

HAUPTMANN, M. Drei geistliche Chorgesänge für S. A. T. B. No. 5 in M.157.22

Church music. *Anthems, &c. (Continued.)*

HAUPTMANN, M. Drei Kirchenstücke für Chor und Orchester. Op. 43. Partitur. No. 1–3 in M.204.18

—— Drei Motetten . . . für Chor und Solostimmen [ohne Begleitung]. No. 7–9 in M.270.49

—— Ehre sei Gott in der Höhe! [Männerchor.] No. 2 in M.147.4

—— Herr, höre mein Gebet. [Motette für Chor, ohne Begleitung.] No. 3 in M.270.49

—— „Herr, wer wird wohnen in Deinem Haus?" Motette für Chor und Solostimmen [ohne Begleitung]. No. 10 in M.270.49

—— Komm, heil'ger Geist. Motette. [Ohne Begleitung.] No. 2 in M.270.49

—— Lauda, anima. Offertoire pour 4 voix, avec acct. d'orgue ou de piano, ad-lib. No. 5 in M.260.10.3

—— Lauda, anima. Offertorio. [Accomp. for organ, ad lib.] No. 26 in M.190.3

—— Macht hoch die Thür'. [Motette für Chor, ohne Begleitung.] No. 5 in M.270.49

—— Nimm von uns, Herr Gott. Motette für Chor und Solostimmen. [Ohne Begleitung.] No. 1 in M.270.49

—— Salve Regina, a 4 voci pieno con organo o piano forte ad lib. No. 3 in M.260.10.1

—— Sechs geistliche Gesänge für S. A. T. B. No. 3 in M.157.22

—— Sechs geistliche Gesänge für vierstimmigen Chor. No. 4 in M.157.22

—— „Sei mir gnädig, Gott." Psalm für 2 vierstimmige Chöre und 4 Solostimmen. No. 11 in M.270.49

—— Six motets, for S. A. T. B., to be sung without accomp. [Accomp. for organ ad lib.] No. 1–6 in M.290.9.2

—— Walte, walte nah und fern. [Motette für Chor, ohne Begleitung.] No. 6 in M.270.49

—— Zwei Marienlieder für eine Mezzosopran-Stimme mit Begleitung des Pianoforte. Op. 58. No. 27 in M.201.33

HAVENS. Beautiful Zion. [S. A. T. B.] No. 28 in M.190.3

—— Christ the Lord is risen. Easter anthem. [Accomp. for violin, harp and organ.] No. 27 in M.158.17

—— He giveth His beloved sleep. [Solo, s. or A., and chorus. Accomp. for organ.] No. 29 in M.190.3

—— How sweetly flowed the Gospel sound. [Quartet and solo, A. or B. Accomp. for organ.] No. 32 in M.190.3

—— Jesus, I my cross have taken. [Quartet and solo, s. or T. Accomp. for organ.] No. 31 in M.190.3

—— Magnificat (Easter anthem). [Accomp. for organ.] No. 30 in M.190.3

—— Softly fades the twilight ray. [Quartet and solo, A. or s. Accomp. for organ.] No. 33 in M.190.3

—— Sun of my soul. [Quartet and solo, A. or s. Accomp. for organ.] No. 37 in M.190.3

—— Three sacred quartets. [Accomp. for organ.] No. 34–36 in M.190.3

HAYCRAFT, H. J., *editor.* Sacred harmony, consisting of morning and evening service, psalms, chants, responses, anthems . . . [Accomp. for organ.] M.234.6

HAYDN, F. J. Blessed is the man that serveth God. Abridged [for 4 voices]. No. 9a in M.236.30.4

—— [Domine Deus, Rex cœlestis, B. solo, and Qui tollis, S. A. T. B. With organ accomp. From his Kyrie and Gloria, no. 14.] No. 5 in M.201.38

—— Ens Aeternum. Hymn, 4 voices. The organ part by V. Novello. No. 7 in M.260.2; etc.

—— Gloria. [From his 16th Mass. For four voices and organ.] No. 28, 29 in M.201.33

—— Insanae et vanae curae. Motette für 4 Singstimmen mit Begleitung des Orchesters. Partitur. No. 3 in M.250.20; etc.

—— Libera me de sanguinibus. Trio, S. T. B. [Accomp. for organ.] No. 22 in M.260.10.6; etc.

—— Lo, my Shepherd's hand divine. [S. S. A. T. B. Accomp. for organ.] No. 29 in M.158.17; etc.

—— Non nobis, Domine. Offertorio a 4 voci con organo. No. 2 in M.220.48

Church music. *Anthems, &c. (Continued.)*

HAYDN, F. J. Salve Regina, für Chor und Solostimmen mit Begleitung von Streichorchester und Orgel oder Hoboen und Fagotten. Clavierauszug. No. 1 in M.270.47

—— Te Deum laudamus, for four voices, with a separate accomp. for the organ or pianoforte. No. 38 in M.190.3

—— Te ergo quaesumus. Quartette. [Accomp. for organ.] No. 19 in M.260.10.6; etc.

—— With verdure clad. [Aria s.] from Creation. [Accomp. for pianoforte.] No. 32 in M.235.18.1

HAYDN, J. M. Adjutor in opportunitatibus, Graduale am Sonntag in der siebzigtägigen Fasten, für S. A. T. B., 2 Violinen, Contrabass u. Orgel. [Partitur.] No. 9 in M.202.9

—— Angelis suis Deus mandavit. Graduale am ersten Soñtag in der vierzigtägigen Fasten . . . für S. A. T. B., 2 Violinen, Contrabass und Orgel. [Partitur.] No. 12 in M.202.9

—— Benedicta et venerabilis es, Virgo Maria. Graduale am Festtage der unbefleckten Empfängniss der seligsten Jungfrau Maria. Für S. A. T. B., 2 Violinen, 2 Oboen, 2 Hörner und Orgel. Partitur. No. 3 in M.202.9

—— Benedictus Dominus Deus Israel. Graduale am Sonntage unter der Octave der Erscheinung des Herrn, für S. A. T. B., 2 Violinen, 2 Hörner & Orgel. Partitur. No. 7 in M.202.9

—— Caligaverunt oculi mei. ("Now are mine eyes grown dim.") [Motet for 4 voices with organ accomp.] No. 4 in M.384.11

—— Darkness was o'er the land. [Accomp. for organ.] No. 44 in M.158.19

—— Effuderunt sanguinem. Graduale am Feste der heil. unschuldigen Kinder, für zwei S., A., 2 Violinen und Orgel. Partitur. No. 5 in M.202.9

—— Laudate Dominum. Psalmus. Pour soprani et tenori. [Accomp. d'orgue.] No. 19 in M.201.34

—— Laudate pueri Dominum. Graduale am Feste der heil. unschuldigen Kinder. Für zwei S., A., 2 Violinen, 2 Hörner und Orgel. Partitur. No. 6 in M.202.9

—— Litaniae de venerabili sacramento 4 vocibus comitante orchestra. [Full score.] M.250.24

—— Ne timeas, Maria. Graduale zur dritten Rorate Messe, für S. A. T. B., 2 Violinen, 2 Trompeten und Orgel. Partitur. No. 2 in M.202.9

—— Nunc dimittis. Graduale am Maria-Reinigungsfeste, für S. A. T. B., 2 Violinen, 2 Hörner, Contrabass u. Orgel. [Partitur.] No. 8 in M.202.9

—— Offertorium de omni tempore, in usum quatuor vocum in canone . . . comitante clavicimbalo. No. 4 in M.221.43

—— Prope est Dominus. Graduale am vierten Adventsonntage für S. A. T. B., 2 Violinen & Orgel. Partitur. No. 1 in M.202.9

—— Sciant gentes. Graduale am Sonntag in der sechzigtägigen Fasten, für S. A. T. B., 2 Violinen, 2 Hörner, Contrabass und Orgel. [Partitur.] No. 10 in M.202.9

—— Sederunt principes. Graduale am Feste des heil. Stephan, Erzmartyr's, für S. A. T. B., 2 Violinen, 2 Hörner u. Orgel. Partitur. No. 4 in M.202.9

—— Tu es Deus. Graduale am Sonntag in der fünfzigtägigen Fasten, für S. A. T. B., 2 Violinen, 2 Trompeten, Contrabass u. Orgel. [Partitur.] No. 11 in M.202.9

HAYES, P. The Lord descended from above. Full anthem. [With] organ accomp. No. 20 in M.190.5; etc.

HAYES, W. Arise, ye people, clap the hand. Full anthem. [With] organ accomp. No. 22 in M.190.5

—— Catches, glees and canons for 3, 4, 5, 6 and 8 voices. Book 1, 2 and Appendix. No. 1–3 in M.220.5

—— Cathedral music in score. [Edited with figured bass for organ.] M.236.32

HAYNE. Magnificat & Nunc dimittis, in F. [With organ accomp.] No. 39 in M.190.3; etc.

HEAP. If ye love Me. [Accomp. for organ.] No. 17 in M.158.19

HELLÉ. Les échos sacrés. Répertoire de 12 morceaux de musique religieuse à deux, trois, quatre et cinq voix avec accomp. d'orgue. Op. 10. No. 5 in M.201.32

Church music. *Anthems, &c. (Continued.)*

HELLENDAAL. Glory be to the Father. Canon [5 in 1]. No. 207 in M.220.9.1

HILES, H. Blessed are the merciful. Full anthem for four voices. [Accomp. for organ.] No. 43 in M.190.3

—— I will lay me down in peace. Anthem for evensong. [T. solo and chorus. Accomp. for organ.] No. 42 in M.190.3; etc.

—— The Lord will comfort Zion. For four voices. [Accomp. for organ.] No. 41 in M.190.3; etc.

—— "Sing unto the Lord." A festival anthem for six voices [S. S. A. T. T. B. Accomp. for organ]. No. 40 in M.190.3

—— Wherewithal shall a young man? [For T. solo and chorus. Accomp. for organ.] No. 1 in M.157.29; etc.

HILLER, F. All they that trust in Thee, Lord: the 125th Psalm, for a tenor solo, chorus & orchestra. [Accomp. for piano.] No. 4 in M.270.22; etc.

—— Der 93ste Psalm für Männerchor u. Orchester. Clavierauszug. No. 1 in M.270.52

—— Pater Noster [S. S. A. A. T. T. B. B.] und Benedictus [S. A. T. B.] mit willkürlicher Orgel- oder Pianoforte-Begleitung. Op. 61. No. 7 in M.204.18

HIMMEL. Consolator optime. Treble solo, quartett & chorus. [Accomp. for organ.] No. 27 in M.260.3; etc.

—— Hark! Death throws its portals open. Chorus for four voices . . . The accomp. for the organ or piano forte arranged from the full score. No. 44 in M.190.3

—— In Te confido. Solo and quartett. [Accomp. for organ.] No. 28 in M.260.3; etc.

—— Incline Thine ear unto me. B. solo and quartett. [Accomp. for organ.] M.290.9.1; etc.

—— O Salutaris. S. (or T.) solo. [Accomp. for organ.] No. 23 in M.260.10.2; etc.

HIRD. Agnus Dei, for 4 voices. [Accomp. for organ.] No. 12 in M.260.10.5

HOCHBERG. Agnus Dei. Quintetto a canone per 2 S. A. T. e B., con accomp. di piano ossia organo. No. 8 in M.260.21

—— Ave Maria! Quintetto a canone per S. A. CONTR'ALTO, T. e B., con accomp. di piano ossia organo. No. 7 in M.260.21

HODGES, F. H. I heard a voice from heaven. Funeral anthem. [Accomp. for organ.] No. 2 in M.190.4

HOL. Der 23ste Psalm für Tenor-Solo, Chor und Orchester. Clavierauszug. No. 1 in M.270.54

HOLDEN. Church music, consisting of original anthems, services, psalms . . . with a selection of the standard compositions . . . Arranged, with an accomp. for the organ or pianoforte. M.236.34

HONORÉ. Cantique pour le sermon. À une voix [A. ou BAR. Accomp. d'orgue.] No. 23 in M.201.34

HOPKINS, E. J. Deus misereatur. From "Evening service in F." [Accomp. for organ.] No. 7 in M.190.4

—— God is gone up! Anthem in five parts [S. S. A. T. B. Accomp. for organ]. No. 4 in M.190.4

—— God who commanded the light. Thanksgiving anthem. [Accomp. for organ.] No. 9 in M.190.4

—— I will wash my hands in innocency. Anthem for a tenor voice with chorus. [Accomp. for organ.] No. 3 in M.290.16; etc.

—— In my distress I cried unto the Lord. Full anthem for four voices. [Accomp. for organ.] No. 10 in M.190.4; etc.

—— The king shall rejoice in Thy strength. Anthem composed in celebration of the marriage of H. R. H. the Prince of Wales. [For A. T. T. B., with organ.] No. 8 in M.190.4

—— "Let us now go even unto Bethlehem," anthem for Christmas for 4 voices, with accomp. for organ. No. 5 in M.290.16; etc.

—— Out of the deep. Anthem for five voices [S. S. A. T. B. Accomp. for organ]. No. 3 in M.190.4

—— Why seek ye the living among the dead? Anthem for Easter, for 4 voices, with accomp. for the organ. No. 4 in M.290.16; etc.

HOPKINS, J. L. A collection of anthems. [Accomp. for organ.] No. 2 in M.233.29

Church music. *Anthems, &c. (Continued.)*

HORSLEY, C. E. I was glad when they said unto me. [s. solo and chorus. Accomp. for organ.] No. 11 in M.157.29; etc.

—— Lord, Thou hast become gracious. Anthem . . . for Thanksgiving Day. [Accomp. for organ.] No. 13 in M.190.4

—— When in youth's early days. [T. solo and quartet. Accomp. for organ.] No. 12 in M.190.4

HOWE, E., *Jr.* A new Te Deum laudamus and Jubilate Deo. For four voices. [Accomp. for organ.] No. 14, 15 in M.190.4

HULLAH, J. P., *editor.* Part music for S. A. T. B. Sacred pieces. vol. 1, 2. Secular pieces, vol. 1, 2. M.157.28

—— The singer's library of concerted music. Sacred. No. 1–8, 12–19, 21–23, 25–43. M.157.3

HUMMEL, J. N. Alma Virgo. An offertorium [s. solo and chorus]. Arranged with an accomp. for the organ or piano forte. No. 6 in M.236.16; etc.

—— Alma Virgo. Offertorium [s. Solo und Chor mit Orchester-Begleitung.] 89. Werk. Partitur. No. 6 in M.201.32

—— Quod in orbe, a graduale for 4 voices. Arranged with an accomp. for the organ. No. 10 in M.260.11; etc.

I., J. C. Resting-place. [Hymn-anthem. Accomp. for organ.] No. 32 in M.158.19

ISAAC, H. Choralis Constantinus. Theil 1. M.414.9

JACKMAN. The Te Deum laudamus, Jubilate Deo, Introit, Kyrie eleison, Credo, Sanctus, & Gloria in excelsis, Magnificat, and Nunc dimittis, in the key of D. [Accomp. for organ.] No. 16 in M.190.4

JACKSON, S. Benedictus in E flat, in four parts with an accomp. for the organ or piano-forte. No. 17, 18 in M.190.4

—— Deus misereatur in Eb. [Accomp. for organ.] No. 20 in M.190.4

—— Jubilate Deo in E flat, in four parts with an accomp. for the organ or piano-forte. No. 19 in M.190.4

—— Te Deum in E flat, in four parts, with an accomp. for organ or pianoforte. No. 8 in M.290.19

JACKSON, W., *of Exeter.* The Te Deum, Jubilate, Sanctus, Kyrie, Doxology, Nicene creed, Hallelujah, Magnificat and Nunc dimittis in C with the greater third. [Accomp. for organ.] No. 3 in M.290.18

—— The Te Deum, Jubilate, Sanctus, Kyrie, Doxology, Nicene creed, Cantate Domino, Deus misereatur and Hallelujah, in E with the greater third. [Accomp. for organ.] No. 1 in M.290.18

—— The Te Deum, Jubilate, Sanctus, Kyrie, Nicene creed, Hallelujah, Magnificat & Nunc dimittis, in E flat with the greater third. [Accomp. for organ.] No. 4 in M.290.18

—— The Te Deum, Jubilate, Sanctus, Kyrie, Nicene creed, Cantate Domino and Deus misereatur, in F with the greater third. [Accomp. for organ.] No. 2 in M.290.18; etc.

JACKSON, W., *of Masham.* Church music, in vocal score, with an accomp. for the organ. M.234.9

JADASSOHN. „Herr Gott, Dich preisen wir." Motette für Männerstimmen [Solo-Quartett, T. T. B. B. und Chor. T. T. B. B.]. No. 33 in M.392.11

—— Der 100ste Psalm, für achtstimmigen (Doppel) Chor, Altsolo und Orchester. Op. 60. Partitur. No. 5 in M.202.22

—— Hymnus „Gott ist gross und allmächtig," für Männerchor mit Begleitung von 2 Hörnern und 3 Posaunen (ad lib.). Partitur. No. 7 in M.203.2

—— Was betrübst du dich, meine Seele. Motette für gemischten Chor. Op. 44. Partitur. No. 8 in M.194.16

JANSSEN, N. A. Adoro Te. [S. T. B. Accomp. d'orgue.] No. 38 in M.260.19

—— Same. [T. T. B. Accomp. d'orgue.] No. 34 in M.260.19

—— Alma Redemptoris. [S. T. B. Accomp. d'orgue.] No. 37 in M.260.19

—— Ave Maria. [S. T. B. Accomp. d'orgue.] No. 39 in M.260.19

—— Ave Regina. [S. T. B. Accomp. d'orgue.] No. 28 in M.260.19

Church music. *Anthems, &c. (Continued.)*

JANSSEN, N. A. Ave Verum. [S. T. B. Accomp. d'orgue.] No. 29 in M.260.19

—— O Jesu amor mi. [S. T. B. Accomp. d'orgue.] No. 32 in M.260.19

—— Regina coeli. 1 [S. T. B.], 2 [T. T. B. Accomp. d'orgue]. No. 30 in M.260.19

—— Salve Regina. [S. T. B. Accomp. d'orgue.] No. 33 in M.260.19

—— Sub Tuum præsidium. [T. T. B. Accomp. d'orgue.] No. 31 in M.260.19

—— [Tantum ergo.] Benedictio. [S. T. B. Accomp. d'orgue.] No. 27 in M.260.19

—— Same. Benedictio. [T. T. B. Accomp. d'orgue.] No. 35 in M.260.19

—— Tota pulchra. [S. T. B. Accomp. d'orguc.] No. 36 in M.260.19

JASPAR. Salve Regina. Antiphona pro tenore solo cum choro et orchestra comitante. Partition. No. 7 in M.201.32

JEKYLL. "The Lord hear thee." Short full anthem. [Accomp. for organ.] No. 37 in M.158.17

JEPHSON. Te Deum in C. [Accomp. for organ.] No. 21 in M.190.4

JOHNSON, H. O. Twenty-third Psalm. [For male voices. Accomp. for organ.] No. 13 in M.203.15

JOHNSON, J. A. Christmas anthem. [There were shepherds. Accomp. for organ.] No. 22 in M.190.4

JOHNSTON. Far o'er the western hills. Evening hymn. Solo [S. A. T. BAR.] and quartet. [Accomp. for organ.] No. 24 in M.190.4

—— When I survey the wondrous Cross. [Quartet. Accomp. for organ.] No. 23 in M.190.4

JOMMELLI. [Dixit à 8 voix, S. S. A. A. T. T. B. B., avec deux violons, viola et orgue. Partition.] M.360.21

—— Graduale con la sequenza nella festa del Corpus Dni. [A 4 voci con organo.] No. 3 in M.120.22

—— Graduale e sequenza per la festa delle Pentecoste. A 4° concto. con pieni [e basso continuo]. No. 2 in M.120.22

—— Laudate, pueri. A 4 canti obbligati con ripieni, a otto [e basso continuo]. No. 2 in M.120.21

—— Leçon première pour le Mercredi saint [pour voix d'alto et orchestre. Partition]. No. 3 in M.120.24

—— Leçon troisième pour le Jeudi saint [pour voix d'alto et orchestre. Partition]. No. 2 in M.120.24

—— Magnificat. A quattro concertata con eco [e basso continuo. Partitura]. No. 1 in M.120.21

—— Miserere mei, Deus. Tradotto in versi italiani. [Per due voci, T. T., e stromenti al arco.] No. 1 in M.120.25

—— Salmo, Pietà, pietà, Signore. [A 2 voci con accomp. di violini, viola e basso.] M.201.27

—— Sequentia Paschalis a sei voci [S. S. A. A. B., con basso continuo]. No. 1 in M.120.22

JORDAN, J. Come, Holy Ghost. [Accomp. for organ.] No. 38 in M.158.17

JOSEPHSON. Quando corpus. Für eine Solostimme [s.], Chor und Orchester. Op. 20. Partitur mit beigefügtem Klavierauszuge. No. 8 in M.201.32

JOSQUIN DEPRÈS. Ave Vera Virginitas. [S. S. T. B. Accomp. d'orgue.] No. 41 in M.260.19

—— Miserere. [S. T. B. Accomp. d'orgue.] No. 40 in M.260.19

—— Eine Sammlung ausgewählter Kompositionen zu 4, 5 und 6 Stimmen, bestehend in 1 Messe, Motetten, Psalmen und Chansons in partitur gesetzt, und mit einem Klavierauszug versehen. M.400.2

KALLIWODA, W. Fünf geistliche Lieder für gemischten Chor. No. 1 in M.157.24

—— Sechs Marienlieder für drei- und vierstimmigen Frauenchor. No. 1 in M.157.15

KEMPTON, A. When the day of Pentecost. [Anthem for Whitsuntide. Accomp. for organ.] No. 3 in M.203.28

KENT, J. Anthems, with symphonies and accomp. for the organ or piano forte. M.233.21

—— Te Deum in C. With a separate accomp. for the organ or pianoforte. No. 1 in M.190.5

Church music. *Anthems, &c. (Continued.)*

KENT, J. Te Deum, Jubilate, Magnificat and Nunc dimittis in D. [Accomp. for organ.] No. 2 in M.190.5

—— Thine, O Lord, is the greatness. No. 39 in M.158.17; etc.

KIEL. 6 Motetten für gemischten Chor. Op. 82. Heft 1, No. 1–4. No. 2 in M.194.20

KING, C. Rejoice in the Lord, O ye righteous. Full anthem. [With] organ accomp. No. 18 in M.190.5

KING, W. A. [Jehovah] Our Deliverer. [Chorus in unison. Accomp. for pianoforte.] No. 3 in M.190.5

KLEIN, B. J. Herr, hör' mein Gebet. [Motett, T. T. B. B.] No. 10 in M.392.38

—— Der Herr ist mein Hirt. [Motett, T. T. B. B.] No. 3 in M.147.4

—— [Il est mon berger.] Psaume 23. [T. T. B. B.] No. 7 in M.130.7

—— Wer unter dem Schirm des Höchsten wandelt. Motette [T. T. B. B.]. No. 1 in M.130.7

KLEIN, B. O. Aleph. Ego vir videns. [Motet, S. A. T. B.] No. 15 in M.158.32

—— Pie Jesu. [Motet. Accomp. for organ.] No. 14 in M.158.32

—— Tantum ergo. [Motet. Accomp. for organ.] No. 16 in M.158.32

KNOX. Be merciful after Thy power. [Accomp. for organ.] No. 2 in M.158.17

—— Benedictus, in C. [Accomp. for organ.] No. 1 in M.158.17

KOENIG, F. Huit motets, à 3 ou à 4 voix, avec solos et accomp. d'orgue ou de piano. No. 2 in M.158.25

KOLLROS. Asperges me. [For 4 voices and pianoforte.] No. 30 in M.201.33

KOSCHAT. Oft at evening. [Hymn anthem.] No. 3 in M.158.17

KOTHE. Gebet: Verlass mich nicht, O Du, zu Dem ich flehe . . . Für vierstimmigen Männer-Chor. Op. 6. No. 20 in M.392.33

KOTZSCHMAR. Benedictus. Quartett for mixed voices. [Accomp. for organ.] No. 5 in M.190.5

—— Te Deum in F. [Accomp. for organ.] No. 4 in M.190.5

KREISSMANN, A. [Jubilate Deo in D, with organ accomp.] No. 7 in M.190.5

—— [Te Deum in B flat, with organ accomp.] No. 6 in M.190.5

KRUG, A. Ich harre des Herrn. Aus dem 130sten Psalm für fünfstimmigen Chor a capella [S. S. A. T. B.]. No. 13 in M.194.16

KUFFERATH, H. F. Ecce panis. Pour S. ou T. [Accomp. d'orgue.] No. 18 in M.260.10.2

KYRIE ELEISON. Nine Kyries, ancient and modern. [Adapted to the Church of England.] No. 43 in M.157.1

LABAT. 26 grands motets solennels pour toutes les fêtes de l'année, à 3 ou 4 voix solos et chœurs, avec ou sans accomp. d'orgue ou d'harmonium ad libitum. M.213.23

LABRO. O Salutaris pour S. ou T. Avec accomp. de piano ou d'orgue. No. 15 in M.260.10.4

LACHNER, F. Ave Maria, für eine Sopranstimme & kleinen Chor [S. A. A. T.] mit Begleitung von 2 Violinen, Viola, Violoncell & Bass, oder Orgel. Op. 132. [Partitur.] No. 6 in M.333.9

—— [Diffusa est gratia.] Motette für S. Solo und Chor. [Partitur.] No. 20 in M.194.16

—— Der 63te Psalm, in Musik gesetzt für 4 Frauenstimmen [S. S. A. A.] mit Piano-Forte oder Harfe Begleitung. No. 10 in M.244.11

LACHNER, V. Der 100te Psalm, für Chor, Tenor- oder Sopran-Solo und Orchester. Op. 43. Partitur. No. 7 in M.333.9; etc.

LACOME D'ESTALENX, P. J. J. Douze Psaumes. Des lyriques français à une ou plusieurs voix avec accomp. d'orgue ou de piano. No. 2 in M.296.1

LA FAGE. Alma Redemptoris. [T. T. B. Accomp. d'orgue.] No. 16 in M.260.19

—— Ave Regina. [T. T. B. Accomp. d'orgue.] No. 15 in M.260.19

Church music. *Anthems, &c. (Continued.)*

LAIR DE BEAUVAIS. Regina cœli. Motet pour S. ou T. [Accomp. d'orgue.] No. 25 in M.260.10.4

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—— Ave Maria à 4 voix. [Accomp. de piano.] No. 22 in M.260.10.5

Reed, W. Deus misereatur, in F. [Accomp. for organ.] No. 19 in M.158.19

—— Jerusalem the Golden. [Anthem. Accomp. for organ.] No. 18 in M.158.19

Reinecke, C. H. C. Hymne nach dem 97sten Psalm („Ein König ist der Herr"). Für vollen Männerchor ohne Begleitung. Op. 174. No. 7 in M.212.14

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Reynolds, J. My God, my God, look upon me. [Accomp. for organ.[No. 15 in M.234.4.1; etc.

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—— Fünf Motetten für gemischten Chor. Heft 1, 2. No. 8, 9 in M.158.27

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Robinson, J. Not unto us, O Lord, . . . set to music for four solo voices and chorus, with organ accomp. No. 12 in M.190.7

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—— The 24th Psalm. The earth is the Lord's . . . adapted to the English version. [Accomp. for pianoforte.] No. 3 in M.155.22; etc.

Sprague, N. B. Asleep in Jesus. [Part-song, t. t. b. b.] No. 22 in M.203.20

Spring. Benedic anima mea. [Accomp. for pianoforte.] No. 2 in M.190.8

Stainer. I am Alpha and Omega. [Accomp. for organ.] No. 54, 55 in M.158.19; etc.

—— Lead, kindly light. [Accomp. for organ.] No. 2 in M.157.29; etc.

—— O clap your hands. [Accomp. for organ.] No. 12 in M.157.29; etc.

Staunton. Te Deum laudamus in D. [Accomp. for organ.] No. 3 in M.190.8

Stearns. Brightest and best. Christmas anthem. [Accomp. for organ.] No. 11 in M.203.29

—— Harvest anthem. [Accomp. for organ.] No. 12 in M.203.29

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—— When all Thy mercies. [Accomp. for organ.] No. 5 in M.190.8

Steele. Come, ye thankful people, come. Anthem for Thanksgiving.]Accomp. for organ.] No. 16 in M.203.29

Steggall. Hear ye, and give ear, a full anthem for four voices. [Accomp. for organ.] No. 6 in M.190.8; etc.

—— I will cry unto God. Full anthem. [Accomp. for organ.] No. 7 in M.157.29; etc.

Steinkuehler. Ave Verum. Pour 4 voix, avec accomp. d'orgue. No. 12 in M.260.10.3

Stephens, W. Te Deum laudamus, für Chor und Soli mit Orgel- oder Pianofortebegleitung. Englisch-Deutsch. Partitur. No. 3 in M.193.18

Stevens, R. J. S., *editor.* Sacred music for 1, 2, 3 & 4 voices, from the works of the most esteemed composers, Italian and English. Vol. 1, 2. M.234.4

Stevenson. Hark! the vesper hymn. [Quartet. Accomp. for organ.] No. 8 in M.190.8

Stewart, R. P. If ye love Me, keep My commandments. [Accomp. for organ.] No. 33 in M.158.19; etc.

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—— I will lay me down in peace. Set to music for 4 voices. [Accomp. for pianoforte.] No. 15 in M.290.9.1

Stradella. Pietà, Signore. Air d'église [s. ou t. Accomp. de piano]. No. 24 in M.260.10.2; etc.

Stuntz. Ex Sion. [t. t. b. b. Accomp. d'orgue.] No. 49 in M.260.19

Sturm, W. Gott, Du bist mein Zuversicht! [Motet. t. t. b. b.] No. 11 in M.203.16

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—— O God, Thou art worthy. Anthem for the marriage service. [Accomp. for organ.] No. 26 in M.234.10; etc.

—— O taste and see how gracious the Lord is. Full anthem. [Accomp. for organ.] No. 3 in M.157.32

—— Rejoice in the Lord. [Accomp. for organ.] No. 28 in M.234.10

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Suppé. Thou art the way. [Accomp. for organ.] No. 34 in M.158.19

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Viva la padrona. Glee [T. T. B.]. (*In* Warren. Collection of catches. Vol. 5, pp. 111, 112.) No. 30 in M.220.9.5

Churchman's help, The, to chanting. REES, L. S. D. No. 2 in M.148.34

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Chûte, La, du jour. *Song.* SCHUBERT, F. P. Mélodies. Vol. 2. M.327.4.2

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Chwatal, Franz Xaver.
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Ich kenn' ein Auge. [Männerchor.] (*In* Abt. Leichte Männerchöre. Heft 23, pp. 12–16.) No. 151 in M.246.22
Lovely night. [Part-song, T. T. B. B.] (*In* The Choralist. Vol. 1, series 3.) No. 33 in M.157.5.1
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Cor mundum crea in me. Duetto [S. T. Accomp. for pianoforte]. (*In* Latrobe. Selections of sacred music. Vol. 1, pp. 168–171.) No. 38 in M.290.29.1
Ecce enim in iniquitatibus. Duetto [S. S. Accomp. for pianoforte]. (*In* Latrobe. Selections of sacred music. Vol. 1, pp. 155–157.) No. 34 in M.290.29.1
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VERDI. Verdi album. No. 12 in M.236.5

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Cigisbé, Le. *Opera.* For the MUSIC see **Piccinni,** L. For the LIBRETTO see **Marmontel,** J. F.

Cilèa, Francesco.

Adriana Lecouvreur, commedia-dramma di E. Scribe ed E. Legouvé, ridotta in quattro atti per la scena lirica da A. Colautti, musica di Francesco Cilèa. Riduzione per canto e pianoforte. Milano. Sonzogno. 1903. M.396.45

L'Arlesiana (da A. Daudet), melodramma in tre atti di Leopoldo Marenco, musica di Francesco Cilèa. Riduzione per canto e pianoforte. Milano. Sonzogno. 1899. M.399.9

La Tilda. Melodramma in tre atti di Anneldo Graziani. Musica di Francesco Cilèa. Riduzione per canto e pianoforte. Milano. Sonzogno. [1892.] M.397.17

Ciliege nere. *Song.* GORDIGIANI. Échos de la Toscane. Vol. 1. No. 31 in M.244.13.1

Cimarosa, Domenico.

Ah che la morte io veggo, aria seria. [Accomp. d'orchestra.] Manuscript. N. d. No. 2 in M.120.12

Le astuzie femminili. Melodramma giocoso in 4 parti di D. Cimarosa. [Parole di Metastasio.] Riduzione per canto e pianoforte. Paris. Escudier. [1872?] M.395.18

La ballerina amante. Dramma giocoso in trè atti. [Partitura.] Manuscript. [Napoli. 1872.] 2 v. M.31.8

Cara! non dubitar. Duetto [s. t. Accomp. di piano]. (*In* Lira d'Italia. Pp. 168–177.) No. 45 in M.157.39
From Il matrimonio segreto.

Che bel piacere. Duettino. Manuscript. N. d.
Full score. No. 3 in M.120.13

Chi per pietà. Scena [s. o. t. Accomp. di piano]. (*In* Lira d'Italia. Pp. 1–10.) No. 1 in M.157.39
From Il sacrifizio d'Abramo.

Il credulo; farsa. [Opera. Partitura.] Manuscript. [Napoli. 1785.] M.31.6

Deh ti conforta. Duettino [s. t. Accomp. di piano]. (*In* Lira d'Italia. Pp. 190–193.) No. 48 in M.157.39
From Il matrimonio segreto. Also to be found in Musical library.

I due baroni di Rocca Azzurra. [Opera in due atti. Partitura.] Manuscript. [Roma. 1777.] 2 v. M.31.7
This is the same as his I due baroni.

[I due supposti conti. Opera in due atti. Partitura.] Manuscript. [1784.] 2 v. M.31.9

Cimarosa, Domenico. *(Continued.)*

Il fanatico burlato. [Opera buffa in 2 atti. Partitura.] Manuscript. [Napoli? 1787?] 2 v. M.402b.2

Giannina e Bernardone. Dramma giocoso in 2 atti. Riduzione [per canto e pianoforte] del Marchese F. d'Arcais. Milano. Ricordi. [1870?] M.285.17

L'impegno superato. Dramma giocoso. Musica del Sig. Domenico Cimarosa. [Partitura.] Manuscript. Napoli. [1795.] 2 v. M.31.10

L'impresario in angustie. Intermezzo di un atto. [Parole di Dubuisson.] Musica del Sigr. Domenico Cimarosa. [Partitura.] Manuscript. [1786.] M.31.11

Same. L'impresario in angustie, ou le directeur dans l'embarras. Opéra bouffon en 2 actes. [Paroles de Dubuisson. Partition.] Paris. Sieber. [1802?] M.291.11

Same. Theatralische Abentheuer. Eine komische Oper in 2 Akten. In Musik gesetzt von Cimarosa und Mozart. [Partitur.] Manuscript. [179–?] M.320.9
This opera was composed with the collaboration of Goethe, in 1791, under the title Theatralische Abentheuer, some of the music (the overture, the terzette: Ich bin die erste Sängerin, and the finale) being taken from Mozart's Schauspieldirector.

L'imprudente fortunato. Opera [in due atti] a sette voci. Musica del Maestro Cimarosa. [Partitura.] Manuscript. [Roma? 1798?] 2 v. M.31.12

L'Italienne à Londres. Opéra bouffon en 3 actes. Musique de Cimarosa. Paroles de Mr. * * * [Neuville. Partition]. Paris. Sieber. [1802?] M.291.28

Il marito disperato. [Opera in due atti di Lorenzi. Musica di Cimarosa. Partitura.] Manuscript. [Napoli. 1785.] 2 v. M.31.13

Il matrimonio per raggiro. [Opera in due atti. Partitura.] Manuscript. [Roma. 1779.] 2 v. M.31.14

Il matrimonio secreto. Opera buffa [di G. Bertati]. Posta in musica e ridotta per il pianoforte da Cimarosa. [Paris.] Marquerie. 1839. M.363.12

Same. Il matrimonio segreto, dramma giocoso in 2 atti [de G. Bertati] . . . Musique de Cimarosa. Paroles françaises de Moline. [Partition.] Paris. Imbault. [1802?] M.291.12

Same. Il matrimonio segreto (The secret marriage). Comic opera. With Italian and English words. [The former by G. Bertati.] The latter by William Grist. The music by Domenico Cimarosa. [Accomp. for piano.] London. Jeffreys. [188–?] M.382.9

Il mercato di Malmantile. [Opera in due atti. Partitura.] Manuscript. [Roma. 1780.] 2 v. M.31.15

Morte crudele e ingiusta, scena ed aria. [Accomp. d'orchestra.] Manuscript. N. d. No. 3 in M.120.12

[Nel lasciarti, O prence amato.] Aria [BAR., con accomp. d'orchestra. Partitura]. Manuscript. [1784?] No. 8 in M.120.6

I nemici generosi. [Opera in due atti. Partitura.] Manuscript. [Roma. 1796.] 2 v. M.31.16

L'Olimpiade. [Opera. Partitura. Parole di Metastasio. Musica di Cimarosa.] Manuscript. Vicenza. [1781.] 2 v. M.31.17

Gli Orazi e j Curiazi. Opera seria del Signor Sografi. Musica da Domenico Cimarosa. Paroles françaises de Moline. [Partition.] Paris. Imbault. [1800?] M.400.27

Same. Gli Orazzi ed i Curiazi, musique de Cimarosa. Opéra complet. Partition de piano et chant, paroles italiennes [de Sografi]. [Paris.] Launer. [184–?] M.363.11

La Penelope. [Dramma serio in due atti. Partitura.] Manuscript. [Napoli? 1795?] M.402b.3

Il pittor parigino. Intermezzo a cinque voci. [Partitura.] Manuscript. Roma. 1786. 2 v. M.31.18

Pria che sponti. Aria [s. o. t. Accomp. di piano]. (*In* Lira d'Italia. Pp. 16–24.) No. 3 in M.157.39
From Il matrimonio segreto.

Quelle pupille tenere. Aria [s., con accomp. d'orchestra. Partitura]. Manuscript. [180–?] No. 6 in M.120.18

Se torni vincitor. Scena con duetto [T. T., con accomp. d'orchestra. Partitura]. Manuscript. [180–?] No. 9 in M.120.18

Cimarosa, Domenico. *(Continued.)*
Theatralische Abentheuer. See his Impresario in angustie.
I traci amanti. [Opera in due atti. Partitura.] Manuscript. [Napoli. 1793.] 2 v. M.31.19
Le trame deluse. [Opera. Partitura.] Manuscript. [Napoli. 1786.] 2 v. M.31.20
[A trio and a quintet from Gli inimici generosi, with orchestral accomp.] Manuscript. [180–?] No. 4, 5 in M.152.17
Udite tutte udite! Aria [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, t. 2, pp. 143–154.) No. 22 in M.193.21.2
While time is swiftly winging. [Trio, S. S. A. Accomp. for pianoforte.] London. Leader & Cocks. [185–? Chamber trios. 57.] No. 11 in M.244.10.3

Cimarosa, Domenico. *Works about.*
Neumann, W. Domenico Cimarosa. Giovanni Paesiello. Friedrich Heinrich Himmel. Biographien. Cassel. 1856. Portrait. No. 3 in M.205.17

Cimarosa. *Opera.* For the Music see **Isouard.** For the Libretto see **Bouilly.**

Cimino, Giorgio Tommaso.
Bianca Orsini. Melodramma. Musica del Mo. Errico Petrella. M.254.2
Esmeralda. Dramma lirico. Musica di Fabio Campana. M.275.23
Manfredo. Dramma lirico. Musica del Mo. Errico Petrella. M.254.7
Il mercante di Venezia. Melodramma da Shakespeare. Parole del Cav. G. T. Cimino. Musica del Mo. Ciro Pinsuti. M.287.21
Selvaggia. Dramma lirico. Musica del Maestro F. Schira. M.322.7

Cincinnati Symphony Orchestra.
Programmes. Season 1897/98, 1901/02–1905/06. [Cincinnati.] 1897–1906. 6 v. Portraits. M.374.5

Cinderella. *Opera.* For the Music see **Farmer, J.** For the Libretto see **Leigh, H. S.**

Cinderella. *Opera.* For the Music see **Rossini.** La Cenerentola.

Cinderella, or the little glass slipper, . . . *Pantomime.* For the Music see **Kelly.** For the Libretto see **James, ——.**

Cinder-Ellen up too late. *Opera.* For the Music see **Lutz.** For the Libretto see **Hobson.**

Cinese rimpatriato. Arie e duetto del Cinese. [Paris. 175–?] No. 6 in M.340.3
An opera with the above title is attributed by Castil-Blaze to Salletti, but it is not included among Salletti's works by Fétis.

Cingalee, The. *Opera.* For the Music see **Monckton.** For the Libretto see **Tanner.**

Cin-Ko-Ka. *Opera.* For the Music see **Sommer.**

Cinq mai, Le. *Cantata.* For the Music see **Berlioz, L. H.** For the Libretto see **Béranger.**

Cinq mai, Le. *Song.* Niedermeyer. 10 mélodies. No. 4 in M.157.37

Cinq-Mars. *Opera.* For the Music see **Gounod.** For the Libretto see **Poirson, P.**

Cinquantaine, La. *Opera.* For the Music see **Gennaro-Chrétien.** For the Libretto see **Aylicson.**

Ciocchi fate. *Part-song.* Callcott, J. W. No. 93 in M.220.9.4

Cipollini, Antonio.
Il piccolo Haydn. Commedia lirica. Musica di Gaetano Cipollini. M.245.2

Cipollini, Gaetano.
Il piccolo Haydn. Commedia lirica in un atto di Antonio Cipollini. Musica di Gaetano Cipollini. Riduzione per canto e pianoforte. Milano. Sonzogno. 1893. M.245.5

Circassian bride, The. *Opera.* For the Music see **Bishop, H. R.**

Circassienne, La. *Opera.* For the Music see **Auber.** For the Libretto see **Scribe.**

Circé. *Cantata.* For the Music see **Courcelles.** For the Libretto see **Rousseau, J. B.**

Circé. *Opera.* For the Music see **Brunel;** also **Hillemacher.** For the Libretto see **Richet;** also **Haraucourt.**

Circuire. *Motet.* Palestrina. Werke. Band 2. M.8040a.66.2

Circumdederunt me dolores mortis. *Motet.* Lassus. Sämmtliche Werke. Band 15. M.8040a.67.15

Circus girl, The. *Opera.* For the Music see **Tilkins.** For the Libretto see **Tanner.**

Cirillo, Francesco.
Dove son, dove vado. Madrigal [S. A. T. T. B.]. (*In* Bland. The Ladies' collection. Vol. 2, pp. 228–231.) No. 247 in M.235.17.2

Ciro in Babilonia. *Opera.* For the Music see **Rossini.** For the Libretto see **Metastasio.**

Cirque Napoléon, *Paris.*
Elwart, A. A. É. Histoire des concerts populaires de musique classique; contenant les programmes annotés de tous les concerts donnés au Cirque Napoléon . . . Paris. 1864. M.118.3

Cirri, Giovanni Battista.
Domine, non mea. Canon [for 3 voices]. (*In* The Apollo. Vol. 1, p. 80.) No. 31 in M.139a.18.1
Also to be found in Warren's Collection of catches.
Molto spesso. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 2, p. 23.) No. 9 in M.220.9.2

Cithern. *History.*
Kennedy, H. Die Zither in der Vergangenheit, Gegenwart und Zukunft. Eine historisch-kritische Studie über das Instrument und seine musikalischen Verhältnisse. Tölz. 1896. M.376.15

Città di Dio. *Madrigal.* Palestrina. Werke. Band 29. M.8040a.66.29

City's hum, The, was hushed and still. *Carol.* Fay, C. K. No. 13 in M.154.19

Civilization.
Rousseau, J. J. Discours qui a remporté le prix à l'Académie de Dijon, en l'année 1730. Sur cette question: Si le rétablissement des sciences & des arts a contribué à épurer les mœurs. Par un citoyen de Genève [J. J. Rousseau]. Nouvelle édition, accompagnée de la Réfutation de ce discours, par les apostilles critiques de l'un des académiciens examinateurs [C. L. Le Cat]. London. 1751. No. 1 in M.103.3

Claassen, Arthur.
Fest-Hymne, gedichtet von Max Oberbreyer. Für Männerstimmen (Soli u. Chor) und Orchester componirt von Arthur Claassen. Op. 13. Klavier-Auszug. Leipzig. Kahnt. [189–?] No. 1 in M.212.4
"Sanssouci." Menuett mit Benutzung eines Thema von Quanz. Ausgabe für [Streich-Orchester]. Berlin. Luckhardt. [1890.] No. 3 in M.334.1

Claassen, Arthur, *editor.*
Ludwig Liebe-Album. Ehrengabe zum 70. Geburtstage Ludwig Liebe's gewidmet von seinen Freunden und Verehrern. Berlin. Luckhardt. [1889.] Portrait. No. 11 in M.203.16
Contents. — Attenhofer: Pater Franzesco. — Bartmuss: Mein Täubchen. — Bauer: Minnelied. — Becker: Freude, holde Freude. — Claassen: O Welt, du bist so wunderschön. — Dregert: Sokrates. — Ellmenreich: Röslein, wann blühst du auf? — Fromm: An Sie im Alter. — Gaugler: Morgenwanderung im Mondenschein. — Gernsheim: Auf Waldespfaden. — Hahn: Wasserfahrt. — Herman: Sonnenwende. — Hermes: Nur zu Zweien. — Hirsch: Horch auf, du träumender Tannenforst. — Jork: Herzenthränen. — Jüngst: Im Mai! — Köllner: Das Volkslied. — Krauss: Ueber's Jahr. — Mohr: Glaube an die Freundschaft. — Prase: Des alten Kriegers Tod. — Reise: Mein Schätzelein. — Rosenhain: Trinklied. — Saro: Blau Aeugelein. — Schilling: Sommernacht. — Schletterer: Ob kein Lied der Welt verblieben. — Schultz: Abend am Meere. — Speidel: Die Soldatenbraut. — Spicker: Die gebrochene Blume. — Van der Stucken: Waldeslied. — Sturm: Gott, Du bist mein Zuversicht. — Weidt: Postillon Frühling. — Witting: Tragische Geschichte.

Claerchens Lied. *Song.* Rubinstein. Sechs Lieder. No. 13 in M.192.5

Claeys, Henri.
Drei Ritter. Drie Ridders. Ballade von Edgar Tinel. No. 1 in M.202.27

Clair de lune. *Suite.* Lacome d'Estalenx. No. 2 in M.405.29

Clair de lune. *Song.* Schubert, F. P. Mélodies. Vol. 3. M.327.4.3

Clairville, *pseud.* See **Nicolaie,** Louis François.

Clairville, fils, *pseud.* See **Nicolaie,** Édouard.

Clairville, Charles.
Le baron Frick. Opérette de MM. Ernest Depré & Charles Clairville. Musique de Will. Chaumet, Albert Ferrand, Alph. Duvernoy . . . No. 6 in M.302.15
Le brillant Achille. Vaudeville-opérette de Charles Clairville & Fernand Beissier. Musique de L. Varney. No. 1 in M.325.4
Le Capitole. Opéra-comique de Paul Ferrier et Charles Clairville. Musique de Gaston Serpette. M.246.14
Le chevalier Mignon. Opéra-comique de Ch. Clairville et Depré. Musique de L. de Wentzel. M.326.22
La dame de trèfle. Opérette de Ch. Clairville & M. Froyez. Musique de Émile Pessard. M.393.48
La famille Vénus. Opérette-vaudeville. Paroles de Charles Clairville & Bénédite. Musique de Léon Vasseur. No. 2 in M.324.33
Le fétiche. Opérette de MM. Paul Ferrier et Charles Clairville. Musique de Victor Roger. M.307.33
Madame Boniface. Opéra-comique. Paroles de MM. Ernest Dupré et Charles Clairville. Musique de P. Lacome. M.296.10
Mademoiselle Asmodée. Opéra-comique de P. Ferrier & Ch. Clairville. Musique de P. Lacome & V. Roger. No. 1 in N.300.14
Miss Dollar. Opérette de Charles Clairville & A. Vallin. Musique de A. Messager. No. 1 in M.257.19
Mon prince! Opéra-comique de A. Sylvane [pseud.] & Ch. Clairville. Musique de E. Audran. No. 1 in M.255.29
Ninette. Opéra-comique de Charles Clairville. Musique de Ch. Lecocq. M.302.6
Patart, Patart & cie. Vaudeville-opérette de André Sylvane et Ch. Clairville. Musique de Louis Gregh. No. 2 in M.266.32
Riquet à la houppe. Féerie nouvelle de Paul Ferrier & Charles Clairville. Musique de Louis Varney. M.325.3

Clamavi in toto corde. *Canon.* Hayes, W. Catches, glees and canons. Vol. 1. No. 1 in M.220.5

Claments, Ernest.
Une étoile . . . d'antichambre. Opérette en 1 acte. Paroles de H. Lemonier. Musique de E. Claments. [Partition chant et piano.] Paris. Royol. [1869.] No. 3 in M.285.23
La Saint Yvon. Opérette en 1 acte. Paroles de H. Lemonier. Musique de E. Claments. [Partition chant et piano.] Paris. Royol. [1866.] No. 4 in M.285.18
Les souhaits ridicules. Opérette en 1 acte. Paroles de H. Lemonier. Musique de E. Claments. [Partition chant et piano.] Paris. Royol. [1866.] No. 3 in M.285.18

Clapisson, Antoine Louis.
Le code noir. Opéra comique en 3 actes. Paroles de E. Scribe. Musique de L. Clapisson. Grande partition. Paris. La France musicale. 1842. M.402a.8
Same. Partition piano et chant. M.291.16
Le coffret de St. Domingue. Opéra en 1 acte, paroles de Mr. Émile Deschamps, musique de Louis Clapisson. [Partition chant et piano.] Paris. [1854. Magasin des demoiselles.] No. 1 in M.285.23
Le Fanchonnette, opéra comique en 3 actes, . . . poëme de MM. de St. Georges et de Leuven [pseud.]. Musique de L. Clapisson. Partition [et] parties séparées. Paris. Lemoine. [1856.] Score, 3 v. M.400.25
Same. Partition piano et chant. [187–?] M.363.19
La figurante, ou l'amour et la danse, opéra comique en 5 actes. Paroles de MM. E. Scribe et Dupin. Musique de L. Clapisson. Partition. Paris. Lemoine. [1838.] 2 v. M.291.13
Same. Partition piano et chant. Paris. Launer. [184–?] M.291.14
Frère et mari. Opéra comique en 1 acte. Paroles de T. Polak et A. Humbert. Musique de Louis Clapisson. Partition. Paris. Heu. [1841.] M.291.17
[Gibby la cornemuse. Opéra comique en 3 actes. Paroles d'Adolphe de Ribbing et L. L. Lhérie. Musique de Clapisson. Partition. Paris? 1846?] M.224.13
The title-page is missing.

Clapisson, Antoine Louis. *(Continued.)*
Same. [Chant et piano.] Bureau central de musique. [1846.] M.363.14
Margot. Opéra comique en 3 actes. Paroles de MM. de Saint-Georges et A. de Leuven [pseud.]. Musique de L. Clapisson. Partition piano & chant. Paris. Meissonnier. [1857.] M.363.18
Les mystères d'Udolphe, opéra comique en 3 actes, poëme de Scribe & G. Delavigne, musique . . . par L. Clapisson. Partition chant et piano. Paris. Meissonnier. [1852.] M.363.16
La perruche. Opéra comique en 1 acte. Paroles de Dumanoir et Dupin. Mis en musique . . . par Louis Clapisson. Partition. Paris. Meissonnier. [1840.] M.291.15
La poularde de Caux, opérette en 1 acte, de MM. A. de Leuven [pseud.] et V. Prilleux; musique de L. Clapisson, Gevaert, E. Gautier, F. Poise, A. Bazille et S. Mangeant. Partition chant et piano. Paris. Choudens. [1861.] No. 1 in M.293.10
La promise, opéra comique en 3 actes, poëme de MM. de Leuven [pseud.] et Brunswick [pseud.], musique de Louis Clapisson. Partition piano et chant. Paris. Benoît. [1854.] M.363.17
Le sylphe. Opéra comique en 2 actes. Paroles de Mr. de Saint Georges. Musique de L. Clapisson. [Partition d'orchestre.] Paris. Challiot. [1856.] M.402a.9
Same. [Partition chant et piano.] M.363.15
La symphonie. Opéra comique en un acte. Paroles de M. de Saint Georges. Mis en musique par Louis Clapisson. Partition. Paris. Meissonnier. [1839.] M.401.5
Les trois Nicolas. Opéra comique en 3 actes, de Scribe, Lopez et *.* [Lurien]. Musique de L. Clapisson. Partition piano et chant. Bruxelles. Katto. [1859.] M.363.13

Clappé, Arthur A.
Morning service in E♭, for mixed voices. Consisting of Te Deum, Jubilate Deo, Kyrie and Gloria. [Accomp. for organ.] New York. Gordon. 1892. No. 7 in M.158.15
Te Deum. Trio for male voices [T. T. B. Accomp. for organ]. New York. Gordon. [1892.] No. 6 in M.158.15

Claque, Le.
Castel, L. Mémoires d'un claqueur. Par Robert [pseud.]. Édition publiée . . . par un vieil amateur. Paris. 1829.
Newspaper clippings about various claquers are added. M.117.6
Lan, J. Mémoires d'chef de claque. Souvenirs des théâtres. Paris. 1883. M.127.36

Clara. *Fiction.* Guézenec. M.109b.39
Clara. *Ballad.* Linley, G. [Songs.] Vol. 2. No. 12 in M.235.19.2
Clara, Herzogin von Britannien. *Opera.* For the Music see **Bierey.** For the Libretto see **Bretzner.**
Clara Tempête. *Opera.* For the Music see **Chiaromonte.** For the Libretto see **Rocheblave, É.**
Clare Dettin. *Opera.* For the Music see **Meyer-Olbersleben.**
Clare Dettin. *Overture.* Meyer-Olbersleben. No. 2 in M.410.48
Clare sanctorum senatus apostolorum. *Motet.* Lassus. Sämmtliche Werke. Band 5. M.8040a.67.5

Claretie, Arsène Arnaud.
La Navarraise. Épisode lyrique. Poème de Jules Claretie & Henri Cain. Musique de J. Massenet. M.245.15
Thérèse. Drame musical. Musique de J. Massenet. M.378.3

Clari, Giovanni Carlo Maria.
Awake, the morn is breaking. Terzetto [S. A. B. Accomp. for pianoforte]. (*In* Turle and Taylor. The People's music book. Pp. 343–348.) No. 111 in M.111.4.3
Be merciful. [Anthem.] (*In* Pratt. Collection of anthems. Vol. 1, pp. 47–60.) No. 5 in M.233.18.1
Consists of a tenor solo by Clari and a chorus and fugue by Leonardo Leo. With accompaniment for organ.
Cum Sancto Spiritu. Coro a 5 voci [S. S. A. T. B. Accomp. for organ, violins, viola and bass]. (*In* Novello. The Fitzwilliam music. Vol. 2, pp. 58–61.) No. 8 in M.233.26.2
De profundis. Quartetto. [Accomp. for organ, violins, viola. and bass.] (*In* Novello. The Fitzwilliam music. Vol. 3, pp. 16–19.) No. 3 in M.233.26.3
Domine Deus. Quintetto [S. S. A. T. B. Accomp. for organ, violins, viola and bass]. (*In* Novello. The Fitzwilliam music. Vol. 2, pp. 55–57.) No. 7 in M.233.26.2

Clari, Giovanni Carlo Maria. *(Continued.)*
Fünf italienische Duette. [Mit Pianofortebegleitung.] Leipzig. Druck der Gesellschaft. 1892. [Supplemente, enthaltend Quellen zu Händel's Werken. 4.]
No. 3 in **M.415.20.1**
Gloria Patri. Alto solo e coro. [Accomp. for organ.] (*In* Novello. The Fitzwilliam music. Vol. 1. pp. 56–61.)
No. 12 in **M.233.26.1**
Gloria Patri. Coro e fuga. [Accomp. for organ, violins, viola, and bass.] (*In* Novello. The Fitzwilliam music. Vol. 4, pp. 46–52.) No. 9 in **M.233.26.4**
Gratias agimus e Cum Sancto Spiritu a 5 voci [s. s. a. t. b. Accomp. for organ, violins, viola, and bass]. (*In* Novello. The Fitzwilliam music. Vol. 5, pp. 20–25.)
No. 4 in **M.233.26.5**
Kyrie. A 5 voci [s. s. a. t. b. Accomp. for organ, violins, viola, and bass]. (*In* Novello. The Fitzwilliam music. Vol. 3, pp. 11–15.) No. 2 in **M.233.26.3**
Kyrie, Qui tollis peccata, Cum Sancto Spiritu. [Accomp. for organ, violins, viola, and bass.] (*In* Novello. The Fitzwilliam music. Vol. 4, pp. 10–23.) No. 3 in **M.233.26.4**
From his Mass in D.
Lætatus sum. A 8 voci. [Accomp. for organ.] (*In* Novello. The Fitzwilliam music. Vol. 3, pp. 24–32.)
No. 5 in **M.233.26.3**
O quam tristis. Solo, s. (or t.). [Accomp. for organ.] (*In* Novello. Convent music. Vol. 2, pp. 40, 41.)
No. 14 in **M.260.17.2**
Out of the deep. [Anthem. Accomp. for organ.] (*In* Pratt. Collection of anthems. Vol. 1, pp. 39–46.)
No. 4 in **M.233.18.1**
Quando corpus morietur. [Quartet and chorus. Accomp. for organ, violins, viola, and bass.] (*In* Novello. The Fitzwilliam music. Vol. 5. pp. 30–33.) No. 7 in **M.233.26.5**
Sancta Mater. Trio [s. a. b. Accomp. for piano, violins, viola. and bass]. (*In* Novello. The Fitzwilliam music. Vol. 5, pp. 2–7.) No. 1 in **M.233.26.5**
Sicut erat. Fuga a 5 voci [s. s. a. t. b. Accomp. for organ, trumpets, violins, viola, and bass]. (*In* Novello. The Fitzwilliam music. Vol. 5, pp. 37–41.) No. 9 in **M.233.26.5**
Stabat Mater. A 4 voci. [Accomp. for organ, violins. viola, and bass.] (*In* Novello. The Fitzwilliam music. Vol. 2, pp. 28–40.) No. 3 in **M.233.26.2**
Sub Tuum præsidium. Solo. [Accomp. de piano ou d'orgue.] (*In* Échos du monde religieux. Pp. 153–155.)
M.156.52
Tecum principium virtutis. Soprano solo. [Accomp. for organ, violins, viola, and bass.] (*In* Novello. The Fitzwilliam music. Vol. 3, pp. 42, 43.) No. 7 in **M.233.26.3**

Clari. *Opera.* For the Music see **Halévy**, J. F. F. É.

Clari, or the maid of Milan. *Opera.* For the Music see **Bishop**, H. R. For the Libretto see **Payne.**

Clarice, cara mia sposa. *Aria.* Mozart. Werke. Serie 6, Band 1. No. 15 in **M.315.1.6.1**

Clarinda is jocose. *Part-song.* Webbe, S. No. 14 in **M.220.9.4**

Clarinet music. *Clarinet and piano.*
Brahms. Zwei Sonaten für Clarinette (oder Bratsche) und Pianoforte. [Partitur und Clarinette-Stimme.]
No. 2, 3 in **M.351.10**
Goepfart. Drei Stücke für Clarinette (in B) und Klavier. [Partitur.] Op. 29. No. 2 in **M.410.33**
Schumann, R. A. Fantasiestück für Pianoforte u. Clarinette (oder Violine, oder Violoncell). [Partitur.] Op. 73.
No. 5 in **M.353.15**

Clarinet music. *Clarinet and orchestra.*
Hanssens. Concertino for clarionet. [With accompaniment for orchestra. Full score.] Manuscript. **M.312.36**
Mozart. Concert für die Clarinette [und Orchester]. Werke. Serie 12, Abth. 2. **M.315.1.12.2**
Saint-Saëns. Tarentelle pour flûte et clarinette, avec accomp. d'orchestre. Op. 6. En partition. No. 2 in **M.344.14**

Clarinette, La. *Opera.* For the Music see **Hubans.** For the Libretto see **Péricaud.**

Clarissa Harlowe. *Opera.* For the Music see **Perelli.** For the Libretto see **Sacchéro.**

Clarisse. *Opera.* For the Music see **Uber.**

Clarisse Harlowe. *Cantata.* For the Music see **Letorey**, O. For the Libretto see **Noël.**

Clark, Frederick Scotson.
Marche aux flambeaux. [Full score for military band.] London. Augener & Co. [188–?] No. 2 in **M.332.11**

Clark, H. F.
Ruy Blas and the blasé roué. Written by A. C. Torr [pseud.], and H. F. Clark. Music by Meyer Lutz.
No. 1 in **M.245.12**

Clark, Jeremiah. See Clarke, Jeremiah.

Clark, Kate Elizabeth.
The dominant seventh. A musical story. New York. Appleton & Co. 1890. **M.101.27**

Clark, Richard.
An account of the national anthem entitled God save the King. London. Wright. 1822. Portraits. **M.132.4**
An examination into the derivation, etymology, and definition of the word "madrigale." London. Mason. 1852.
M.128.3
The first volume of poetry; revised and enlarged, containing the favorite pieces, as performed at the Catch Club, Glee Club . . . London. 1824. **M.119a.3; M.147.10**
Reminiscences of Handel, His Grace the Duke of Chandos, Powells the harpers, the Harmonious blacksmith, and others. With a list of the anthems composed at Cannons, by Handel . . . London. The editor. 1836. Illus. **M.201.42**
Wellington's health. Glee. (*In* The Apollo. Vol. 2, pp. 109–112.) No. 10 in **M.139a.18.2**

Clarke, Hamilton. See **Clarke**, James Hamilton Smee.

Clarke, Henry Savile.
An Adamless Eden. Comic opera. The words by H. Savile Clarke. The music by W. A. Slaughter. No. 1 in **M.322.32**

Clarke, Horatio.
Cast thy burden on the Lord. [Anthem. Accomp. for organ.] Boston. Truette & Co. [1894.] No. 21 in **M.203.26**
Cry aloud and shout for joy. [Anthem. Accomp. for organ.] Boston. Truette & Co. [1894.] No. 22 in **M.203.26**
How beautiful are Thy dwellings. [Anthem. Accomp. for organ.] Boston. Truette & Co. [1894.] No. 23 in **M.203.26**
The Lord is my Light. [Anthem. Accomp. for organ.] Boston. Truette & Co. [1894.] No. 25 in **M.203.26**
Show me Thy ways. [Anthem. Accomp. for organ.] Boston. Truette & Co. [1894.] No. 24 in **M.203.26**

Clarke, James Hamilton Smee.
Little Jack Sheppard. Burlesque drama. Selections. Written by H. P. Stephens and W. Yardley. Music by Meyer Lutz, Arthur Cecil, Hamilton Clarke, and Florian Pascal [pseud.]. No. 2 in **M.287.3**
Lord, how are they increased. Full anthem [s. s. a. a. t. t. b. b. Accomp. for organ]. (*In* Novello's Collection of anthems. Vol. 8, pp. 128–141.) No. 14 in **M.195.2.8**
The missing duke. An operetta for children. Written and composed by Hamilton Clarke. [Accomp. for pianoforte.] London. Novello, Ewer & Co. 1894. No. 1 in **M.402.67**
Music to the Merchant of Venice as performed at the Lyceum Theatre, 1st Nov., 1879. [Arranged for pianoforte.] London. Cramer & Co. [1879.] No. 4 in **M.277.23**
Pepin, the Pippin, or, "The King of No Man's Land." A children's operetta. The words written by Joseph Despicht, the music composed by Hamilton Clarke. [Accomp. for pianoforte.] London. Novello, Ewer & Co. 1894.
No. 1 in **M.393.13**
It contains also the voice parts in tonic sol-fa notation.
Te Deum laudamus. In F. [Accomp. for organ.] (*In* Novello's Parish choir book. Pp. 59–62.)
No. 12 in **M.157.30**
There were shepherds abiding in the field. Christmas anthem, for 4 voices. [Accomp. for organ.] London. Novello & Co. [1865?] No. 16 in **M.190.2**
Two chorus girls, and other stories. London. Swan Sonnenschein. 1888. **M.126.27**
Contents. — Two chorus girls. — The band-boy. — Three clergymen. — A child-musician. — A living likeness. — An old drummer. — The abbey chorister. — Band-sergeant Brown.

Clarke, Jeremiah.

Awake, my soul. Hymn. [Accomp. for organ.] (*In* Hullah. Part music. Sacred. Vol. 2, pp. 36, 37.) No. 14 in **M.157.28.2**

How long wilt Thou forget me? Solo anthem [s. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 188–190.) No. 68 in **M.290.22.2**
Also to be found in Boyce's Cathedral music, Ed. Novello; Same, Ed. Warren; Stevens's Sacred music.

I will love Thee, O Lord. Anthem [T. B. and chorus. Accomp. for organ]. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 3, pp. 208–218.) No. 23 in **M.233.23.3**
Also to be found in Novello's Collection of anthems.

In drinking full bumpers. Catch a 3 voci. (*In* Bland. The Ladies' collection. Vol. 1, p. 84.) No. 130 in **M.235.17.1**
Also to be found in Clementi's Collection of catches; Social harmony.

O bless'd estate! [Anthem. Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 6, 7.) No. 5 in **M.157.34**

O Israel's Shepherd, Joseph's Guide. [Anthem. Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. P. 4.) No. 3 in **M.157.34**

Praise the Lord, for He is love. [Anthem. Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 13, 14.) No. 10 in **M.157.34**

Praise the Lord, O Jerusalem. Anthem. [Accomp. for organ.] (*In* Boyce. Cathedral music. Ed. Warren. Vol. 2, pp. 253–257.) No. 21 in **M.233.23.2**
Also to be found in Hullah's Part music, Sacred; Novello's Collection of anthems.

Since my Phillis is fall'n. Catch [for 3 voices]. (*In* Vocal harmonist's magazine. Vol. 1, p. 2.) No. 4 in **M.220.5**

Sleep, downy sleep. Hymn. [Accomp. for organ.] (*In* Hullah. Part music. Sacred. Vol. 2, pp. 38, 39.) No. 15 in **M.157.28.2**

To laud the heav'nly King. The 148th Psalm. [Accomp. for organ.] (*In* Hullah. Part music. Sacred. Vol. 1, pp. 134, 135.) No. 43 in **M.157.28.1**

Clarke, Mary Cowden.

The life and labours of Vincent Novello. By his daughter. London. Novello & Co. [1863.] Portrait. **M.148.24**

Clarke, Mary Cowden, *translator.*

BERLIOZ, L. H. A treatise upon modern instrumentation and orchestration. **M.131.17**

Clarke-Whitfeld, John.

Behold, how good and joyful. Anthem. [Accomp. for organ.] London. Novello. [1858. The Musical times.]
Also to be found in Musical times [Music]. No. 8 in **M.154.19**

Blessed is the man. Anthem for verse and chorus. Accomp. for organ. (*In* Novello's Collection of anthems. Vol. 10, pp. 158–163.) No. 19 in **M.195.2.10**

Celestial hope. [Glee.] London. Phipps. [183–?] No. 14, 17 in **M.235.16**

Come Ossian. Glee [S. A. T. T. B. B.]. London. Phipps. [182–?] No. 8, 23 in **M.235.16**

The Crucifixion and the Resurrection. A sacred oratorio in 2 parts. With accomp. for the organ or pianoforte. London. Lonsdale. [1826?] **M.241.20**

Enter not into judgment. Full anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 14, pp. 5–7.) No. 2 in **M.195.2.14**

Hear, O Thou shepherd of Israel. Full anthem [S. A. T. B. B.]. The organ part by Vincent Novello. (*In* Novello's Collection of anthems. Vol. 10, pp. 133–144.) No. 16 in **M.195.2.10**

I will alway give thanks. Anthem for verse and chorus. Accomp. for organ. (*In* Novello's Collection of anthems. Vol. 10, pp. 151–157.) No. 18 in **M.195.2.10**

I will lift up mine eyes. Full anthem. [Accomp. for organ.] (*In* Musical times. [Music.] Vol. 8, pp. 179–182.) No. 25 in **M.175.1.8**

In Jewry is God known. Full anthem. [Accomp. for organ.] (*In* Musical times. [Music.] Vol. 5, pp. 51–55.) No. 21 in **M.175.1.5**

The minstrel's harp, a cantata [T.] from The lay of the last minstrel: with an accompaniment for the harp or pianoforte. London. Clementi & Co. [180–?] No. 42 in **M.384.48**

Clarke-Whitfeld, John. *(Continued.)*

A morning service consisting of Te Deum and Jubilate in F major . . . With an accomp. for the organ or piano forte by S. Parkman Tuckerman. Boston. Ditson. [184–?] No. 22 in **M.190.8**
These two canticles with organ accompaniment by Vincent Novello are on shelf-numbers No. 12 in M.290.19 and M.234.4.2.

My sweet little Anne. [Song, T. Accomp. for flutes, violins, and pianoforte.] Oxford. Hardy. [18—?] No. 1 in **M.235.14**

Namouna's song [S.], in Lalla Rookh. [Accomp. for pianoforte.] London. Power. [185–?] No. 19 in **M.236.2**

O Lord God of my salvation. Anthem for verse and chorus. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 10, pp. 145–150.) No. 17 in **M.195.2.10**

O praise God in His holiness. Anthem. The organ part by Vincent Novello. (*In* Novello's Collection of anthems. Vol. 6, pp. 134–149.) No. 11 in **M.195.2.6**

The Peri pardoned. [Song, S.] From Lalla Rookh. [Accomp. for pianoforte.] London. Power. [185–?] No. 7 in **M.236.2**

St. Michael's chair. Glee for 3 voices [A. T. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 2, pp. 101–104.) No. 76 in **M.157.6.2**

The services and anthems in vocal score, composed by Dr. John Clarke Whitfeld, with a separate accomp. for organ or piano forte, by Vincent Novello. London. Novello. [1849?] 4 v. in 2. **M.233.4**
Contents. — 1, 2. Te Deum and Jubilate in F. — Magnificat and Nunc dimittis in F. — Behold God is my salvation, anthem. — O praise God in His holiness, anthem. — The Lord's prayer. — Wherewithal shall a young man, anthem. — I am the resurrection and the life, burial service. — Sing unto the Lord, anthem. — Magnificat & Nunc dimittis in A, also in A minor, and E flat. — Cantate Domino & Deus misereatur in E. — The Sanctus, Kyrie & Nicene creed in D. — Cantate Domino & Deus misereatur in D. — Te Deum, Jubilate, Magnificat & Nunc dimittis in F. — 24 chants. 3, 4. Anthems: The heavens declare; In Jewry is God known; O give thanks unto the Lord; Bow down Thine ear; Hear, O Thou shepherd of Israel; Behold now, praise the Lord; Blessed are all they; I will arise; Out of the deep; Praise the Lord, ye servants; O sing unto the Lord a new song. — Te Deum, Jubilate, Kyrie, Gloria, Nicene creed, Sanctus, Magnificat and Nunc dimittis in E. — O Lord God of my salvation, anthem. — Behold how good and joyful, anthem. — I will lift up mine eyes, anthem. — I will alway give thanks, anthem. — Blessed is the man, anthem. — 24 chants.

The spirit's song [S.], in Lalla Rookh. [Accomp. for pianoforte.] London. Power. [185–?] No. 20 in **M.236.2**

Te Deum and Jubilate in F. [Accomp. for organ.] London. Novello. [1849?] No. 11 in **M.290.19**

Te Deum in E. [Accomp. for organ.] London. Novello. [1849?] No. 10 in **M.290.19**

Te Deum, Jubilate, Magnificat, Nunc dimittis, in F. [Accomp. for organ.] London. Novello. [1849?] No. 12 in **M.290.19**

Twelve glees. London. Phipps & Co. [181–?] 12 parts in 1 v. No. 16–27 in **M.235.16**
Contents. — Wide o'er the brim. — Celestial hope. — Hymn for the dead. — When I am doom'd to death. — Oh! Liberty. — The Red Cross knighte (continuation). — Same (conclusion). — Come, Ossian. — When shall joy dwell in Selma? — Hymn to the morning star. — Ye gentle muses. — Malvina's lamentations.

When I am doom'd to death by thee. Glee for 4 voices. (*In* Warren. Cocks's Hand-book of glees. Vol. 3, pp. 51, 52.) No. 19 in **M.157.6.3**

Clarke-Whitfeld, John, *editor.*

ARNE, T. A. Artaxerxes. **M.251.18**

HANDEL. Acis and Galatea. No. 2 in **M.241.36**

—— Athalia. **M.241.40**

—— The Messiah. No. 1 in **M.241.36**

Clarus, Max.

Auf dem Felde der Ehre. Dichtung von Albert Niess. Grosses Tongemälde für Chor, Soli [S. BAR.] und Orchester componirt von Max Clarus. Op. 30. Klavier-Auszug. Berlin. Bote & Bock. [1902.] No. 1 in **M.384.22**

Clasing, Johann Heinrich.

Belsazar. Oratorium gedichtet vom Dr. B. Wolff, in Musik gesetzt . . . [S. A. T. B. und Chor] von J. H. Clasing. Vollständiger Clavier-Auszug. Hamburg. Cranz. [183–?] **M.231.1A**

Clasing, Johann Heinrich. *(Continued.)*
Mischelli und sein Sohn. Als Fortsetzung des Wasserträgers. Eine Oper in 3 Aufzügen von A. Kirchner. In Musik gesetzt und für's Forte-Piano eingerichtet von I. H. Clasing. Hamburg. Böhme. [1825?] M.231.1

Class, Franklin Morris.
The catnippers. A comic opera in three acts. Music by F. M. Class. Lyrics by R. W. Child. [Accomp. for pianoforte. Cambridge.] 1903. [Hasty Pudding Club. Spring theatricals.] No. 1 in M.397.18

Claude Duval, or love and larceny. *Opera.* For the Music see **Sólomon.** For the Libretto see **Stephens,** H. P.

Claudia. *Opera.* For the Music see **Cagnoni;** also **Coronaro,** G. B. For the Libretto see **Marcello,** M.; also **Bartocci-Fontana.**

Claudian. *Play.* Wills. A few notes . . . No. 7 in M.116.7

Claudin, Gustave.
Le mariage de la diva. [5e édition.] Paris. Librairie illustrée. [1886.] M.127.33

Claudine. *Opera.* For the Music see **Bruni,** A. B. For the Libretto see **Deschamps,** Jacques M.

Claudine von Villa Bella. *Opera.* For the Music see **Hochberg.** For the Libretto see **Goethe,** J. W. von.

Claudius, Otto.
Longing for home. [Part-song, T. T. B. B.] (*In* Willard. Arion. P. 53.) No. 29 in M.109.1

Clay, Frederic.
Ages ago. Opera in 1 act. The words by W. S. Gilbert, the music by Frederic Clay. [Accomp. for piano.] London. Boosey & Co. [1869.] M.291.19
Constance, an opera in 1 act. Written by T. W. Robertson, the music by Frederic Clay. [Accomp. for piano.] London. Metzler & Co. [1865.] M.291.18
Don Quixote. Grand comic and spectacular opera in 3 acts. Libretto by A. Maltby and H. Paulton. Music by Frederic Clay. [Accomp. for pianoforte.] London. Duff & Stewart. [1875.] No. 1 in M.285.19
Lalla Rookh, cantata (founded on Moore's legend). The words by W. G. Wills, the music by F. Clay. [S. A. T. B. and chorus. Accomp. for pianoforte.] London. Chappell & Co. [1877?] M.154.46
Out of sight, opera in 1 act, words by B. C. Stephenson, music by Frederic Clay. [Accomp. for pianoforte. London.] Pr. for private circulation. [186–?] M.291.20
Princess Toto. Comic opera in 3 acts. The words by W. S. Gilbert, the music by Frederic Clay. [Accomp. for piano.] London. Metzler & Co. [1879.] M.285.20

Clayton, Ellen Creathorne.
Queens of song: being memoirs of the most celebrated female vocalists. Added a chronological list of all the operas that have been performed in Europe. London. Smith, Elder & Co. 1863. 2 v. Portraits. M.106.13

Clé des champs, La. *Opera.* For the Music see **Deffès.** For the Libretto see **Boisseaux.**

Clé d'or, La. *Opera.* For the Music see **Gautier,** J. F. E. For the Libretto see **Feuillet.**

Clear and cool. *Song.* Blumenthal. No. 2 in M.244.1

Clear the course. *Catch.* Arne, T. A. No. 64 in M.220.10

Clear wells spring not. *Madrigal.* Weelkes. First set of madrigals. No. 1 in M.234.21

Clef.
Maleden, M. Les 7 clefs rendues faciles, méthode sûre et prompte pour lire à toutes les clefs. Paris. [1843.] No. 8 in M.207.18

Clef d'argent, La. *Opera.* For the Music see **Legouix.** For the Libretto see **Beaume.**

Clémence. *Song.* Rousseau, A. No. 2 in M.158.34

Clémence Ogé. *Fiction.* Serret. M.109.12

Clemens, Jacobus.
Ye nightingales in greenwoods chant. [S. A. T. B.] (*In* Smith. Musica antiqua. Pp. 104–109.) M.236.10

Clemens non Papa. See **Clemens,** Jacobus.

Clément, Albert.
Les canotiers d'Argenteuil. Opérette en un acte. Paroles de E. Huet. Musique de Albert Clément. [Partition piano et chant.] Paris. Clément. [186–?] No. 3 in M.399.12

Clément, Charles François.
La Bohémienne. Comédie en 2 actes en vers. Traduite de La Zingara, intermède italien, par Mr. Favart. [Musique de C. F. Clément. Partition.] Paris. De la Chevardière. [1756.] M.262.32

Clément, Félix.
Chants de la Sainte-Chapelle, tirés de manuscrits du XIIIe siècle . . . Avec accompagnement d'orgue. Paris. Didron. [1849.] M.121.8
Chœurs d'Athalie, tragédie de Racine. Partition chant et piano. Paris. Delalain. [187–?] No. 1 in M.158.40
Choix des principales séquences du Moyen âge. Tirées des manuscrits, traduites en musique et mises en parties avec accomp. d'orgue. Paris. Le Clere & cie. 1861. No. 2 in M.213.16
Histoire générale de la musique religieuse. Paris. Le Clere & cie. 1860. M.132.9
With bibliographies.
Méthode complète de plain-chant, d'après les règles du chant grégorien. Paris. Hachette & cie. 1854. M.208.6
Les musiciens célèbres depuis le seizième siècle jusqu'à nos jours. Paris. Hachette & cie. 1868. Portraits. M.124.5
Bibliographie, pp. 670–676.

Clément, Jean Pierre.
À bon chat, bon rat. [Roman.] (*In* Foyer de l'Opéra. Tome 1, pp. 77–155.) M.129a.5.1

Clementi, Filippo.
La pellegrina. Opera in quattro atti. Parole e musica di Filippo Clementi. Riduzione per canto e pianoforte. Roma. Cristiano. [1891.] M.396.46

Clementi, Muzio.
Œuvres complètes [pour le pianoforte]. Cahier 1–13. Leipsic. Breitkopf & Härtel. [180–?] 13 v. in 6. Portrait. Vignettes. M.360.12
Contents. — 1. 12 sonates. 2. 9 sonates. 3. 9 sonates. 4. 6 sonates à 4 mains et 1 sonate pour deux pianofortes. 5. 17 sonates. 6. 7 sonates, 1 toccata et 2 caprices. 7. 8 sonates. 8. 7 sonates. 9. 6 sonates. 10. 8 sonates. 11. 6 sonates progressives et doigtées, 24 walses, 1 sonate et La chasse. 12. 4 sonates, un caprice, des préludes et cadences pour le piano-forte seul et une sonate à 4 mains. 13. 11 sonates.
Think, O ye who fondly languish. Duet [S. A. Accomp. for organ]. (*In* Handel and Haydn Society collection of sacred music. Vol. 2, p. 38.) No. 8 in M.221.22.2
Trois sonates pour clavecin ou piano forte, avec accomp. de violon et violoncelle. Œuvre 28. [Piano seul.] Paris. Imbault. [180–?] No. 12 in M.210.1
Same. [Partie de violon.] Paris. Bailleux. [180–?] No. 7 in M.210.9
[The violin and violoncello parts of several of his sonatas.] N. t. p. [London. 179–?] 8 parts in 1 v. M.352.25

Clementi, Muzio, *compiler.*
A collection of catches, canons, glees, duets, &c. London. Clementi & Co. [179–?] 4 v. in 2. M.110.1
Contents. — Vol. 1. Byrd: Non nobis Domine. — Warren: To our musical clubs. — Hayes: Winde gentle evergreen. — Boyce: A blooming youth. — Lidarti: Su cantiamo. — Arne: You ask me, dear Jack. — Baildon: Mr. Speaker. — Purcell: The Macedon youth. — Purcell: Were I to choose the greatest bliss. — Harington: Give me the sweet delights of love. — Drink to me only with thine eyes. — Purcell: Would you know how we meet. — King: O Absalom my son. — The cries of Durham. — Old Chiron. — Festing: Since my Phyllis is fall'n. — Purcell: Let's live good honest lives. — Atterbury: Fair enslaver. — Perche vezzosi. — Nelham: Have you any work for the tinker. — Bates: Sir you, sir you. — Nares: Wilt thou lend me thy mare. — Ireland: How sleep the brave. — Byrd: Hey hoe to the greenwood now. — Hilton: Come follow. — He that drinks is immortal. — Sum up all the delights. — Webbe: Now we are met. — Aldrich: Good, good indeed. — Harington: How sweet in the woodlands. — Smith: Since Phyllis has bubbled. — Baildon: Adieu to the village. — Fill, fill, fill. — Prior: To thee 'tis giv'n. — Ives: Come, honest friends. — Giardini: Che pena che affanno. — E pur dolce. — Arne: Hark you, my dear. — Hail, hail, green fields. — Mornington: 'Twas you, sir. — Purcell: Jack, thou'rt a toper. — Caesar: Come here's the good health. — Hayes: Gently touch. — Should I dye. — Aldrich: Hark the bonny. — Giardini: Beviamo tutti. — Viva tutte. — Nelham: Come follow me merrily. — Purcell: Drink on. — Purcell: Call for the reck'ning.— Purcell: Fye nay prithee John.— White sand and grey sand. — Purcell: Now we are met. — Hilton: Now that the spring.— To a young lady on the first of May (The fairest month). — Smith: Flora spread her sweets. — Purcell: Soldier, take of thy wine. — No ambition without its anxiety. — Hayes: Here lyeth Sir John Guise. — Hayes: Here lyes old Bridges. — Sweet content is sufficient. — Arne: Hush to peace. — Hayes: Chairs to mend. — Let's

Clementi, Muzio, *compiler.* *(Continued.)*

drink and let's sing. — Jaimois mieux de n'aimer. — Blow: How shall we speak. — What care had I. — Churcb: Poor Owen. — Where they drank. — Purcell: I gave her cakes. — Harington: How great is the pleasure. — Melting airs. — Haydon: As I saw fair Clora. — Gregory: Here's a bowl. — Arne: Which is the properest day. — Hayes: Come follow me to the greenwood. — Harington: Look, neighbors, look. — Purcell: If all be true. — Ireland: All in the downs. — Ives: Boy, go down. — Cooke: Beneath in the dust. — Go, go banish thy sorrow. — Lord, how are they increased. — Smith: By shady woods. — Ford: Haste thee, O Lord. — Morgan: Quoth Jack on a time. — All into servive [service]. — Sacchini: How should we mortals.

Vol. 2. Valton: Hated by fools. — Atterbury: Who like Bacchus. — Atterbury: With horns and hounds. — Berg: Dolce miei sospiri. — Jerusalem. — Cranford: Boy come back. — Dyne: Fill tbe bowl. — Hayes: Who e'er has travell'd. — Nelham: Cuckow good neighbor. — Hayes: Would you sing a catch. — Nelham: Follow me my jovial boys. — Flackton: What ails you ye smoakers. — Webbe: Come live with me. — Jenner: Ancient Phyllis. — Ravenscroft: The sailors (We be three poor mariners). — Vento: Gia la notte. — Lawes: Gather your rosebuds. — Aylward: A cruel fate. — Ireland: Ah ch'il destino. — Hilton: Come let us all a maying go. — Smith: Hark the nightingale. — Mornington: Here in cool grott. — Lawes: The wise men. — Wise: Strange news from the Rose. — Lawes: Great Tom is cast. — Hilton: Bless them that curse you. — Three bulls and a bear. — Linley: A bumper of good liquor. — White: Hark how tbe woods do ring. — Child: If any so wise. — Este: How merrily we live. — Willis: Frank, what shall we do. — Purcell: Here's that will challenge. — Ireland: To love and wine. — Purcell: Pale faces stand by. — Nelham: The wily fox. — Clarke: In drinking full bumpers. — Cranford: This ale my bonny lad. — Arne: Elegy on the death of Mr. Shenstone. — Nelham: How merrily looks the man. — Byrd: Come drink to me. — I'll live to morrow. — Come jump at thy cousin. — When V and I together meet. — Row the boat, Whitington. — Hilton: Let Symon's beard. — Hilton: Come my hearts. — Joy in the gates. — Let's have a peal. — Harington: Sweet doth blush. — Ob my love. — My wife's dead. — Giardini: Vadi pure buona. — Lampe: Jack I hear. — Hilton: Turn, Amarillis. — Brewer: Go Damon, go Amarillis. — Holmes: Prepare your hearts. — Turner: Say what you please. — Lawes: Drink to night. — Hilton: I poor and well. — Harington: Hark! hark! ding, ding, ding. — Arne: Lay that sullen garland. — Nelham: Slaves to the world. — Hilton: Call George again. — When Bibo thought fit. — Hilton: There was an invisible. — Banbury ale. — Cooke: How sleep the brave. — Brown: Of honest malt liquor. — Hilton: Come away to the tavern. — We be soldiers three. — Coleman: The glories of our birth. — Hilton: O ale ab alendo. — Hark, hark, the lark. — Oh that the salvation. — Freeman: Of all the brave birds. — Harington: Beneath the silent rural cell. — Paxton: How sweet! how fresb! — Hilton: Down in a dungeon deep. — Nelham: O Dick and Strephon. — Carey: Curst be the wretch.

Vol. 3. — Hayes: Hail, flow'ry mead. — Hayes: Poor Johnny's dead. — Weelkes: The nightingale. — Brewer: Turn, Amarillis. — Wilbye: Ye restless tbougbts. — Cranford: Come hither, Tom. — Scotland: Lightly tread. — O hold your hands. — Webbe: A gen'rous friendship. — Smith: Hark the bollow woods. — Gibbons: The silver swan. — Wilbye: Flora gave me. — Ireland: Return, my lovely maid. — Hayes: Life is a jest. — Ives: Now we are met. — Hilton: Come follow me. — I drink this cup. — Gillier: Crown the glass. — Battishill: Consign'd to dust. — Lawes: I saw fair Cloris. — Cavendish: Every bush new springing. — Travers: I like a bee. — Wilson: From the fair Lavinian shore. — Day: Come drink a bout. — Wilbye: Fly love to heav'n. — Goodgrome: Will Cloris cast. — Wilbye: Adieu, sweet Amarillis. — Morley: Fair Phillis I saw sitting. — Cobb: Smiths are good fellows. — Battishill: Amidst the myrtles. — Webbe: You gave me your heart. — Arnold: Here lyes poor Teague. — Brown: Peter White. — Bennett: Wben as I look'd. — Norris: For Agathon. — Harington: Alas, what boast. — Jenner: Hail, lovely shade. — Hudson: On the gravestone of Dr. W. Child (Go, happy soul). — Baildon: My sledge and hammer. — Nelham: A fig for care. — The musical chase (Let us run). — Care, thou canker. — Long: Hush, hush, the god of love. — Alcock: Hail ever pleasing. — Conversi: When all alone. — Harington: O thou whose notes. — Uxor mea uxor polla. — Hilton: Wbat sball be have. — Nelbam: Yonder he goes. — Weelkes: Ah! me, my wonted joys. — Ford: Fair, sweet, cruel. — Dyne: Tell me thou dear departed. — Hilton: O Lord Almighty. — Purcell: Fairest isle. — Allegri: Miserere. — Bennett: Flow O my tears.

Vol. 4. Baildon: When gay Bacchus. — Gently hear me. — Rogers: Come, come, all noble souls. — Jenner: Thou'rt gone away. — Webbe: Pretty warbler, cease. — Webbe: Who can express. — Smith: Return blest days. — Paxton: Round the hapless. — Morley: Now is the month of maying. — Webbe: Now I'm prepared. — Weelkes: Welcome, sweet pleasure. — Atterbury: Adieu, ye streams. — Purcell: Fear no danger. — Smith: What shall he bave that killed the deer? — Valton: Catch on a scolding wife (Mills, thunders, hammers). — Ravenscroft: Canst thou love and lie alone? — Rise, rise, daylight do not burn out. — Paxton: Go, Damon, go. — Paxton: Breathe soft ye winds. — Hilton: I cbarge ye. — Danby: When Sappho tun'd. — Webbe: When winds breathe soft. — Webbe: To tbee all angels. — Danby: Awake, Aeolian lyre. — Arne: Sweet muse inspire. — Callcott: When Artbur first. — Stevens: Ye spotted snakes. — Blewitt: Give tbe toast. — Purcell: Sweet tyranness. — Atterbury: Go thou gentle whisp'ring wind. — Scotland: Through groves sequestered. — Webbe: When nature form'd. — Webbe: Tbe mighty conqueror. — Smith: Take, oh take.

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Same. [Vol. 2–4 published by Longman & Broderip.] 4 v. M.110.2

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Apollo's Gift, or the musical souvenir for 1831. Edited by Muzio Clementi and J. B. Cramer. M.158.5

Haydn, F. J. The seasons . . . M.242.7

Vocal harmony. Being a collection of glees, madrigals . . .

London. Clementi. [181–?] 7 v. in 4. M.235.9

Vols. 5, 6 are of the 2d edition by Horsley.

Contents. — 1. Byrd: Non nobis. — Berg: On softest beds. — Callcott: Oh share my cottage. — Hayes: Melting airs. — Webbe: Serene and mild. — Callcott: Peace to the souls. — Lona: Where e'er you tread. — King: It was the nightingale. — Arne: Whicb is tbe properest day. — Horsley: If those who live in shepherd's bow'r. — Wilbye: Flora gave me. — Baildon: When gay Bacchus. — Attwood: To all that breathe. — Dyne: Fill the bowl with rosy wine. — Callcott: Thou pride of the forest. — Webbe: A gen'rous friendship. — Webbe: Glorious Apollo. — Wainwright: Life's a bumper. — Aylward: A cruel fate. — Arne: Come shepherds. — Nares: Fear no more. 2. Arne: Make haste to meet. — Horsley: Sweet poet of the woods. — Nares: To all lovers of harmony. — Alcock: Hail, ever pleasing solitude. — King: Who rides on that meteor. — Callcott: Soft and safe. — Battishill: Come bind my hair. — Cooke: How sleep the brave. — Webbe: Come away death. — Webbe: Discord, dire sister. — Horsley: Awake my lyre. — Webbe: Let us cheerful souls. — Ireland: Jolly Bacchus. — Cooke: In the merry month of May. — Ireland: Where weeping yews. 3. Smith: Let happy lovers. — Webbe: Nought but the present. — Horsley: Come, gentle zephyr. — Webbe: When winds breathe soft. — Alcock: We'll drink. — Webbe: Now I'm prepar'd. — Horsley: Thrice happy they. — Smith: Blest pair of syrens. — Webbe: You gave me your heart. — Smith: While fools their time. — Callcott: Once upon my cheek. — Smith: Return blest days. — King: O whiter than the swan. — King: The nightly wolf. — Webbe: Rise my joy. — Atterbury: Adieu ye streams. — Webbe: Thy voice, O harmony. — Webbe: Tbe mighty conqueror. — 4. Horsley: Arise, my fair. — Webbe: Hail, music. — Mornington: Here in cool grot. — Cooke: Hark the lark. — Paxton: How sweet, how fresh. — Callcott: Oh snatcb me swift. — Atterbury: Begone dull care. — Horsley: Sweet nymph. — Atterbury: Oh thou sweet bird. — Smith: When to the muses. — Danby: When Sappho tun'd. — Paxton: Round the hapless Andre's urn. — Horsley: Balmy gale. — Cooke: As now the shades. — Callcott: Wbo comes so dark. — Stevens: See what horrid tempests. — Callcott: As I was going to Derby. — Horsley: Lo! on yon long resounding shore. 7. Callcott: Thyrsis. — Callcott: Are the wbite hours. — Linley: Let me careless. — Cooke: Deh! dove! — Smith: As on a summer's day. — Stevens: Prithee, foolish boy. — Callcott: With sighs sweet rose. — Horsley: By Celia's arbours. — Webbe: O come o bella. — Webbe: Bacchus, Jove's delightful boy. — Gibbons: Oh! that the learned poets. — Horsley: Elegy to the memory of Samuel Webbe (Why droops the muse). — Horsley: Cold is Cadwallo's tongue. — Horsley: Hail! golden lyre. — Webbe: Wanton gales.

—— Same. 2d edition. By William Horsley. London. Monro & May. [1832.] 6 v. in 3. M.234.2

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Doering, J. M. H. Muzio Clementi's Biographie und Charakteristik. [Wolfenbüttel. 183–?] No. 2 in **M.380.58**
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Prelude. [From "Un livre d'orgue contenant deux suites du premier et du second ton." 1710. Edited by Philip Hale.] Boston. Schmidt. [1889.] No. 8 in **M.414.30**

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Cleve, Halfdan.
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Traité théorique et pratique de l'organisation des sociétés musicales. Paris. Leduc. 1873. Illus. M.106.18

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Cobb, Gerard Francis.
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Paul and Virginia. A musical drama. Composed by Mazzinghi & Reeve. No. 1 in M.237.2; etc.
The pirates, an opera, the music composed by Stephen Storace. No. 2 in M.340.14; etc.
The siege of Belgrade, an opera, the music by Stephen Storace. No. 1 in M.340.16
The wife of two husbands. A musical drama. Music by Mazzinghi. No. 4 in M.251.5

Cobb, John.
Smiths are good fellows. Glee [S. T. B.]. (*In* Clementi. Collection of catches. Vol. 3, pp. 57–60.) No. 203 in M.110.1.3; No. 203 in M.110.2.3
Also to be found in Warren's Collection of catches.

Cobweb breeches. *Part-song.* HAYES, W. No. 1 in M.141.21.2; etc.

"Cobwebs." *Part-song.* CALDICOTT. No. 24 in M.158.14

Cocarde tricolore, La. *Opera.* For the MUSIC see **Planquette.** For the LIBRETTO see **Ordonneau.**

Cocchi, Gioacchino.
All' amore. Catch [for 6 voices]. (*In* Social harmony. P. 65.) No. 54 in M.215.21
[Berenice che fai. Recitativo ed aria, s., con accomp. d'orchestra. Canto e basso, e parti separate d'istromenti.] Manuscript. [179–?] No. 4 in M.200.9
Beviam godiam. Catch a 3 voci. (*In* Warren. Collection of catches. Vol. 1, p. 98.) No. 100 in M.220.9.1
Cantiam, brilliam. Catch [for 4 voices]. (*In* Social harmony. P. 65.) No. 56 in M.215.21
Che gran prodigio. [Glee, T. T. B.] (*In* Warren. Collection of catches. Vol. 1, pp. 84–86.) No. 87 in M.220.9.1
Colla bottiglia in mano. Glee [T. T. B.]. (*In* Bland. The Ladies' collection. Vol. 1, pp. 28, 29.) No. 43 in M.235.17.1
Also to be found in Social harmony; Warren's Collection of catches.
Quando la serpe. Catch [for 3 and 4 voices]. (*In* Warren. Collection of catches. Vol. 1, pp. 322, 323.) No. 198 in M.220.9.1
[Va crescendo qual face agitata. Aria, s., con accomp. d'orchestra. Partitura.] Manuscript. [178–?] No. 10 in M.120.18
Viva Londra! Canon [4 in 2]. (*In* Social harmony. Pp. 202, 203.) No. 174 in M.215.21

Coccia, Carlo.
Ave Maria. Per voce di soprano con accomp. d'organo. Milano. Lucca. [186–?] No. 6 in M.221.16
Caterina di Guisa. Melodramma in 2 atti. [Riduzione per canto e pianoforte.] Milano. Ricordi. [183–?] M.231.3
Edoardo in Iscozia. Dramma in due atti. Riduzione [per canto e pianoforte] dell' autore. Milano. Ricordi. [1852?] M.231.4
Ero, an Italian cantata for one voice, with an accomp. for the piano-forte. London. Cramer, Addison & Beale. [183–?] No. 2 in M.221.12
Messa, per soprani e contralti con accomp. d'organo. Milano. Ricordi. [185–?] No. 1 in M.222.26; No. 4 in M.222.27
La Metilde, ossia una fatale supposizione. Melo-dramma in 1 atto. [Full score.] Manuscript. [1811?] M.231.2
La solitaria delle Asturie. Melodramma di Felice Romani posto in musica da Carlo Coccia. Riduzione per canto con accomp. di piano forte. Milano. Ricordi. [184–?] M.231.5
Tu cui al ciel. Duettino, M.-S. B. [Accomp. di piano.] Napoli. Girard & c. [184–?]
From Maria Stuarda. No. 10 in M.221.20; No. 5 in M.221.21

Coccinelle, La. *Song.*
BIZET. Vingt mélodies. No. 2 in M.265.24
SAINT-SAËNS. No. 18 in M.391.28.2

Cochin, Charles Nicolas.
Lettres sur l'Opéra. Par M. C. * * * . Paris. Cellot. 1781. No. 3 in M.208.21

Cock, A. M. de.
Banierzang. Voor Mannenkoor en orkest, door Alex. W. A. Heijblom. No. 4 in M.270.45

Cockaigne (In London town). *Overture.* ELGAR. M.410.23

Cock-match, A. *Catch.* ARNE, T. A. No. 26 in M.220.10
COOKE, B. No. 209 in M.220.9.1; etc.

Coco Bel-œil. *Opera.* For the MUSIC see **Collin,** L. For the LIBRETTO see **Péricaud.**

Code, H. B.
The patriot, or hermit of Saxellen, a melo drama . . . the music composed by Sir John A. Stevenson. M.391.68
The Russian sacrifice, or the burning of Moscow, a grand melo drama, . . . The music by J. Stevenson. No. 1 in M.391.69
Spanish patriots, a thousand years ago, a dramatic romance . . . The music composed by Sir John A. Stevenson. No. 2 in M.391.69

Cockburn, William, *D.D., Dean of York.*
The tempest. Composed by Haydn. No. 5 in M.270.22

Code noir, Le. *Opera.* For the MUSIC see **Clapisson.** For the LIBRETTO see **Scribe.**

Codebò, Andrea.
Il fornaretto, dramma posto in musica dal maestro G. Sanelli. M.150.44
La tradita, melodramma posto in musica dal maestro G. Sanelli. M.150.43

Coe, Collin.
A merry company; or, the cadets' picnic. A comic operetta, for boys and girls. By Collin Coe. [Accomp. for pianoforte.] Boston. Ditson & Co. 1886. No. 2 in M.393.13

Cœdes, Auguste.
La belle Bourbonnaise. Opéra-comique en 3 actes. Poëme de MM. Ernest Dubreuil et H. Chabrillat. Musique de A. Cœdès. Partition chant et piano. Paris. Leduc. [1874.] M.285.22
Fleur d'oranger. Vaudeville en 3 actes de MM. A. Hennequin & V. Bernard. Musique de A. Cœdès. [Partition chant & piano.] Paris. Hiélard. [1879.] No. 3 in M.285.16
La girouette. Opéra comique en 3 actes, de MM. E. Hémery et H. Bocage. Musique de A. Cœdès. Partition chant et piano. Paris. Choudens. [1880.] M.285.21

Coelho, M. J.
Você vio! [Lundum. Acomp. de piano.] Lisboa. Sassetti & ca. [185–? Romances em portuguez.] No. 7 in M.391.57

Coeli Deus sanctissime. *Anthem.* Palestrina. Werke. Band 31. M.8040a.66.31

Coeli enarrant. *Cantata.* For the Music see **Saint-Saëns.**

Cœlia's wound and mine. *Fa la.* Hilton. Ayres or fa las. No. 3 in M.234.21

Cœnantibus discipulis. *Motet.* Neukomm, S. Recueil de 40 motets. No. 1 in M.158.37

Coenantibus illis accepit Jesus. *Motet.* Palestrina. Werke. Band 2. M.8040a.66.2

Coenen, Frans.
Albrecht Beiling. (Dramatisch fragment.) Gedicht van J. P. Heije . . . voor koor, bariton-solo en orkest gecomponeerd . . . door Frans Coenen. Klavieruittreksel. Rotterdam. Vletter. [187–?] No. 4 in M.391.35
Maria Magdalena. Dramatisches Gedicht von Henriette Heinze-Berg, in Musik gesetzt für Soli, Chor und Orchester von F. Coenen. Clav.-Auszug. Amsterdam. Roothaan. 1874. No. 7 in M.155.22

Coenen, Johannes Meinardus.
Symphonie à grand orchestre. Partition. Mayence. Schott. [1867?] M.336.7

Coerne, Louis Adolphe.
Be merciful. [Anthem for T. or S. solo and chorus. Accomp. for organ.] Boston. Miles & Thompson. [1894.] No. 26 in M.203.26
Incline Thine ear, O Lord. [Anthem for T. or S. solo and chorus. Accomp. for organ.] Boston. Miles & Thompson. [1894.] No. 27 in M.203.26
Invitation. [T. solo and chorus, T. T. B. B. Piano ad. lib.] Op. 22, No. 3. Boston. Schmidt. [1894.] No. 9 in M.203.10; No. 9 in M.203.11
Zenobia. Oper in drei Akten. Dichtung von Oskar Stein. Musik von Louis Adolphe Coerne. Op. 66. Vollständiger Klavierauszug mit Text. Leipzig. Hermann Seemann Nachfolger. 1903. M.397.19

Cœur brisé. *Pantomime.* For the Music see **Hüe.** For the Libretto see **Arbel.**

Cœur, Le, et la main. *Opera.* For the Music see **Lecocq.** For the Libretto see **Truinet.**

Cœur solitaire. *Song.* Schubert, F. P. Mélodies. Vol. 8. M.327.4.8

"Coffee cantata," The. *Cantata.* For the Music see **Bach,** J. S.

Coffey, Charles.
Der lustige Schuster, oder der Teufel ist los, 2. Theil. Eine comische Oper, herausgegeben von J. A. Hiller. M.320.22
Die verwandelten Weiber, oder der Teufel ist los, 1. Theil. Eine comische Oper, herausgegeben von J. A. Hiller. No. 3 in M.330.3

Coffin, Charles Wolston.
The Freshman. A musical comedy in two acts and an interlude. The eighth annual Tech show. Book by George Henry Bryant. Lyrics by George Henry Bryant, Edwin Warley James. Music by Emerson Hurd Packard . . . Charles Wolston Coffin [and others]. Vocal score [with accomp. for piano.] No. 2 in M.389.17
The chemical maid. A musical comedy in two acts. Book and lyrics by George Henry Bryant. Music by Ralph Barton Sanders . . . Charles Wolston Coffin. [Vocal score with accomp. for piano.] No. 1 in M.389.17

Cofino, E.
La campana dell' eremitaggio. Commedia lirica. [Musica di] Errico Sarria. M.383.36

Coffret Le, de St. Domingue. *Opera.* For the Music see **Clapisson.** For the Libretto see **Deschamps de Saint Amand.**

Cognet, Charles.
Saint Antoine vaincu par l'amour. Opérette en 1 acte. Paroles de Eugène Raynaud. Musique de Charles Cognet. [Partition chant et piano. Paris. Chaimbaud & cie.] 1884. No. 4 in M.285.16

Cogniard, Charles Théodore.
La fée Carabosse. Opéra comique. Paroles de Lockroy [pseud.] et Cogniard. Musique de Victor Massé. M.247.32
Le naufrage de la Méduse. Opéra. Paroles de MM. Cogniard frères, musique de A. Pilati [pseud.] et de Flotow. M.272.6
La fille de l'air. Opérette fantastique. Paroles de Cogniard frères et Raymond [pseud.], couplets nouveaux de M. Armand Liorat. Musique de Paul Lacome. No. 1 in M.296.1

Cogniard, Jean Hippolyte.
La fille de l'air. Opérette fantastique. Paroles de Cogniard frères et Raymond [pseud.]. Musique de Paul Lacome. No. 1 in M.296.1
Le naufrage de la Méduse. Opéra. Paroles de MM. Cogniard frères, musique de A. Pilati [pseud.] et de Flotow. M.272.6
Le souper du mari. Opéra. Paroles de Ch. Desnoyer & Hpte Cogniard. Mis en musique . . . par G. R. Despréaux. M.252.30

Cognoscimus Domine. *Motet.* Lassus. Sämmtliche Werke. Band 7. M.8040a.67.7

Cognovi Domine. *Motet.* Lassus. Sämmtliche Werke. Band 1. M.8040a.67.1

Cohen, Hermann.
Messa a 3 voci [T. T. B.], con accomp. di organo composta da . . . Hermann (Père Augustin Marie du très Saint Sacrement). London. Lambert & Co. [1856?] No. 3 in M.191.11

Cohen, Jacob Da Silva Solis.
The throat and voice. Philadelphia. Blakiston & Co. 1882. Illus. [American health primers.] M.205.26

Cohen, Jules.
Les bleuets. Opéra en 4 actes. Poéme de Cormon [pseud.] et Trianon. Musique de Jules Cohen. Partition chant et piano. Paris. Escudier. [1867?] M.285.24
José-Maria. Opéra comique en 3 actes. Paroles de MM. E. Cormon [pseud.] et H. Meilhac. Musique de Jules Cohen. Partition chant et piano. Paris. Gambogi. [1866.] M.363.21
Maître Claude. Opéra comique en 1 acte, paroles de MM. de St. Georges et de Leuven [pseud.], musique de Jules Cohen. Partition chant et piano. Paris. Gambogi. [1861.] M.363.20
Une pensée. Méditation pour le piano. [Inédite.] Portrait. (*In* Album du Galois. Vol. 1.) No. 6 in M.391.28.1

Cohen, Léonce.
Mam'zelle Jeanne. Opérette en 1 acte. Poëme de E. de Najac. Musique de Léonce Cohen. Partition piano et chant. Paris. Ikelmer & cie. [1858.] No. 5 in M.285.16

Cohl, Em.
Auteur par amour. [Opérette.] Paroles de Ed. Norès, A. Cahen, & Em. Cohl. Musique de Thony Guérineau. No. 4 in M.393.19

Cohn, Oscar Justinus.
Der Brautmarkt zu Hira. Romantisch-komische Oper. Musik von Bogumil Zepler. M.246.21

Coiffeur, Le, de Madame. *Opera.* For the Music see **Colbert Chabannais.** For the Libretto see **Duprez,** É.

Coin, Le, du feu. *Opera.* For the Music see **Poisot.** For the Libretto see **Tréfeu.**

Coin, Le, du feu. *Song.* Schubert, F. P. Mélodies. Vol. 2. M.327.4.2

Coin, Le, du feu. *Quartet.* Weckerlin. 6 quatuors. No. 2 in M.328.35

Col mio ben si vada a morte. *Song.* Sacchini. No. 3 in M.120.29

Col sorriso d'innocenza. *Song.* Bellini. No. 2 in M.235.18.3; etc.

Colasa, La. *Song.* Yradier. No. 23 in M.391.57

Colautti, Arturo.
Adriana Lecouvreur, commedia-dramma, musica di Francesco Cilèa. M.396.45
Doña Flor. Atto unico. Musica di Niccolò Van Westerhout. M.399.66
Fedora. Lirysche [sic] Oper. Musik von Umberto Giordano. M.382.25

Colbert Chabannais, Napoléon Joseph, *Marquis* de.
Le coiffeur de Madame. Opéra bouffe en un acte. Paroles d'Édouard Duprez. Musique de N. Colbert . . . Partition, piano & chant. Paris. Lemoine. [1879.] No. 1 in M.389.2
Djihan-Ara. Opéra en 4 actes. Paroles de Mr. Édouard Duprez. Musique de N. Colbert. Partition avec accomp. de piano. Paris. Lemoine. [1868.] M.291.21
Les racoleurs. Opéra bouffe en un acte. Paroles de Mr. Édouard Duprez. Musique de N. Colbert. Arrangé pour piano [et chant] par Nicou-Choron. Paris. Escudier. [1870.] No. 4 in M.395.17

Colborne, Langdon.
O Lord, our governor. Anthem. [Accomp. for organ.] (*In* Ouseley. Special anthems. Vol. 2, pp. 105–129.) No. 9 in M.233.24.2
Out of the deep. Full anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Pp. 29–31.) No. 6 in M.233.13
Rend your hearts. Full anthem. [Accomp. for organ.] (*In* Ouseley. Special anthems. Vol. 2, pp. 100–104.) No. 8 in M.233.24.2

Colborne, Langdon, *editor.*
Ouseley. Hagar, an oratorio. M.243.8

Cold autumn wind. *Part-song.* Smart, H. No. 36 in M.157.1

Cold blows the wind. *Part-song.* Martin, G. C. No. 2 in M.205.10.7

Cold is Cadwallo's tongue. *Glee.* Horsley, W. No. 13 in M.235.9.7; etc.

Cold wave, The, my love lies under. *Song.* Attwood. No. 10 in M.236.2

Cold winter's ice is fled and gone. *Madrigal.* Weelkes. No. 50 in M.157.20.2

Cole, James Parry.
Bustle's bride. Operetta in 1 act. Written by B. Capes. Composed by J. Parry Cole. [Accomp. for pianoforte.] London. Cramer & Co. [188–?] No. 1 in M.277.19
A romance of the harem, opera. Libretto by Arthur Sketchley [pseud.], composed by J. Parry Cole. [Accomp. for piano forte.] London. Cramer & Co. [1887?] M.285.26

Cole, John.
To leve alone comfort ys none. Song [s. or t.]. (*In* Smith. Musica antique. P. 30.) M.236.10
Composed about 1470. A new bass part is added.

Coleman, Charles.
To Bacchus. Glee [s. t. b.]. (*In* Bland. The Ladies' collection. Vol. 2, pp. 210, 211.) No. 238 in M.235.17.2

Coleman, Edward.
The glories of our birth. Glee. (*In* Bland. The Ladies' collection. Vol. 1, pp. 116–118.) No. 178 in M.235.17.1
Also to be found in Clementi's Collection of catches; Hayes's Catches, glees, and canons; Social harmony.

Coleman, John.
Curly: an actor's story. And My poor wife, by the author of "Addie's husband." New York. Munro. [1885.] Illus. No. 3 in M.129.32

Colère, La, du barde. *Song.* Schubert, F. P. Mélodies. Vol. 6. M.327.4.6

Coleridge, Arthur Duke, *translator.*
Ditters von Dittersdorf. Autobiography. M.370.8
Goethe, J. W. Egmont. M.126.29
Hauptmann, M. Letters of a Leipzig cantor. M.106.10
Kreissle von Hellborn. The life of Franz Schubert. M.146.10
Moscheles, I. Recent music and musicians, as described in [his] diaries and correspondence. M.101.1

Coleridge, Samuel Taylor.
The ancient mariner. Cantata. Composed . . . by J. F. Barnett. M.154.23
Same. (Der alte Matrose.) Composed by John Francis Barnett. M.227.1
Same. Cantata. The music composed by T. Mee Pattison. No. 3 in M.193.20

Colette. *Opera.* For the Music see **Cadaux.** For the Libretto see **Planard.**

Coligny, Charles.
La chanson française. Histoire de la chanson et du Caveau, contenant l'historique des principales sociétés chantantes et des biographies de chansonniers. Paris. Lévy. 1876. Portraits. M.214.6
This book is simply No. 1–7 of La chanson française, moniteur du Caveau, with a new title-page and introduction. No. 1–6 of the periodical are on shelf-number M.121.14.

Colin, Auguste.
Le désert. Ode symphonie. Musique de Félicien David. M.401.6; etc.

Colin and Phæbe. *Duet.* Arne, T. A. Lyric harmony. Vol. 1. M.380.1

Colin's invitation. *Song.* Arne, T. A. Lyric harmony. Vol. 1. M.380.1

Colin-maillard, Le. *Opera.* For the Music see **Hignard.** For the Libretto see **Carré,** M.

Colinette à la cour. *Opera.* For the Music see **Grétry,** A. E. M. For the Libretto see **Lourdet de Santette.**

Colla, Carlo Ercole.
Preziosa. Dramma lirico. Musica del Mo. Ruggero Manna. M.310.6

Colla bottiglia in mano. *Part-song.* Cocchi. No. 85 in M.220.9.1; etc.

Collasse, Pascal.
Achille et Polixène, tragédie [de J. G. de Campistron] dont le prologue & les quatre derniers actes ont esté mis en musique par P. Collasse, . . . et le premier acte par J. B. de Lully . . . [Partition.] Paris. Ballard. 1787. M.281.38
Enée et Lavinie. Tragédie mise en musique par Mr Colasse. [Partition avec basse continue.] Paris. Ballard. 1690. M.398.3
Thétis et Pélée. Tragédie en musique en 5 actes & un prologue. Paroles de Fontenelle . . . Reconstituée et réduite pour piano et chant par Louis Soumis. Paris. Michaëlis. [188–?] Engraved title-pages. [Chefs-d'œuvre de l'opéra français.] M.285.25
Les saisons. Opéra ballet. Paroles de l'Abbe Pic . . . [Musique de Lully et Collasse.] M.306.39

[Collection, A, of glees and catches.] N. t. p. N. p. M.110.8
Contents. — Cooke: In the merry month of May. — Breathe soft ye winds. — Mr. Speaker. — Green: When love and friendship. — Arne: Thou soft flowing Avon. — Tell me, ye pow'rs. — It was a lover & his lass. — Baildon: When gay Bacchus. — Gently hear me charming fair. — Webbe: The mighty conqueror. — Gibbons: The silver swan. — Alcock: Hail, ever pleasing solitude. — Webbe: To me the wanton girls. — Stevens: Sigh no more, ladies. — Byrd: How oft' the heathen poets. — Callcott: When Arthur first. — Morley: See my own sweet jewel. — Arne: In friendship, wine and am'rous play. — Webbe: As o'er the varied meads. — Smith: Let us, my Lesbia. — Baildon: Prithee friend, fill t'other pipe. — Morley: Now is the month of maying. — Harington: On a musician's tomb. — Aldrich: Hark the bonny Christ Church bells. — Callcott: Peace to the souls of the heroes. — Smith: Take, oh take. — Harington: Beneath the silent rural cell. — We be soldiers three. — Danby: Sweet thrush that makes the vernal year. — Dyne: Fill the bowl with rosy wine. — Smith: Return, blest days. — Paxton: Upon the poplar bough. — Webbe: Come live with me. — Webbe: If love and all the world. — Eccles: Wine does wonders. — Wainwright: Life's a bumper. — Webbe: Let's be merry. — Danby: The fairest flow'rs. — Webbe: Me Bacchus fires. — Linley: From blushing morn. — Atterbury:

Collection, A, of glees and catches. *(Continued.)*
Sweet enslaver. — Mornington: Mark, mortals, mark. — Webbe: Music's the language of the blest. — Battishill: I lov'd thee beauiful. — Hayes: Winde gentle evergreens. — Atterbury: Who like Bacchus. — Webbe: There behold the mighty bowl. — Cooke: How sleep the brave.

Collier, Joel, *pseud.* See **Veal**, George.

Collier, Le. *Opera.* For the Music see **Cieutat.** For the Libretto see **Rémy**, F.

Collier de saphirs, Le. *Suite.* Pierné. No. 4 in M.407.20; etc.

Collin, A.
Panis angelicus. Pour s. ou t. [Accomp. d'orgue.] (*In* Lambillotte. Musique religieuse. 9e Salut, pp. 16–20.) No. 36 in M.260.18

Collin, Charles.
Un soir d'été. Rêverie pour orchestre. Partition. Paris. Schott. [188–?] No. 4 in M.336.6

Collin, Heinrich Joseph von.
Die Befreyung von Jerusalem. Grosses Oratorium. Gedichtet von Heinrich und Matthæus Collin. Musik von Maximilian Stadler. M.243.32

Collin, Laure.
Histoire abrégée de la musique et des musiciens. Paris. Delagrave. 1882. M.139.18

Collin, Léopold.
Coco Bel-œil. Opérette en un acte. Paroles de L. Péricaud et L. Delormel. Musique de Lucien Collin. Partition piano et chant. Paris. Bathlot. [1881.] No. 1 in M.395.19
Le garde-chasse. Opérette en un acte, de Maxime Guy & Maurice Millot. Musique de Lucien Collin. [Partition chant et piano.] Paris. Ondet. 1888. No. 2 in M.393.8
La journée aux soufflets. Opérette en 1 acte. Paroles de Péricaud, Villemer & Savard. Musique de Lucien Collin. Partition piano & chant. Paris. Bathlot. [188–?] No. 3 in M.393.8
Une mariée sans mari. Opérette en 1 acte. Paroles de Savard & Villemer. Musique de Lucien Collin. [Partition chant et piano.] Paris. Bathlot. [1878.] No. 4 in M.285.23
Les noces d'or. Opérette en 1 acte. Paroles de B. Lebreton et H. Moreau. Musique de Lucien Collin. Partition piano et chant. Paris. Bathlot-Joubert. [188–?] No. 2 in M.399.14
Le retour de Musette. Opérette en un acte. Paroles de Jules de Rieux [pseud.] et Villemer. Musique de Lucien Collin. [Partition chant et piano.] Paris. Bathlot. [187–?] No. 4 in M.393.8

Collin, Lucien. See **Collin**, Léopold.

Collin, Matthaeus von.
Die Befreyung von Jerusalem. Grosses Oratorium. Gedichtet von Heinrich und Matthæus Collin. Musik . . . von Maximilian Stadler. M.243.32

Collin, Paul.
Atala. Opéra. [Musique de J. Folville.] M.395.28
La belle au bois dormant. Féerie lyrique. Poème de Michel Carré et Paul Collin. Musique de Ch. Silver. M.381.41
Don Procopio. Opéra bouffe de Paul Collin et Paul Bérel [pseud.]. Musique de Georges Bizet. M.389.1
Éloa. Poème lyrique. Musique de Ch. Lefebvre. No. 1 in M.306.8
L'enlèvement de Proserpine. Scène lyrique. Musique de Th. Dubois. No. 3 in M.213.5
L'étoile. Idylle antique. Musique de Henri Maréchal. No. 2 in M.247.14
La fille de Jaïre. Musique de C. de Grandval. No. 2 in M.266.31
La fille du Calife. Opéra comique de Paul Collin et Ch. Jacomet. Musique de Eugène Lacheurié. M.397.39
Hedda, leggenda scandinava dei Signori Paolo Ferrier e Paolo Collin, musica di Fernando Le Borne. M.399.35
Judith, drame lyrique. Musique de Ch. Lefebvre. M.153.40
Latone. Scène lyrique. Musique de René de Boisdeffre. No. 1 in M.203.35
Melka. Légende fantastique. Musique de Ch. Lefebvre. No. 3 in M.213.13

Collin, Paul. *(Continued.)*
Mes petits concerts. [Poëmes.] Paris. Lemerre. 1892. M.198.5
This collection consists of libretti of cantatas, choruses, etc., most of which have been set to music by Parisian composers.
Le miracle de Naïm. Drame sacré. Musique de H. Maréchal. No. 2 in M.247.22
La naissance de Vénus. Scène mythologique. Musique de Gabriel Fauré. No. 1 in M.213.10
Narcissus. An antique idyl, [music] by J. Massenet. No. 2 in M.257.5
Une noce au village. [Pastorale.] Musique de Arthur Coquard. No. 2 in M.395.19
Pandore. Scène lyrique. Musique de G. Pierné. No. 2 in M.213.4
La ronde des songes, scène fantastique. Musique par C. de Grandval. No. 2 in M.155.14
Tobie. Mystère en quatre épisodes. Musique de Ch. Silver. No. 2 in M.240.10
Ulysse & les Sirènes. Scène antique. Musique de Paul Puget. No. 2 in M.297.18
Zaïre. Opéra. Musique de Charles Lefebvre. M.306.9

Collin, Paul, *editor.*
Mascagni. Amica. M.383.27

Collin, Paul, *translator.*
Lefebvre, C. É. Hymne. Prono volutus impetu. No. 1 in M.384.35

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Della musica. Ragionamento . . . Bologna . . . 1817. Parma. Stamperia ducale. 1817. No. 4 in M.370.10

Collinet, Clara.
Le fauteuil de mon oncle. Opérette en 1 acte. Paroles de René de Rovigo. Musique de Clara Collinet. Partition chant et piano. Paris. Bertin. [1859.] No. 5 in M.285.23

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[The brush.] Fourteen comic, convivial, and sentimental songs. Music by W. Reeve. No. 7 in M.391.54
The chapter of kings. A celebrated historical song. [t. with accomp. for piano and violin, or flute or guitar. London.] Longman & Broderip. [179–?] No. 4 in M.384.48
The golden days of good Queen Bess. A favorite song [s.. with pianoforte accomp.]. London. Thompson. [178–?] No. 13 in M.384.48

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Collins's Ode on the passions, set to music [by Benjamin Cooke]. No. 1 in M.380.6
The passions. Set to music by Alice Mary Smith (Mrs. Meadows White). No. 1 in M.204.32

Colman, George, the Younger. *1762–1836.*
[The gnome-king!] The whole of the music in The gnome-king! A dramatic legend. No. 2 in M.396.8
Inkle and Yarico. A comic opera . . . The musick composed by Dr. Arnold. No. 3 in M.130.1
The iron chest. Opera, composed by Stephen Storace. No. 2 in M.225.38; etc.
[The law of Java.] The music . . . to The law of Java. Composed by Henry R. Bishop. No. 1 in M.391.7
The mountaineers . . . the music selected and composed by Dr. Arnold. No. 3 in M.320.1
The surrender of Calais, . . . written by George Colman, Esq. Junr, the music by Dr. Arnold. No. 3 in M.30.24
Turk, and no Turk. A comic opera . . . Composed by Dr. Arnold. No. 1 in M.220.17
Two to one; a comic opera . . . Composed by Dr. Arnold. No. 3 in M.220.17

Colman, Henry S.
Mass for 4 voices. With an accomp. for the organ. New York. Pond & Co. 1856. No. 3 in M.191.3

Colomb, Joséphine Blanche.
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La musique. Paris. Hachette & cie. 1878. Illus. [Bibliothèque des merveilles.] M.198.6

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Colombat, Marc.
Traité de tous les vices de la parole et en particulier du bégaiement. 3e édition, augmentée. Paris. Labé. 1843. 2 v. in 1. Plates. M.207.11
A treatise upon the diseases and hygiene of the organs of the voice. Translated by J. F. W. Lane. 2d edition. Boston. Redding & Co. 1857. M.109b.22

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Colombe retrouvée, La. *Air.* ESCH. No. 9 in M.237.7

Colombeau, Édouard Adenis de.
La vision de Dante. Poème symphonique. Poésie de MM. Eugène et Édouard Adenis [pseuds.], d'après La divine comédie. Musique de Raoul Brunel. M.407.1

Colombeau, Eugène Félix Adenis de.
Acis. Pastorale antique. [Musique de André Wormser.] No. 4 in M.203.39
La belle Sophie. Opéra-bouffe. Paroles de P. Burani [pseud.] & E. Adenis [pseud.]. Musique de Edmond Missa. M.267.3
La contessina. Opera dei Sigg. de St. Georges, Adenis [pseud.] e de Lauzières. Musica del Principe G. Poniatowski. M.297.10
La devineresse. Opéra-comique. Musique de Th. de Lajarte. No. 1 in M.296.15
La fiancée d'Abydos. Opéra. Musique de A. Barthe. M.255.40
La Flamenca. Drame musical de Henri Cain et Eug.-Ed. Adenis [pseud.]. Musique de Lucien Lambert. M.397.41
La gageure d'Adrienne. Opéra-comique. Musique de J. Duprato. No. 2 in M.305.23
La grand'tante. Opéra-comique. Paroles de Jules Adenis [pseud.] & Ch. Granvallet. Musique de J. Massenet. No. 1 in M.389.12
La jolie fille de Perth. Opéra de MM. de Saint-Georges & J. Adenis [pseud.]. Musique de G. Bizet. M.265.22
Juge et partie. Opéra-comique. Musique de Ed. Missa. No. 2 in M.267.4
La leçon de chant. Opéra-comique. Musique de Laurent de Rillé. No. 2 in M.307.20
Le légataire universel. Opéra bouffe. Poème de Jules Adenis [pseud.] et Lionel Bonnemère. Musique de Georges Pfeiffer. M.393.49
Loreley. Légende-symphonique. Musique de P. & L. Hillemacher. No. 2 in M.296.16
Le portrait. Opéra comique par MM. Laurencin [pseud.] & Jules Adenis [pseud.]. Musique de Théodore de Lajarte. No. 2 in M.287.23
Saint-Mégrin. Opéra-comique. Poème d'Ernest Dubreuil et Eugène Adenis [pseud. Musique de] P. [et] L. Hillemacher. M.276.42
Sémiramis. Scène lyrique. Musique de Florent Schmitt. No. 2 in M.383.35
Sylvie. Opéra comique. Paroles de J. Adenis [pseud.] et J. Rostaing. Musique de E. Guiraud. No. 1 in M.270.44
Les Templiers. Opéra. Poème de Jules Adenis [pseud.], Armand Silvestre, & Lionel Bonnemère. Musique de Henry Litolff. M.306.23
Les trois bossus; farce lyrique de Eugène et Édouard Adenis [pseud.]. Musique de Edmond Missa. No. 1 in M.402.73
Les trois souhaits. Opéra-comique. Musique de Ferd. Poise. No. 1 in M.287.37
La vision de Dante. Poème symphonique. Poésie de MM. Eugène et Édouard Adenis [pseuds.], d'après La divine comédie. Musique de Raoul Brunel. M.407.1
La zingarella. Opéra-comique. Paroles de J. Adenis [pseud.] & J. Montini. Musique de Joseph O'Kelly. No. 3 in M.277.15

Colombes, Les. *Song.* CHOUDENS, A. Vingt mélodies. No. 2 in M.285.14

Colombine. *For orchestra.* DELAHAYE, L. L. No. 2 in M.312.26

Colombine. *Opera.* For the MUSIC see **Michiels;** also **Zois.** For the LIBRETTO see **Sarlin;** also **Buchbinder.**

Colombo bianco. *Song.* GORDIGIANI. Échos de la Toscane. Vol. 1. No. 29 in M.244.13.1

Colonello, Il. *Opera.* For the MUSIC see **Ricci.** For the LIBRETTO see **Ferretti.**

Colonia libera, La. *Opera.* For the MUSIC see **Floridia.**

Colonial and Indian Exhibition, *London, 1886.*
SULLIVAN A. S. An ode written for the opening of the Exhibition. Set to music by Arthur Sullivan. No. 4 in M.204.27

Colonie, La. *Opera.* For the MUSIC see **Sacchini.** For the LIBRETTO see **Framery.**

Colonna, Giovanni Paolo.
Domine ad adjuvandum, a 5 voci [S. S. A. T. B.], Gloria Patri, duetto [S. A.], Sicut erat, coro [S. S. A. T. B. Accomp. for organ, violins, viola, and bass]. (*In* Novello. The Fitzwilliam music. Vol. 5, pp. 8–16.) No. 2 in M.233.26.5
Magnificat & Nunc dimittis [in C. Accomp. for organ]. (*In* Rimbault. Collection of ancient church music. Vol. 2, pp. 24–42.) No. 2 in M.233.25.2
Paratum cor ejus. [Motet. Accomp. for organ, violins, violas, and bass.] (*In* Novello. The Fitzwilliam music. Vol. 5, pp. 27–29.) No. 6 in M.233.26.5
Psalmi vespertini. Ad ritum ecclesiasticæ musicas [sic] duobus choris et organo concinendi. [Paris. 183–? Collection de chefs-d'œuvre de musique classique des diverses écoles, aux XVIe, XVIIe et XVIIIe siècles.] M.130.5
The title-page is missing.
Contents. — Dixit Dominus. — Confitebor tibi. — Beatus vir. — Laudate pueri. — Laudate Dominum. — In exitu Israel. — Nisi Dominus. — Lætatus sum. — Lauda Jerusalem. — Credidi. — In convertendo. — Beati omnes.
Tantum ergo. [Motet. S. A. T. B.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 3, pp. 149–151.) No. 39 in M.158.33.3

Color in music.
CAMPBELL, J. S., *Lady.* Rainbow-music; or the philosophy of harmony in colour-grouping. London. 1886. M.208.17
HUGHES, F. J. Harmonies of tones and colours, developed by evolution. [With supplement and additional matter.] London. 1883–86. M.236.24

Colosse, Le, de Rhodes. *Opera.* For the MUSIC and LIBRETTO see **Péricaud.**

Colosseum, *New York.*
Description of the Colosseum, Broadway, 35th and 36th Streets, New York. The largest iron structure in the world . . . New York. 1874. No. 1 in M.132.3

Colpa, La, del cuore. *Opera.* For the MUSIC see **Cortesi.** For the LIBRETTO see **Berninzone.**

Colporteur, Le. *Opera.* For the MUSIC see **Onslow.** For the LIBRETTO see **Planard.**

Coltellini, Carlo.
Armida, dramma, con musica di V. Righini. M.150.14

Columba. *Ballet music.* MACKENZIE, A. C. M.331.26

Columba. *Overture.* MACKENZIE, A. C. No. 1 in M.342.16

Columbus. *Cantata.* For the MUSIC see **Becker,** C. J.; also **Boenicke;** also **Draeseke;** also **Zoellner,** H.

Columbus! *Cantata.* For the MUSIC see **Brambach;** also **Gadsby;** also **Hummel,** F; also **Melamet;** also **Schroeder,** A. For the LIBRETTO see **Zuccalmaglio;** also **Grist;** also **Brachmann;** also **Keilmann;** also **Hallervorden.**

Columbus. *Symphonic poem.* ABERT. M.345.20

Columbus' letzte Nacht. *Cantata.* For the MUSIC and LIBRETTO see **Sturm,** W.

Columbus march and hymn. *Part-song.* PAINE, J. K. No. 3 in M.204.13

Columbus march and hymn. *For pianoforte.* PAINE, J. K. No. 1 in M.391.52

Columna es immobilis. *Motet.* PALESTRINA. Werke. Band 3, M.8040a.66.3

Colville, David.
Summer's call. Part song. London. Colville. [187–?] No. 9 in M.158.15

Colvin, Stephen Sheldon.
Priscilla, or a maid of Brown. Comic opera. Words by S. S. Colvin, A. E. Thomas, E. W. Blake, Jr. Music by F. L. C. Keating and Edward W. Corliss. No. 3 in M.397.9
Com' è bello. *Song.* Donizetti. No. 6 in M.157.39
Com' in più negre tenebre e più folte. *Madrigal.* Palestrina. Werke. Band 28. M.8040a.66.28
Com' io ti son fedele. *Romanza.* Donizetti. Matinées musicales. No. 4 in M.236.14
Comala. *Cantata.* For the Music see Gade. For the Libretto see Ossian.
Comàla. *Opera.* For the Music see Stewart, H.
Combarieu, Jules.
Les rapports de la musique et de la poésie considérées au point de vue de l'expression. Paris. Alcan. 1894. M.207.12
Combat, Le, d'Anacréon contre l'Amour. *Cantata.* For the Music see Bourgeois, T. L.
Combes, George.
Here Tyler, Day and Pottle. [Catch for 3 voices.] (*In* Warren. Vocal harmony. P. 158.) No. 92 in M.220.10
Combi, Pietro.
Ginevra di Monreale. Dramma in quattro parti di F. de Boni . . . Musica del Mo. Pietro Combi . . . [Riduzione per canto e pianoforte.] Milano. Lucca. [1839. Opere teatrali complete per canto e per piano-forte.] M.140.4
Combien j'ai douce souvenance. *Song.* Lindpaintner. No. 7 in M.380.22
Come again, sweet love. *Madrigal.* Dowland, J. No. 5 in M.235.7.1; etc.
Come al corso il sole è lento. *Cavatina.* Paisiello. No. 8 in M.120.28
Come all. *Duet.* Purcell, H. No. 16 in M.141.21.1; etc.
Come, all noble souls. *Part-song.*
Greene, M. No. 52 in M.141.21.1; etc.
Rogers, B. No. 1 in M.220.3.2; etc.
Come, Anacreon. *Glee.* Spofforth. Collection of glees. No. 30 in M.235.15
Come, and let us return. *Anthem.* Goss. No. 13 in M.157.32; etc.
Jackson, W., *of Masham.* No. 1 in M.233.29; etc.
Come ashore, come merry mates. *Duet.* Coperario. M.236.10
Come away, come away. *Part-song.* Schaeffer, A. No. 4 in M.205.10.1
Come away, come away, Death. *Part-song.* Macfarren, G. A. No. 35 in M.157.4; etc.
Come away, come away, hecket, hecket. *Song.* Johnson, R. M.236.10
Come away, come sweet love. *Part-song.* Dowland, J. First set of songs. No. 2 in M.234.21
Come away, Death. *Trio.* Brahms. Four trios. No. 2 in M.204.7
Come away, Death. *Glee.* Webbe, S. No. 9 in M.235.9.2
Come away! the sunny hours. *Trio.* Lahee. No. 16 in M.244.10.3
Come away to the sands. *Song.* Balfe. No. 3 in M.192.9.1
Come away to the tavern. *Catch.* Cooke, B. A collection of glees. No. 1 in M.220.8
Hilton. No. 163 in M.110.1.2; etc.
Come, bind my brows. *Glee.* Baildon. A collection of glees. No. 4 in M.220.7
Come, bind my hair. *Glee.* Battishill. No. 26 in M.220.9.2
Come, bounteous May. *Glee.* Spofforth. No. 38 in M.157.7; etc.
Come boys, drink and merry be. *Part-song.* Marschner, H. No. 4 in M.205.10.3
Come boys, let's be merry. *Catch.* Hutchinson, F. No. 56 in M.220.10
Come, boys, take your parts. *Catch.* Gregory. The cries of Durham. No. 16 in M.110.1.1; etc.
Come, bring with a noise, my merry, merry boys. *Glee.* Warren, Joseph. No. 36 in M.157.6.3
Come, brother, gaily drink. *Part-song.* Raff. No. 7 in M.205.10.7
Come, buy my cherrys. *Catch.* Stevenson. No. 15 in M.139a.18.3; etc.
Come, buy my fine wares. *Catch.* Hayes, W. No. 34 in M.157.18.1; etc.
Come, celebrate the May. *Part-song.* Hatton. No. 22 in M.195.1.1
Come, Cloris, come. *Glee.* Taylor, J. B. A set of seven glees. No. 3 in M.236.21
Come, come, my jolly lads. *Glee.* Linley, T. No. 210 in M.215.21; etc.
Come, Damon, leave thy sadness. [Glee, s. s. b.] (*In* Bland. The Ladies' collection. Vol. 4, p. 385.) No. 68 in M.235.17.4
Come, Darby dear, easy, — be easy! *Song.* Beethoven. Werke. Serie 24. M.413.1.24
Come, dear Maria. *Song.* Neukomm, S. No. 49 in M.235.18.3
Come, draw we round a cheerful ring. *Song.* Beethoven. Werke. Serie 24. M.413.1.24
Come, drink a bout. *Catch.* Day, G. No. 198 in M.110.1.3; etc.
Come, drink to me. *Catch.* Byrd. No. 133 in M.110.1.2; etc.
Come, ever smiling liberty. *Part-song.* Handel. No. 22 in M.221.22.2; etc.
Come, fairest nymph. *Glee.* Wellesley, G. C. No. 12 in M.235.11; etc.
Come, fairies, trip it on the grass. *Glee.* Parry, J. No. 60 in M.157.20.3
Come, fill, fill, my good fellow. *Song.* Beethoven. Werke. Serie 24. M.413.1.24
Come, fill, my boys. *Part-song.* Calkin. No. 17 in M.195.1.3; etc.
Come, fill the board. *Glee.* Atterbury. No. 239 in M.235.17.2
Come, fill the goblet. *Glee.* Jolly. Glees for three and four voices. No. 3 in M.220.29
Come, fill ye right merrily. *Part-song.* Stephens, C. E. No. 31 in M.205.10.7
Come, follow, follow. *Catch.* Hilton. No. 27 in M.110.1.1; etc.
Come follow, follow me. *Trio.* Hatton. No. 9 in M.244.10.2
Come, follow me. *Part-song.* Driffield. No. 8 in M.205.10.6
Hayes, W. No. 20 in M.220.3.2; etc.
Hilton. No. 190 in M.110.1.3; etc.
Horsley, W. No. 36 in M.158.17; etc.
Come, follow me by the smell. *Catch.* Hayes, W. Catches, glees and canons. Vol. 1. No. 1 in M.220.5
Come, follow me, fair nymphs. *Madrigal.* Bateson. First set of madrigals. No. 2 in M.234.22
Come, follow me merrily. *Catch.* Nelham. No. 251 in M.235.17.1; etc.
Come, follow me, my lads. *Catch.* Warren, E. T. No. 6 in M.220.10
Come, follow me with merry glee. *Canon.* Bates, W. No. 120 in M.215.21; etc.
Come forth, O youth. *Part-song.* Frank, E. No. 4 in M.392.9
Come forth, sweet spirit! *Glee.* Bishop, H. R. Complete collection of glees. Vol. 2. M.235.1.2
Come, friends and companions. *Catch.* Berg, G. No. 18 in M.157.18.1; etc.
Come fugace lampo. *Duet.* Blangini. No. 18 in M.221.20
Come, gentle Harmony. *Trio.* Rossini. No. 15 in M.244.10.2
Come, gentle loves. *Glee.* Horsley, W. No. 11 in M.234.2.6; etc.
Come, gentle sleep. *Trio.* Mendelssohn-Bartholdy, J. L. F. No. 15 in M.244.10.1
Come, gentle swains. *Madrigal.* Cavendish. No. 39 in M.237.15; etc.
Come, gentle zephyr. *Glee.* Horsley, W. No. 3 in M.235.9.3; etc.
Come, hear me. *Catch.* Blow. No. 4 in M.220.5
Come, heavy sleep. *Part-song.* Dowland, J. No. 13a in M.157.4; etc.
Come, here's the good health. *Catch.* Caesar. No. 45 in M.110.1.1; etc.
Come hither all who wish to buy. *Part-song.* Auber. No. 27 in M.235.7.1; etc.
Come hither, boy. *Catch.* Hilton. No. 32 in M.235.17.1; etc.
Come hither, my merry boys. *Catch.* Worgan, J. No. 34 in M.220.9.2
Come hither, my pretty maid. *Catch.* Worgan, J. No. 30 in M.220.9.2
Come hither, Tom. *Catch.* Cranford. No. 64 in M.235.17.1; etc.

Come, Holy Ghost. *Anthem.* ADAMS, T. No. 2 in M.158.13
ATTWOOD. No. 8 in M.190.1; etc.
ELVEY, G. J. No. 8 in M.195.2.14
HATTON. No. 14 in M.195.2.10
JORDAN, J. No. 38 in M.158.17
Come, Holy Ghost; Creator, come. *Anthem.* DOWLAND, J. No. 17 in M.175.1;6
Come, Holy Spirit. *Motet.* WARREN, G. W. No. 26 in M.100.4.1
Come, honest friends. *Catch.* IVES, S. No. 10 in M.139a.18.6; etc.
Come, if you dare. *Chorus.* PURCELL, H. No. 158 in M.157.5.2; etc.
Come in the silent night. *Part-song.*
KAESLIN. No. 42 in M.392.11
PETSCHKE. No. 15 in M.392.48.1
Come into the garden, Maud. *Serenade.* BALFE. No. 4 in M.192.9.1
Come, jolly god. *Canon.* BERG, G. No. 59 in M.220.10
Come, jump at thy cousin. *Catch.* HILTON. No. 135 in M.110.1.2; etc.
Come kiss me, dear Dolly. *Catch.* HOOK, J. No. 62 in M.220.9.3
Come la cera al fuoco. *Part-song.* LASSUS. Sämmtliche Werke. Band 6. M.8040a.67.6
Come, let us all a maying go. *Glee.*
ATTERBURY. No. 32 in M.157.25; etc.
HILTON. No. 101 in M.235.17.1; etc.
Come, let us be merry. *Part-song.* PEARSALL. No. 8 in M.195.1.11
Come, let us drink. *Round.* HOOK, J. No. 150 in M.220.9.2
Come, let us join the roundelay. *Madrigal.* BEALE, W. No. 7 in M.235.7.1; etc.
Come, let us laugh. *Round.* GREENE, M. No. 7 in M.158.13; etc.
Come, let us remember. *Song.* HODSON, W. Fourteen songs. No. 3 in M.221.32
Come, let us sing. *Anthem.* MENDELSSOHN-BARTHOLDY, J. L. F. No. 2 in M.280.18; etc.
Come, let us strive. Canon 3 in 1. (*In* Warren. Collection of catches. Vol. 1, p. 5.) No. 4 in M.220.9.1
Come, let us to the Lord. *Motet.* TYE. Motets for four voices. No. 8 in M.236.16
Come, let us worship. *Anthem.* PALESTRINA. No. 19 in M.235.10
RITTER, C. No. 25 in M.236.30.4
Come, let's crown this famous night. *Fa la.* HILTON. Ayres or fa las. No. 3 in M.234.21
Come live with me. *Part-song.*
CARNALL. No. 4 in M.205.10.6
HATTON. No. 27 in M.195.1.12
WEBBE, S. No. 24 in M.220.3.1; etc.
Come, Lord Jesus. *Motet.* SCHULTHES. Six invocations. No. 3 in M.201.36
Come, Love. *Glee.* SPOFFORTH. Collection of glees. No. 8 in M.235.15
Come, lovers, follow me. *Madrigal.* MORLEY. No. 24 in M.111.4.3
Come, Lucy, my love. *Glee.* JOLLY. Glees for three and four voices. No. 3 in M.220.29; etc.
Come, my boys, let's sing a catch. *Catch.* CARTER, T. No. 42 in M.141.21.2; etc.
Come, my fair one, let us stray. *Song.* HOOK, J. The hours of love. No. 34 in M.237.7
Come, my friends, let us work. *Glee.* HORSLEY, W. No. 10 in M.157.28.2; etc.
Come, my hearts. *Round.* HILTON. No. 139 in M.110.1.2; etc.
Come, my heroes. *Glee.* STEVENSON. No. 18 in M.235.17.1
Come, my lads, that love. BATES, W. No. 93 in M.220.10
Come, my people. *Anthem.* WINTLE, O. R. No. 21 in M.233.24.1
Come, my soul. *Anthem.* MARTIN, G. C. No. 18 in M.195.2.14
Come, my soul, thou must be waking. *Anthem.* BUCK, D. No. 19 in M.290.11
Come near, ye nations. *Anthem.* WATSON, W. M. No. 27 in M.158.20
Come, neighbours, assemble. Catch [for 3 voices]. (*In* Warren. Vocal harmony. P. 195.) No. 112 in M.220.10
Come, now, and let us reason together. *Anthem.* WAREING. No. 17 in M.195.2.15
Come, now let's be joyous. *Duet.* HOOK, J. No. 221 in M.215.21
Come, O come, with sacred lays. *Choral.* HIMMEL. No. 13 in M.290.22.1
Come, O haste thee. *Glee.* PRING, J. C. No. 8 in M.220.9.5
Come, O haste thee, beauteous spring. *Glee.* COWARD, J. Ten glees. No. 1 in M.236.18
Come, O Jesu. *Anthem.* MENDELSSOHN-BARTHOLDY, J. L. F. No. 13 in M.158.15
Come o'er the brook. *Glee.* BISHOP, H. R. No. 6 in M.157.19
Come o'er the mountain. *Part-song.* YOUNG, W. J. Six four-part songs. No. 9 in M.158.23
Come, oh come. *Ode.* PAXTON, S. No. 74 in M.220.9.4
Come on, here's John. *Catch.* HAWKINS, J. No. 72 in M.220.9.1
Come on the light wing'd gale. *Glee.* CALLCOTT, J. W. No. 18 in M.234.1.2
Come on, ye jolly hearts. *Canon.* HAYES, W. No. 4 in M.220.5
Come opprima. *Duet.* RIGHINI. No. 4 in M.235.18.1
Come Ossian. *Glee.* CLARKE-WHITFELD. No. 8, 23 in M.235.16
Come out to me. *Ballad.* LINLEY, G. [Songs.] Vol. 2. No. 6 in M.235.19.2
Come pianta, ch' a poco a poco manca. *Part-song.* LASSUS. Sämmtliche Werke. Band 6. M.8040a.67.6
Come, praise the Lord. *Anthem.* CROTCH. No. 44 in M.157.34
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Come see what pleasure. *Glee.* ELLIOTT, J. No. 71 in M.157.20.3
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Come shepherds & aid me to mourn. *Glee.* FERGUS. No. 45 in M.235.17.3
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Come, Thou long expected Jesus. *Duet.* MOZART. No. 33 in M.201.37
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—— Konzert-D-moll, für Klavier & Streichorchester. Partitur. No. 2 in M.403.3

—— Tripel-Concert für Clavier, Flöte und Violine, mit Orchesterbegleitung. A moll. Werke. Band 17. M.8040.21.17

—— Zwei Concerte für drei Claviere mit Orchesterbegleitung. Werke. Band 31, Abth. 3. M.8040.21.31.3

BEETHOVEN. Concerts de piano [avec accomp. d'orchestre]. Grande partition. No. 1–5. M.345.33; etc.

—— Concert für Pianoforte, Violine und Violoncell. Op. 56, in C. Partitur. Werke. Serie 9, Band 2. M.413.1.9.2

BRAHMS. Concert für das Pianoforte [No. 1, D moll] mit Begleitung des Orchesters. Op. 15. Partitur. M.346.36

—— Concert (No. 2, B dur) für Pianoforte mit Begleitung des Orchesters. Op. 83. Partitur. M.351.8; etc.

—— Conzert (No. 2 in D moll) für Pianoforte mit Begleitung des Orchesters . . . [Partitur.] M.410.13

BRONSART VON SCHELLENDORFF. Concert [in Fis moll] für Pianoforte mit Begleitung des Orchesters. Partitur. No. 3 in M.312.1

BRUELL. Concert, Erstes, für das Pianoforte mit Begleitung des Orchesters. Op. 10. Partitur. No. 1 in M.343.30

—— Concert, Zweites, für das Pianoforte mit Begleitung des Orchesters. Op. 24. Partitur. No. 2 in M.343.30

CHAMINADE. Concertstück pour piano et orchestre. Op. 40. Partition d'orchestre. M.403.21

CHOPIN. Concert — Allegro. Op. 46. Für Pianoforte mit Orchester. Partitur. No. 3 in M.336.6

—— Concert, Second, Op. 21, avec un nouvel accompagnement d'orchestre d'après la partition originale. Partition. M.405.8

—— Same. Concerto, Second, pour le pianoforte avec acaccomp. de l'orchestre. Op. 21. Partition. M.346.47

—— Concerte und Concertstücke für Pianoforte mit Orchester. Werke. Band 12. M.316.2.12

—— Grand concerto (mi-mineur) pour pianoforte avec accomp. d'orchestre. Op. 11. Partition. No. 1 in M.346.46

—— Same. Grosses Concert, in E moll, für Clavier und Orchester. Op. 11. Partitur. No. 5 in M.332.7

CLEVE. Konzert für Pianoforte mit Begleitung des Orchesters, A dur. Op. 3. Partitur. M.406.5

Concertos. *Pianoforte and orchestra. (Continued.)*

Draeseke. Concert (Es dur) für Pianoforte mit Begleitung des Orchesters. Op. 36. Orchesterpartitur. M.404.43

Dubois. F. C. T. Concerto, 2me, pour piano et orchestre. Partition d'orchestre. M.406.62

Dupont, A. Concerto (en fa-min.) pour piano et orchestre. Op. 49. Partition. M.348.27

—— Concertstück (Ballade et Minuetto - Scherzo) pour piano, avec accomp. d'orchestre. Op. 42. Partition. No. 2 in M.403.29

Dvořák. Concert für Pianoforte und Orchester. Op. 33. Partitur. No. 1 in M.332.15

Gedalge. Concerto (op. 16) pour piano avec accompagt. d'orchestre. Partition. M.405.13

Goetz, H. Concert (B dur) für Pianoforte mit Begleitung des Orchesters. Op. 18. Partitur. M.346.21; etc.

Grieg. Concert für Pianoforte mit Begleitung des Orchesters. Op. 16. Partitur. No. 1 in M.331.24; etc.

Handel. Concerto grosso, Zweites, in F dur. Partitur. No. 2 in M.403.53

—— Concerto, 4me, pour le pianoforte ou orgue. avec accomp. de 2 violins, alto, basse et 2 hautbois. Partition. [Op. 4.] No. 6 in M.312.10

Hiller, F. Pianoforte concerto. Op. 69. [Score for pianoforte and orchestra.] M.357.18

Huber, H. Concert, Vorspiel, Adagio, Scherzo, Finale für das Pianoforte mit Begleitung des Orchesters. Op. 36. Partitur. No. 2 in M.358.28; etc.

Kaun. Concert für Pianoforte und Orchester. Op. 50. Partitur. M.406.18

Kullak, T. [Concert für das Pianoforte mit Begleitung des Orchesters. Op. 55. [Partitur.] M.312.4

Lalo. Concerto pour piano [et orchestre]. Partition. No. 4 in M.343.22

Limbert. Concertstück (C moll) für Pianoforte mit Begleitung des Orchesters. Op. 3. Partitur. No. 1 in M.403.95

Liszt, F. Concert, Erstes, für Pianoforte und Orchester. Partitur. No. 1 in M.342.48

—— Concert, 2tes. Pianoforte und Orchester. Partitur. No. 2 in M.342.48

Major, J. J. Concert symphonique pour le piano avec accompagnement de grand orchestre. Op. 12. Partition d'orchestre. M.406.55

Martucci. Concerto (in si♭ minore) per pianoforte ed orchestra. Op. 66. Partitura. No. 2 in M.342.16

Massenet. Concerto pour piano avec accompagnement d'orchestre. Partition. M.406.21

Mendelssohn-Bartholdy, J. L. F. Concerte für das Pianoforte mit Begleitung des Orchesters. No. 1, 2. Partitur. M.346.17

Moór. Concert (D dur) für Pianoforte mit Begleitung des Orchesters. Partitur. M.410.49

Moszkowski. Concerto pour le piano. Op. 59. Partition d'orchestre. M.403.102

Nápravník. Concerto symphonique (la mineur) pour piano et orchestre. Op. 27. Partition. M.412.8

Nováček, O. Concerto eroico (in einem Satz) für Clavier und Orchester. Op. 8. Partitur. No. 1 in M.405.43

Paderewski. Concerto en la-mineur pour piano et orchestre. Op. 17. Partition. No. 1 in M.342.22

Paisiello. Concerto per cembalo o pianoforte, con violini, viole, oboe, corni da caccia e basso. M.312.24

Pfeiffer, G. J. Concerto, Troisième, pour piano. Avec accompagt. d'orchestre. Op. 86. Partition. M.407.7

Pierné. Concerto en ut mineur pour piano. Avec accomp. d'orchestre. Œuv. 12. Partition. No. 1 in M.358.8

Raff. Concert [C moll] für das Pianoforte mit Begleitung des Orchesters. Op. 185. Partitur. M.347.23

Raif. Concert für Klavier und Orchester. Op. 1. Partitur. No. 1 in M.347.6

Reinecke, C. H. C. Concert für das Pianoforte mit Begleitung des Orchesters. Op. 72. Partitur. No. 1 in M.342.24

Rheinberger, J. G. Concert, As dur, für Pianoforte mit Orchesterbegleitung. Op. 94. Partitur. M.346.3

Concertos. *Pianoforte and orchestra. (Continued.)*

Rietz. Concertstück (Idyllische Scene) für Flöte, Oboe, Clarinette, Fagott u. Horn mit Begleitung des Orchesters oder des Pianoforte. Op. 41. Clavierauszug (mit Solostimmen). No. 3 in M.404.7

Rimski-Korsakof. Concerto (ut♯ mineur) pour le piano avec accomp. d'orchestre. Partition. No. 1 in M.336.23

Rubinstein. [Concert No. 2, für Pianoforte und Orchester. Op. 35. Partitur.] M.342.27

—— Concerto, 3e, pour le piano, avec accomp. d'orchestre. Op. 45. Partition. No. 1 in M.345.2; etc.

—— Concerto, 4e (D moll), pour piano avec accomp. d'orchestre. Op. 70. Partition. No. 1 in M.345.3

—— Concerto. 5e (Es dur), pour le piano avec accomp. d'orchestre. Op. 94. Partition. No. 2 in M.345.3

—— Concertstück pour le piano avec accomp. d'orchestre. Op. 113. Partition. No. 3 in M.335.23

Saint-Saëns. Concerto, Premier, pour piano, avec accomp. d'orchestre. Op. 17. Partition. No. 1 in M.343.34; etc.

—— Concerto, Deuxième, pour piano, avec accomp. d'orchestre. Partition. Op. 22. No. 2 in M.343.34

—— Concerto, Troisième, pour piano, avec accomp. d'orchestre. Op. 29. Partition. No. 1 in M.343.35

—— Concerto, 4e. pour piano, avec accomp. d'orchestre. Op. 44. Partition. No. 2 in M.343.35

—— Concerto, 5e, pour piano et orchestre. Op. 103. Partition. M.405.52

Scharwenka, F. X. Concert (B moll) für das Pianoforte mit Begleitung des Orchesters. Op. 32. Orchester partitur. M.331.29

—— Koncert, Zweites, für Pianoforte und Orchester. Op. 56. Partitur. No. 2 in M.342.33

—— Konzert (Nr. 3, in Cis moll) für Klavier und Orchester. Op. 80. Partitur. M.404.13

Scholz. Clavierconcert mit Begleitung des Orchesters. Op. 75. Partitur. No. 2 in M.342.34

Schumann, R. A. Concert für das Pianoforte, mit Begleitung des Orchesters. Op. 54. Partitur. No. 1 in M.344.19

—— Introduction und Allegro appassionato. Concertstück für das Pianoforte mit Begleitung des Orchesters. Op. 92. Partitur. No. 2 in M.344.19

Schytte. Concert pour piano, avec accomp. d'orchestre. Œuvre 28. Partition d'orchestre. M.403.109

Sgambati. Concerto pour piano et orchestre. Op. 15. Partition. No. 2 in M.342.37

Shitt. Concert (F moll) für Pianoforte mit Begleitung des Orchesters. Op. 47. Partitur. M.404.16

Sinding. Concert (Des-dur) für Pianoforte und grosses Orchester. Partitur. No. 1 in M.333.18

Skriabin. Concerto en fa-dièse mineur pour piano, avec accomp. d'orchestre. Op. 20. Partition d'orchestre. No. 4 in M.404.15

Stojowski. Concerto en f♯ pour piano et orchestre. Op. 3. Partition d'orchestre. No. 1 in M.342.41

Street, J. Concerto, Deuxième, en fa mineur, pour le piano, avec accomp. de l'orchestre. Op. 24. Partition. No. 1 in M.348.17

Tchaikovski, P. I. Concerto pour le piano, avec accomp. d'orchestre. Op. 23. Partition. M.343.2

—— Concerto, 2e, pour le piano avec orchestre. Op. 44. Partition. M.343.3

Urspruch. Konzert für das Pianoforte mit Begleitung des Orchesters. Op. 9. Partitur. No. 2 in M.342.44

Weber, C. M. F. E. von. [Concert-Stück] für das Klavier mit Begleitung des Orchesters. Partitur. No. 6 in M.344.16

—— Grand concerto pour le piano forte avec accomp. d'orchestre. Op. 32. Partition. No. 7 in M.312.10

Widor. Concerto pour piano avec accomp. d'orchestre. Op. 39. [Partition.] M.343.31

Zarzycki. Concerto pour piano et orchestre. Op. 17. Partition. No. 1 in M.352.6

Zellner, J. Concert für Pianoforte mit Begleitung des Orchesters. Op. 12. Partitur. No. 1 in M.338.7

Concertos. *String orchestra.*

HANDEL. Concert, D dur, für Streichorchester, 2 obligate Violinen und obligates Violoncell. [Partitur.] No. 1 in M.403.53

—— Concert, D moll, für Streichorchester, 2 obligate Violinen und obligates Violoncell. [Partitur.] No. 4 in M.342.3

—— Concerto (G moll) . . . für Streichorchester, 2 obligate Violinen und obligates Violoncell. Partitur. No. 3 in M.342.3

—— 12 grosse Concerte [für Streichinstrumente mit Continuo. Partitur]. Werke. Lieferung 30. M.313.1.30

Concertos. *Violin and orchestra.*

BACH, J. S. Concerto, Premier, pour violino piccolo, 3 hautbois et deux cors de chasse, avec accomp. de 2 violons, alto, violoncelle et basse. [Partition.] No. 1 in M.403.3

—— Concerte für Violine mit Orchesterbegleitung. [Partitur.] Werke. Jahrgang 21. M.8040.21.21

BEETHOVEN. Concert für Violine und Orchester. Op. 61, in D. Partitur. Werke. Serie 4. M.413.1.4

—— Violin-Concert. [Mit Orchester-Begleitung. Partitur.] Op. 61. No. 2 in M.333.5

BERNARD, É. Concerto pour le violon avec accomp. d'orchestre. Op. 29. Partition. No. 2 in M.332.4

BRAHMS. Concert für Violine mit Begleitung des Orchesters. Op. 77. Partitur. M.346.38; etc.

BRUCH. Concert [No. 1, G moll] für die Violine [mit Begleitung des Orchesters]. Op. 26. Partitur. No. 1 in M.345.26

—— Concert, Zweites [D moll], für die Violine mit Begleitung des Orchesters. Op. 44. Partitur. No. 2 in M.345.26

—— Concert, Drittes, für die Violine mit Begleitung des Orchesters. Op. 58. Partitur. No. 2 in M.332.9

BUSONI. Konzert für die Violine mit Orchester. Op. 32A. Partitur. No. 1 in M.403.18

DAMROSCH, L. Concert für die Violine mit Begleitung des Orchesters. Partitur. No. 1 in M.343.50

DIÉMER, L. Concert-Stück pour violon et orchestre. Op. 33. Part^{on} d'orchestre. No. 1 in M.403.27

DUBOIS, F. C. T. Concerto pour violon, avec accompagnement d'orchestre. Partition d'orchestre. M.406.61

DVOŘÁK. Concert für Violine mit Begleitung des Orchesters. Op. 53. Partitur. M.344.33

ECKHOLD. Concertstück für Violine mit Begleitung des Orchesters (Harfe ad libitum). Op. 5. Partitur. No. 1 in M.336.9

ERLANGER, F. D'. Concerto pour violon avec accompagnement d'orchestre. Op. 17. Partition. M.410.65

GADE. Koncert für die Violine mit Begleitung des Orchesters. Op. 56. Partitur. No. 1 in M.345.44

GERNSHEIM. Concert für Violine mit Begleitung des Orchesters. Op. 42. Orchester-Partitur. No. 2 in M.356.17

GODARD, B. L. P. Concerto romantique pour violon. Op. 35. Partition d'orchestre. No. 1 in M.405.17

GOLDMARK. Concert für Violine mit Orchesterbegleitung. Op. 28. Partitur. No. 5 in M.343.45

HARTMANN. Concerte pour le violon avec accomp. d'orchestre. Œuv. 19. Partition. No. 2 in M.336.11

HEGAR. Concert für die Violine mit Begleitung des Orchesters. Op. 3. [Partitur.] No. 6 in M.336.11

HOLLANDER. Concert für die Violine mit Begleitung des Orchesters. Op. 15. Partitur. No. 1 in M.403.71

HUBAY. Concerto, 2ème, pour violon avec accompagnement d'orchestre. Op. 90. Partition. M.410.70

JAQUES-DALCROZE. Concerto pour violon avec accompagnement d'orchestre. Œuvre 50. Partition. M.410.40

JOACHIM. Concert, in ungarischer Weise, für die Violine mit Orchesterbegleitung. Op. 11. Partitur. No. 1 in M.352.1

—— Violin-Concert (G-dur). [Mit Orchester-Begleitung.] Partitur. No. 1 in M.334.5

KLUGHARDT. Concert für Violine und Orchester. Op. 68. Partitur. No. 2 in M.403.86

LALO. Concerto pour violon [et orchestre]. Op. 20. Partition. No. 1 in M.343.23

MANÉN. Concerto espagnol pour violon avec accompagnement d'orchestre. Op. 18. Partition d'orchestre. No. 1 in M.405.37

Concertos. *Violin and orchestra. (Continued.)*

MENDELSSOHN-BARTHOLDY, J. L. F. Concert für Violine [mit Orchester-Begleitung]. Op. 64. [Partitur.] No. 3 in M.333.5

MŁYNARSKI. Concerto pour violon avec accompagnement d'orchestre. Op. 11. Partition d'orchestre. No. 4 in M.405.35

MOSZKOWSKI. Concerto pour le violon avec accomp. d'orchestre. Op. 30. Partitur. M.345.31

MOZART. Concert für die Violine, Es dur [mit Orchester-Begleitung. Partitur]. Werke. Serie 24. No. 2 in M.315.1.24.2

—— Concerte für Violine und Orchester. Partitur. Werke. Serie 12. Abtheilung 1. M.315.1.12.1

MUELLER-BERGHAUS. Ungarisches Concert (Concert hongrois) für Violine mit Orchester. Op. 60. Partitur. No. 1 in M.405.41

RAFF. Concert No. 2 für die Violine mit Begleitung des Orchesters. Op. 206. Partitur. No. 2 in M.347.24

REINECKE, C. H. C. Concert für die Violine mit Begleitung des Orchesters. Op. 141. Partitur. No. 2 in M.347.6

RUBINSTEIN. Concert pour le violon, avec accomp. d'orchestre. Op. 46. [Partition.] No. 1 in M.342.29

RUEBNER. Concert (G moll) für die Violine mit Begleitung des Orchesters oder des Pianoforte. Op. 30. Orchesterpartitur. M.404.11

RUEFER. Violin-Concert mit Begleitung des Orchesters. Op. 33. Partitur. No. 2 in M.331.22

SAINT-SAËNS. Concerto, 3e (en si mineur), pour violon, avec accomp. d'orchestre. Op. 61. Partition. No. 3 in M.343.37

—— Concertstück für Violine mit Begleitung des Orchesters. Op. 20. Partitur. No. 1 in M.343.33

SAURET. Concert für die Violine mit Begleitung des Orchesters. Op. 26. Partitur. No. 1 in M.342.34

SIBELIUS. Konzert für Violine mit Orchester, D moll. Op. 47. Partitur. No. 1 in M.411.13

SINDING. Concert No. 2 (D dur) für Violine mit Begleitung des Orchesters. Opus 60. Partitur. No. 2 in M.405.58

—— Koncert (A-dur) für Violine und Orchester. Op. 45. Partitur. No. 1 in M.404.19

SINGER, O., Jr. Concertstück für Violine mit Orchester. Op. 6. Partitur. No. 2 in M.404.19

SITT. Concert, No. 2, in A-moll, für Violine mit Begleitung des Orchesters oder Pianoforte. Op. 21. Orchester Partitur. No. 2 in M.404.20

SPOHR, L. Violin Concert, 4tes, H moll. Op. 10. [Mit Orchesterbegleitung. Partitur.] No. 1 in M.312.37

—— Violin-Concert, No. 8, in A moll (Gesangs-Scene). [Op. 47. Mit Orchesterbegleitung. Partitur.] No. 3 in M.412a.8

—— Violin Concert, 11tes, G dur. Op. 70. [Mit Orchesterbegleitung. Partitur.] M.312.38

STRAUSS, R. Violinconzert, D moll, mit Orchesterbegleitung. Op. 8. Partitur. Manuscript. M.356.34

SVENDSEN. Concert (A-dur) für Violine und Orchester. Op. 6. Partitur. M.347.19; etc.

TCHAIKOVSKI, P. I. Concert für Violine mit Begleitung des Orchesters. Op. 35. Partitur. No. 1 in M.343.1

VIEUXTEMPS. Concertstück . . . Fantasia appassionata pour le violon principal avec orchestre . . . Op. 35. Gr. partition. No. 1 in M.348.6

ZENGER. Concert für die Violine mit Begleitung des Orchesters. [Partitur.] M.404.102

Concertos. *Violin and pianoforte.*

BACH, J. S. Concert für 2 Violinen [und Pianoforte], D moll. [Partitur.] No. 1 in M.357.1

BERIOT. Concerto, 1er, pour violon avec accompt. . . . de piano. Op. 16. [Partition.] No. 3 in M.410.7

—— Concerto, 6^{me}, pour le violon avec accompagnement de piano. Op. 70. [Partition.] No. 4 in M.410.7

BERNARD, É. Concerto pour le violon avec accompagnement de piano. Op. 29. [Partition.] No. 5 in M.410.7

ERNST, H. W. Concert, Fis moll. Op. 23. Ausgabe für Violine mit Begleitung des Pianoforte. [Partitur.] No. 2 in M.210.13; etc.

Concertos. *Violin and pianoforte. (Continued)*

LALO. Concerto russe, pour le violon avec accomp. . . . de piano. Op. 29. [Partition.] No. 1 in M.404.56

LECLAIR. Concerto I [Op. 7, No. 1, ré mineur] pour violon. Accompagnement de piano d'après la basse chiffrée par Albert Diot. [Partition.] No. 1 in M.357.21

MOLIQUE. Concert No. 5 für Violine mit Begleitung des Pianoforte. Opus 21. [A moll. Partitur.] No. 2 in M.357.21

PAGANINI. Concert, Erstes, für Violine. [Mit Pianoforte-Begleitung. Partitur.] No. 1 in M.357.9

RODE. [Concerto No. 4 pour violon et piano. Partition et partie de violon.] No. 2 in M.357.9

—— [Concerto No. 8, mi mineur, pour violon et piano. Partition et partie de violon.] No. 3 in M.357.9

SPOHR, L. Concertino ou 12e concerto pour le violon avec accompagnement de l'orchestre ou de pianoforte. Œuvre 79. Avec piano. [Partition.] No. 2 in M.404.95

—— [Concerto, Troisième, pour le violon, avec accompagnement de piano. Partition.] No. 5 in M.404.93

—— Concerto, Cinquième, pour le violon arrangé avec accompagnement de piano. Op. 17. [Partition.] No. 4 in M.404.93

—— Concerto, Sixième, pour le violon arrangé avec accompagnement de piano. Op. 28. [Sol mineur. Partition.] No. 1 in M.404.94

—— Concerto, Neuvième, pour le violon avec accompagnement . . . de piano. Op. 55. [Ré mineur. Partition.] No. 4 in M.404.94

—— [Concerto, Dixième, pour le violon, avec accompagnement de piano. Partition.] No. 1 in M.404.95

—— [Concerto, Quinzième, pour le violon, avec accompagnement de piano. Op. 128. Partition.] No. 5 in M.404.95

—— Violin Concert, No. 2. [Op. 2. D moll. Mit Pianoforte-Begleitung. Partitur und Violin-Stimme.] No. 1 in M.357.11; etc.

—— Violin-Concert, No. 7. [In E moll. Op. 38. Mit Pianoforte-Begleitung. Partitur.] No. 3 in M.357.1; etc.

—— Violin-Concert, No. 8. (Gesangscene.) A moll. Op. 47. [Klavier-Auszug und Violin-Stimme.] No. 2 in M.357.11; etc.

STRAUSS, R. Concert (D moll) für Violine mit Begleitung des Orchesters. Op. 8. [Partitur für Piano und Stimme.] No. 2 in M.404.56

TIRINDELLI. Concert (sol mineur) pour violon . . . avec piano. [Partition.] No. 3 in M.357.21

VIEUXTEMPS. Concerto, Cinquième (la mineur), pour le violon avec accompagnement de piano. Op. 37. [Partition.] No. 2 in M.410.4

—— Grand concerto, 4me, ré mineur, pour le violon avec accomp. . . . de piano. Op. 31. [Partition.] No. 10 in M.210.13

VIOTTI. Concert, No. 22 [für Violine und Pianoforte, in A moll. Partitur]. No. 5 in M.357.1; etc.

Concertos. *Violin, violoncello and orchestra.*

BRAHMS. Concert für Violine und Violoncell mit Orchester. Op. 102. Partitur. M.404.71

Concertos. *Violins.*

VIVALDI. Concert für vier Violinen. [Op. 3, no. 10. Partitur.] M.8040.21.43, 1

Concertos. *Violoncello and orchestra.*

DOTZAUER. [Concerto, no. 8, for violoncello, with accomp. for orchestra. Full score.] M.312.21

DVOŘÁK. Concert für Violoncell mit Begleitung des Orchesters. Op. 104. Partitur. No. 1 in M.403.30

GOENS. Concerto, Deuxième, en ré, pour violoncelle avec orchestre. Op. 30. Partition. No. 5 in M.405.18

HAMERIK. Concert-Romanze, für Violoncell und Orchester od. Pianoforte. Op. 27. Orchester Partitur. No. 1 in M.338.20

HARTMANN, E. Concerto pour violoncelle avec accomp. d'orchestre. Op. 26. Partition. No. 1 in M.336.11

HAYDN, F. J. Concert in D dur für Violoncell und Orchester. Partitur. No. 6 in M.342.3

KLENGEL. Concert, Zweites (D moll), für Violoncell und Orchester. Op. 20. Partitur. No. 2 in M.336.20

Concertos. *Violoncello and orchestra. (Continued.)*

—— Koncert (A moll) für Violoncell und Orchester. Op. 4. Partitur. No. 1 in M.336.20

LALO. Concerto en ré pour violoncelle avec accompagnement d'orchestre. Partition d'orchestre. M.405.30

RAFF. Concert für das Violoncell mit Begleitung des Orchesters. Op. 193. Partitur. No. 1 in M.347.24

RENSBURG. Concert für Violoncell mit Orchesterbegleitung. Op. 3. Partitur. No. 3 in M.406.23

RUBINSTEIN. Concerto pour violoncelle avec accomp. d'orchestre. Op. 65. Partition. No. 1 in M.337.62

—— Concerto. 2e (D moll), pour violoncelle avec accomp. d'orchestre. Op. 96. Partition. No. 2 in M.337.62

SAINT-SAËNS. Concerto pour violoncelle [et orchestre]. Op. 33. Partition. No. 1 in M.343.37

—— Concerto, 2e, pour violoncelle et orchestre. (Op. 119.) Partition. No. 4 in M.406.64

SVENDSEN. Concert (D-dur) für Violoncell und Orchester. Op. 7. Partitur. No. 2 in M.347.20

WIDOR. Concerto pour violoncelle et orchestre. Op. 41. Parton. d'orch. M.358.12

WITTE. Concert für Violoncello mit Begleitung des Orchesters oder des Pianoforte. Op. 12. Orchester Partitur. No. 1 in M.404.36

Concertos. *Violoncello and pianoforte.*

ALBERT, E. F. C. D'. Concert, C dur, für Violoncello mit Begleitung des Orchesters oder des Pianoforte. Op. 20. [Pianoforte Partitur.] No. 1 in M.410.4

DAVIDOV. Concerto, 3me, pour violoncelle avec accomp. [de piano]. Op. 18. [Partition.] No. 3 in M.210.13; etc.

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BOTSTIBER, H. Robert Volkmann, Violoncell-Konzert, A moll. Op. 33. Erläutert. Leipzig. [1901?] No. 24 in M.217.12.10

HEUBERGER, R. F. J. Johannes Brahms, Konzert für Violine mit Begleitung des Orchesters. Op. 77. Erläutert. Frankfurt a. M. [1895.] No. 36 in M.217.12.2

KWAST, J. Edvard Grieg, Klavierkonzert in A-moll (Op. 16). Erläutert. Frankfurt a. M. [1898.] No. 17 in M.217.12.3

—— Felix Mendelssohn-Bartholdy, Klavier-Konzert in D-moll. Op. 40. Erläutert. Frankfurt a. M. [1898.] No. 12 in M.217.12.4

—— Felix Mendelssohn-Bratholdy, Klavier-Konzert in G-moll. Op. 25. Erläutert. Frankfurt a. M. [1898.] No. 11 in M.217.12.4

MERKEL, J. Fréd. Chopin, Klavierkonzert in E-moll. Op. 11. Erläutert. Frankfurt a. M. [1898.] No. 12 in M.217.12.5

NIEMANN, W. J. S. Bach, Violinkonzerte in A moll und E dur. Erläutert. Leipzig. [1901?] No. 12 in M.217.12.10

NODNAGEL, E. O. Felix Mendelssohn-Bartholdy, Violinkonzert in E-moll (Op. 64). Erläutert. Leipzig. [1899?] No. 18 in M.217.12.7

—— Franz Liszt, Erstes Klaiverkonzert in Es dur. Erläutert. Leipzig. [1899?] No. 16 in M.217.12.7

—— Franz Liszt, Zweites Klavierkonzert in A dur. Erläutert. Leipzig. [1899?] No. 17 in M.217.12.7

POCHHAMMER, A. L. van Beethoven. IV. Konzert für Klavier und Orchester in G-dur (Op. 58). Erläutert. Leipzig. [1899?] No. 8 in M.217.12.7

—— Peter Jljitsch Tschaikoffsky, Konzert für Violine mit Begleitung des Orchesters oder des Pianoforte (D dur). Op. 35. Erläutert. Leipzig. [1899?] No. 10 in M.217.12.7

REUSS, E. Friedrich Chopin, Klavierkonzert in F moll (Op. 21). Erläutert. Berlin. [1904.] No. 18 in M.217.12.10

RIEMENSCHNEIDER, G. Eugen D'Albert, Konzert (C dur) für Violoncello mit Begleitung des Orchesters. Op. 20. Erläutert. Leipzig. [1901?] No. 14 in M.217.12.11

Concertos. *Criticism. (Continued.)*

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Soehle, C. Johannes Brahms, Klavierkonzert (No. 2) in B-dur. Op. 83. Erläutert. Frankfurt a. M. [1898.] No. 13 in M.217.12.6

Witte, G. H. Johannes Brahms, Konzert für Violine und Violoncell mit Orchester. Op. 102. Erläutert. Frankfurt a. M. [1898.] No. 10 in M.217.12.6

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Boston Philharmonic Society. [Programmes of concerts. Dec. 21, 1844–April 11, 1863. Boston. 1844–1863.] M.184.11
On many of the programmes the name is printed Phil-Harmonic. There seems to have been no connection between this society and that organized in 1879 under the same name.

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This volume is indexed and enriched by many critical newspaper cuttings by Allen A. Brown.

Boston Symphony Orchestra. Programmes and comments, season 1881/82–1905/06. Compiled [with indexes] by Allen A. Brown. [Boston. 1882–1906.] 26 v. Portraits. M.125.5

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—— Mendelssohn's Elijah, as performed at the Tabernacle, June 5, 1877. Boston. 1877. No. 7 in M.125.9

—— Programmes. No. 1–748. Dec. 25, 1815–April 23, 1905. Boston. 1815–1905. 8 v. M.372.1
There are many gaps, particularly in the early years, but these are gradually being filled.

—— Seventieth season. In memoriam George Frederic Handel. Biographical sketch. Programmes with words and notes . . . Boston. [1884.] Portrait. No. 9 in M.372.2

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Concerts. *Programmes. (Continued.)*

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La fiancée du marin. Scène et air pour soprano. [Accomp. de piano.] Mayence. Schott. [185–?] No. 6 in M.244.2
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Mélanie. Scène dramatique [s. Accomp. de piano]. Mayence. Schott. [185–?] No. 7 in M.244.2
Les mères d'adoption. Nocturne [s. s. Accomp. de piano]. Mayence. Schott. [185–?] No. 21 in M.244.2
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Same. Longman, Clementi & Co. [181–?] No. 46 in **M.235.14**
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Have you seen the virgin snow? Glee. (*In* Warren. Collection of catches. Vol. 3, pp. 289–293.) No. 110 in **M.220.9.3**
Also to be found in Webbe, Jr.'s Convito armonico.

Her partial taste. Round [for 3 voices]. (*In* Amusement for the ladies. Vol. 4, p. 103.) No. 30 in **M.220.3.4**
Also to be found in The Apollo; Warren's Collection of catches.

How many skains. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 3, p. 106.) No. 37 in **M.220.9.3**

How sleep the brave. Glee. (*In* Amusement for the ladies. Vol. 1, pp. 30–33.) No. 12 in **M.220.3.1**
Also to be found in Boosey's Standard English glees; Clementi's Collection of catches; Clementi's Vocal harmony; Same, 2d edition; Collection of glees; Hullah's Part music, Secular; Musical times [Music]; Turle and Taylor's The People's music book; Warren's Cocks's Hand-book of glees; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

How sweet these airs. Glee [A. T. T.]. (*In* Warren. Collection of catches. Vol. 3, pp. 249, 250.) No. 97 in **M.220.9.3**

I prithee, sweet. Glee [T. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 300–302.) No. 92 in **M.220.9.4**

If a man who turnips cries. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 5, pp. 67, 68.) No. 18 in **M.220.9.5**

If the prize. Glee [A. T. B.]. (*In* Amusement for the ladies. Vol. 3, pp. 37–39.) No. 8 in **M.220.3.3**
Also to be found in Warren's Collection of catches.

If 'tis joy to wound. Glee [A. T. B.]. (*In* Warren. Vocal harmony. Pp. 212, 213.) No. 121 in **M.220.10**

In paper case. Glee. (*In* The Apollo. Vol. 4, pp. 318–320.) No. 18 in **M.139a.18.4**
Also to be found in Bland's The Ladies' collection; Hullah's Part music, Secular; Warren's Cocks's Hand-book of glees; Webbe, Jr.'s Convito armonico.

In the merry month of May. Glee. (*In* Amusement for the ladies. Vol. 2, pp. 47–53.) No. 14 in **M.220.3.2**
Also to be found in Clementi's Vocal harmony; Same, 2d edition; Collection of glees and catches; The Harmonist; Musical library; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

In vino veritas. Glee [A. T. B.]. (*In* Warren. Collection of catches. Vol. 2, pp. 52–55.) No. 23 in **M.220.9.2**

Interred here doth lye. [Glee.] (*In* Warren. Collection of catches. Vol. 1, pp. 297–307.) No. 190 in **M.220.9.1**

Kyrie, in G; Sanctus, in B flat. (*In* Novello. Cathedral choir book. Vol. 2, pp. 30–32.) **M.233.14.2**

Let Rubinelli. Duett [T. B.]. (*In* The Apollo. Vol. 6, pp. 454–458.) No. 13 in **M.139a.18.6**

The longitude. Glee [A. T. B.]. (*In* Warren. Collection of catches. Vol. 1, pp. 239–246.) No. 168 in **M.220.9.1**

Lover, thou must be. Glee [A. T. B.]. (*In* Warren. Collection of catches. Vol. 1, pp. 281–285.) No. 185 in **M.220.9.1**

Magnificat. Double chant. (*In* Hullah. Part music. Sacred. Vol. 2, pp. 4, 5.) No. 2 in **M.157.28.2**

More with love. Glee [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 2, pp. 206–211.) No. 85 in **M.220.9.2**

My neighbour has lost. Round [for 4 voices]. (*In* Warren. Collection of catches. Vol. 3, p. 215.) No. 81 in **M.220.9.3**

Cooke, Benjamin. *(Continued.)*

Nature for defence. Catch [for 4 voices]. (*In* Warren. Collection of catches. Vol. 5, pp. 109, 110.) No. 29 in M.220.9.5

Nine glees and two duets (never before printed). Published by Robert Cooke. London. Birchall. [1795.] No. 2 in M.220.8

Contents. — Sweet nymph, for thee. — Sophrosyne. — Lawn as white. — Hail music, hail! — To you fair ladies. — Oh! hear a pensive pris'ner's pray'r. — Fruitful earth drinks up. — Daughter of Jove. — O Venus regina. — Thyrsis, when he left me, duet. — Let Rubinelli charm, duet.

Now the bright morning star. Glee [A. T. T. B]. (*In* Amusement for the ladies. Vol. 3, pp. 25–30.) No. 5 in M.220.3.3
Also to be found in Warren's Collection of catches.

Nymph, over thee. Glee. (*In* Warren. Collection of catches. Vol. 3, pp. 118–122.) No. 47 in M.220.9.3

O come, ye fair. Ode [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 2, pp. 331–335.) No. 138 in M.220.9.2

O sacred friendship. Glee. (*In* Warren. Vocal harmony. Pp. 245–249.) No. 140 in M.220.10

O Venus regina. [Glee. A. A. T. T. B. B.] (*In* Clementi. Vocal harmony. 2d edition. Vol. 6, pp. 98–104.) No. 14 in M.234.2.6; No. 14 in M.235.9.6

An ode on Handel [for 8 voices]. Performed at the Commemoration dinner, May 26th, 1785. [London. 1785.] No. 3 in M.220.8; No. 2 in M.320.12

Plurimus in cœlis. Round [for 4 voices]. (*In* Warren. Vocal harmony. P. 239.) No. 136 in M.220.10

Prithee fill me the glass. Glee. (*In* Warren. Collection of catches. Vol. 3, pp. 107–109.) No. 38 in M.220.9.3

Quid pejus cura est? [Catch for 4 voices.] (*In* Warren. Vocal harmony. P. 177.) No. 103 in M.220.10

Resound His praise. Chorus. (*In* Hullah. The Singer's library. Sacred. No. 16. Pp. 83, 84.) No. 16a in M.157.3

She soft and meek. Round [for 3 voices]. (*In* Warren. Collection of catches. Vol. 2, p. 312.) No. 132 in M.220.9.2

A Spartan song or glee . . . for 3 voices [A. T. B.] and chorus [S. A. T. T. B. London. The author. 1788]. No. 110 in M.220.9.4

Stay, lovely Laura. Glee [T. T. B.]. (*In* Warren. Collection of catches. Vol. 5, pp. 42–45.) No. 9 in M.220.9.5

Susanna and the two elders. Glee. (*In* Amusement for the ladies. Vol. 3, pp. 58–62.) No. 21 in M.220.33
Also to be found in Warren's Collection of catches.

Te Deum, Jubilate, Magnificat, and Nunc dimittis, in G. [Accomp. for organ.] (*In* Novello. Cathedral choir book. Vol. 1.) M.233.14.1

To Elliot's health. Glee [A. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 187–189.) No. 58 in M.220.9.4

Where e'er thy navy. Glee [A. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 184–186.) No. 56 in M.220.9.4

Cooke, Benjamin, *editor.*

Galliard. The morning hymn, . . . M.237.8; etc.

Cooke, Grattan.

Statement of facts and correspondence between the directors of the Philharmonic Society and Grattan Cooke. [London. Johnson]. 1850. No. 8 in M.149.8

Cooke, Henry.

Some remarks on the Greek theory of tuning instruments. [London. 1805?] Engraved throughout. M.123.26

Cooke, Robert.

The cheerful glee [A. T. T. B.]. London. Birchall. [1811.] No. 5 in M.220.8

Concord is conquered. Glee [S. A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 170–174.) No. 52 in M.220.9.4

Eight glees. London. Birchall. 1805. No. 4 in M.220.8

Contents. — This bubbling stream. — Round thy pillow. — Love and folly. — Sweet warbling bird. — Hope tells a flattering tale. — Gales of ev'ning. — Adieu, ye jovial youths. — Now the winds whistle.

The farewell. [Song, S. or T. Accomp. for pianoforte.] Oxford. Hardy. [18—?] No. 8 in M.235.14

In the rose's fragrant shade. Glee [A. T. T. B.]. (*In* Knyvett. A Collection of glees. Pp. 29–36.) No. 11 in M.220.6

Magnificat and Nunc dimittis in C. [Accomp. for organ.] (*In* Novello. Cathedral choir book. Vol. 1.) No. 29 in M.190.6; M.233.14.1

Cooke, Robert. *(Continued.)*

No riches from his scanty store. [Glee. A. T. T. B.] (*In* Clementi. Vocal harmony. 2d edition. Vol. 6, pp. 21–26.) No. 4 in M.235.9.6; No. 4 in M.234.2.6
Also to be found in Turle and Taylor's The People's music book.

To a friend so sincere. Glee [A. A. T. B. B.]. (*In* Warren. Collection of catches. Vol. 5, pp. 89–94.) No. 24 in M.220.9.5

When to England's proud boast. Glee for 4 voices [A. T. T. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 3, pp. 52–56.) No. 20 in M.157.6.3

While I listen. Glee [A. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 219–223.) No. 69 in M.220.9.4

Who has peerless Kitty seen? Glee. (*In* Warren. Collection of catches. Vol. 4, pp. 107–114.) No. 38 in M.220.9.4

Cooke, Robert, *editor.*

Cooke, B. Nine glees and two duets (never before printed). No. 2 in M.220.8

Cooke, Samuel Charles.

This is the day. Full anthem for Easter. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 8, pp. 91–96.) No. 10 in M.195.2.8

Cooke, Thomas Simpson.

Ave Maria [S. T. B. Vocal score only]. Manuscript. [184–?] No. 2 in M.250.6

Frederick the Great, or the heart of a soldier. An operatic anecdote . . . Written by S. J. Arnold. Composed by T. Cooke. [Accomp. for pianoforte.] London. Power. [181–?] No. 3 in M.391.14

Hail! bounteous nature. [Glee, A. T. T. B.] (*In* Clementi. Vocal harmony. 2d edition. Vol. 6, pp. 27–43.) No. 5 in M.234.2.6; No. 5 in M.235.9.6

Hate. [Song, S. or T. Accomp. for pianoforte.] (*In* Lunn, J. The passions. Pp. 21–28.) No. 2 in M.391.51

Let Fortune smile or frown. Glee for 3 voices. (*In* Warren. Cocks's Hand-book of glees. Vol. 2, pp. 173–176.) No. 94 in M.157.6.2

[Malvina.] Overture, songs, duets, glees, marches & ballet in the national ballad opera of Malvina. The poetry by Geo. Macfarren. Composed, selected & arranged by T. Cooke. [Accomp. for pianoforte.] London. Goulding & D'Almaine. [1826.] No. 2 in M.391.47

Mass for 3 voices [in A minor]. Vocal score with the cuts, as sung at St. Joseph's, Dorking. Manuscript. [184–?] No. 1 in M.250.6

The merchant of Bruges, or the beggar's bush. . . . Arranged with an accomp. for the piano forte by T. Cooke. [Words by W. J. D. Kinnaird.] London. Fentum. [1818?] No. 2 in M.391.63

Shall I waste my youth in sighing? Madrigal [S. S. A. T. B.]. London. Cramer, Addison & Beale. [183–?] No. 75 in M.237.15

The soldier. Glee for 4 voices [A. T. T. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 2, pp. 153–156.) No. 89 in M.157.6.2

Strike the lyre. Glee for A. T. T. B. (*In* Novello's Glee-hive. Vol. 2, pp. 81–90.) No. 39 in M.157.20.2

Cooke, Thomas Simpson, *editor.*

Auber. Come hither all who wish to buy. No. 27 in M.235.7.1

Cookery.

Varenne de Béost. La cuisine des pauvres. No. 7 in M.131.14

Cookoo, good neighbors. Catch [for 3 voices]. (*In* Bland. The Ladies' collection. Vol. 2, p. 181.) No. 219 in M.235.17.2

Coolidge, Henry Dingley.

Priscilla, or, the Pilgrim's proxy. Comic opera. Composed by Thomas W. Surette. M.327.8

Coonley, Prentiss Loomis.

Prince Punjab. A comic opera. Music by Arthur W. Denison. No. 2 in M.397.18

Queen Philippine. Comic opera. Book and lyrics by Richard E. Edwards and Prentiss L. Coonley. Music by A. W. Denison. No. 2 in M.381.9

Cooper, George.

Diamond cut diamond. A parlor, opera. Music by J. R. Thomas. M.328.16

Cooper, George. *(Continued.)*
Pauline; or, the belle of Saratoga. An operetta. Music by H. P. Danks. No. 2 in **M.391.23**
Uncle Tom's cabin. An opera. Music by Harrison Millard. **M.402.41**

Cooper, Henry Christopher.
[Schön Annie.] Ouverture zur komischen Oper „Schön Annie" (Sweet Annie). Op. 23. Partitur. Berlin. Erler. [187–?] No. 3 in **M.332.11**

Cooper, J. Bolingbroke.
Louise; or, the trials of love. Operetta in 1 act, written by Walter Boult. Composed by J. Bolingbroke Cooper. [Accomp. for piano.] London. Hutchings & Romer. [188–?] No. 2 in **M.291.1**

Cooper, John. See **Coperario**, Giovanni.

Cooper, Joseph Thomas.
Te Deum laudamus. [Accomp. for organ.] London. Novello. [185–?] No. 18 in **M.190.2**
Also to be found for voices only in Musical times [Music].

Cope, *Sir* William Henry, *Baronet, editor.*
A collection of anthems, by English composers. [With accomp. for organ.] London. Ollivier. 1849. **M.290.34**
Contents. — Goldwin: O love the Lord. — Okeland: Praise the Lord, O my soul. — Haselton: For unto us a child is born. — Weldon: O praise God in His holiness. — Rogers: Behold now, praise the Lord. — Batten: Deliver us, O Lord our God.—Rogers: Teach me, O Lord.— Weldon: O praise the Lord. — Tallis: Veni, Creator Spiritus. — Aldrich: Out of the deep. — Batten: O praise the Lord all ye heathen. — Glareanus: Plead Thou my cause. — Scott: Praise the Lord, O Jerusalem. — Batten: My soul truly waiteth. — Whitbroke: Let your light so shine. — Tallis: If ye love me. — Greene: Thou visitest the earth. — Richardson: O how amiable. — Aldrich: Not unto us. — Batten: Hear my prayer. — Rogers: Lord, who shall dwell. — Gibbs: Have mercy upon me, O God. — Alcock: Wherewithal shall a young man.

Coperario, Giovanni.
Come ashore, come merry mates. [Duet, T. T.] (*In* Smith. Musica antiqua. P. 61.) **M.236.10**

Copin-Albancelli, Anne.
La Jacquerie. Opéra de Édouard Blau et Simone Arnaud [pseud.]. Musique de Édouard Lalo et Arthur Coquard. **M.302.2**
Jahel. Tragédie lyrique de Simone Arnaud [pseud.], avec la collaboration de Louis Gallet. Musique de Arthur Coquard. **M.393.15**

Coppée, François Édouard Joachim.
Le luthier de Crémone. Opéra. [Musique de] J. Hubay. Poème de François Coppée et Henri Beauclair. Traduction allemande de Max Kalbeck. **M.225.7**
Maître Ambros. Drame lyrique de François Coppée & Auguste Dorchain. Musique de Ch. M. Widor. **M.326.26**
Le passant. Opéra en vers. Musique de E. Paladilhe. No. 1 in **M.277.38**
Le trésor. Opéra comique. Musique de Ch. Lefebvre. No. 2 in **M.306.8**

Copper complication, A. *Opera.* For the Music see **Daniels.** For the Libretto see **Hooper**, R. L.

Coppola, Pietro Antonio.
L'orfana guelfa. Dramma lirico in 3 atti di Gaetano Solito, posto in musica . . . da Pietro Antonio Coppola. Riduzione per canto con accomp. di pianoforte. Milano. Ricordi. [1851.] **M.231.6**
La pazza per amore. Dramma [di G. Ferretti]. Musica del Mo. P. A. Coppola. [Per canto e piano.] Paris. Pacini. [183–?] **M.291.22**
T'amo solea ripetere. Romanza [s. ou T. Accomp. de piano]. (*In* Fleurs d'Italie. Pp. 149–151.) No. 2 in **M.364.10**

Copponay de Grimaldi. See **Moene de Grimaldi**, Denis.

Coprario, Giovannie. See **Coperario**, Giovanni.

Copyright. *Musical.*
Whitaker, John. Musical copyright. Proceedings of a trial . . . Whitaker versus Hime. Subjoined observations on the defence made by Sergeant Joy. By Leigh Hunt. London. 1816. No. 5 in **M.114.8**

Coq, Le. *Opera.* For the Music see **Roger**, V. For the Libretto see **Ferrier.**

Coq, Le, de Viroflay. *Opera.* For the Music see **Poujade.** For the Libretto see **Sède.**

Coq, Un, en jupons. *Opera.* For the Music see **Chassaigne.** For the Libretto see **Delormel**, L.

Coquard, Arthur.
De la musique en France depuis Rameau. Paris. Lévy. 1891. **M.129.34**
Esther de Racine. Chœurs mis en musique par Arthur Coquard. [Accomp. de piano.] Paris. Durdilly & cie. [188–?] **M.154.47**
La Jacquerie. Opéra en 4 actes de Édouard Blau et Simone Arnaud [pseud.]. Musique de Édouard Lalo et Arthur Coquard. **M.302.2**
Jahel. Tragédie lyrique en quatre actes et cinq tableaux de Simone Arnaud [pseud.], avec la collaboration de Louis Gallet. Musique de Arthur Coquard. Partition chant et piano. Paris. Choudens. 1899. **M.393.15**
Le mari d'un jour. Opéra comique en 3 actes. Paroles de MM. A. d'Ennery [pseud.] & Armand Silvestre. Musique de Arthur Coquard. Partition piano et chant. Paris. Grus. [1886.] **M.285.29**
Une noce au village. [Pastorale.] Poème de Paul Collin. Musique de Arthur Coquard. [Partition chant et piano.] Paris. Heugel. [189–?] No. 2 in **M.395.19**
La troupe Jolicœur. Comédie musicale en 3 actes et un prologue d'après une nouvelle de Henri Cain. Paroles et musique de Arthur Coquard. [Partition piano et chant.] Paris. Grus. 1901. Illus. **M.381.11**

Coqueau, Claude Philibert.
Entretiens sur l'état actuel de l'opéra de Paris. [Anon.] Amsterdam, et se trouve à Paris. Esprit. 1779. **M.373.39**
On the Gluck-Piccinni rivalry.
Suite des Entretiens sur l'état actuel de l'opéra de Paris, ou lettres à M. S . . . [Suard], auteur de l'extrait de cet ouvrage dans le Mercure. [Anon.] Manuscript. [Paris? 180–?] No. 1 in **M.372.21**

Coquelicot, Le. *Opera.* For the Music see **Hack**; also **Varney.** For the Libretto see **Rohault**; also **Silvestre.**

Coquette. *Opera.* For the Music see **Sopwith.** For the Libretto see **Pattinson.**

Coquette, La, de village. *Song.* Schubert, F. P. Mélodies. Vol. 4. **M.327.4.4**

Cor, Jacques.
Les maîtres chanteurs de Richard Wagner. Étude musicale et littéraire. Paris. Fischbacher. 1898. No. 1 in **M.102.22**

Cor, Le, des Alpes. *For violin.* Louis, N. 3 mélodies. No. 8 in **M.390.7**

Cor dulce. *Motet.* Labat. 26 grands motets. **M.213.23**

Cor fleuri, Le. *Opera.* For the Music see **Halphen.** For the Libretto see **Mikhaël.**

Cor Jesu sacratissimum. *Motet.* Schulthes. A collection of six sacred vocal pieces. No. 1 in **M.201.36**

Cor mio. *Madrigal.* Scarlatti. No. 70 in **M.220.9.4**

Cor mundum. *Duet.* Ciampi. No. 38 in **M.290.29.1**

Cor mundum. *Motet.* Marcello, B. No. 10 in **M.201.33**

Cora. *Opera.* For the Music see **Naumann**, J. G.

Cora an die Sonne. *Song.* Schubert, F. P. Werke. Serie 20, Band 3. **M.317.1.20.3**

Cora Dean. *Song.* Foster, S. C. No. 12 in **M.380.41.1**

Coradino, Il. *Opera.* For the Music see **Pavesi.**

Corall'd caves, The, of ocean. *Trio.* Smart, H. No. 1 in **M.244.10.6**; **etc.**

Coram illo. *Motet.* Lassus. Sämmtliche Werke. Band 5. **M.8040a.67.5**

Corbeau, Le. *Song.* Schubert, F. P. Mélodies. Vol. 4. **M.327.4.4**

Corbeau, Le, et le renard. *Chorus.* Weckerlin. Chœurs. **M.157.12**

Cordelia, *pseud.* See **Treves**, Virginia.

Cordelle, P.
Un mari pour 3 femmes. Opérette en un acte. Paroles de E. Sérard. Musique de P. Cordelle. [Partition chant et piano. Paris. 1888.] No. 4 in **M.402.63**

Corder, Frederick.
Autumn is come again. A vintage song [S. S. A. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 16, pp. 135–142.) No. 23 in **M.195.1.16**
Also to be found [for A. T. T. B. B.] in The Orpheus, New series.

Corder, Frederick. *(Continued.)*
The bridal of Triermain. A cantata. The words adapted from Sir Walter Scott. The music by Frederick Corder. [S. A. T. B. Accomp. for piano.] London. Novello, Ewer & Co. [1886.] No. 2 in M.285.30
Clieveden woods. A trio [s. s. a. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 5, pp. 71–76.) No. 15 in M.204.36.5
The golden web. Comedy opera, by F. Corder and B. C. Stephenson. Music by Arthur Goring Thomas. M.402.57
Hurley mill. A trio [s. s. a. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 5, pp. 84–91.) No. 17 in M.204.36.5
Nordisa: a romantic opera in 3 acts. Vocal score. [Accomp. for piano.] London. Forsyth. [1887.] M.285.31
Pangbourne. A trio [s. s. a. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 5, pp. 65–70.) No. 14 in M.204.36.5
Prospero. Concert overture for full orchestra. Full score. London. Novello, Ewer & Co. [1884?] No. 4 in M.332.11
Recitation with music. Music. (*In* Voice, speech and gesture . . . Pp. 191–217. London. 1895.) M.218.2
Sonning lock. A trio [s. s. a. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 5, pp. 77–83.) No. 16 in M.204.36.5
The sword of Argantyr. A dramatic cantata in 4 scenes. [S. A. T. BAR. B. and chorus. Accomp. for piano.] London. Forsyth. [1889.] No. 1 in M.285.30

Corder, Frederick, *translator.*
HUMPERDINCK. The pilgrimage to Kevlaar. No. 1 in M.193.6
ORCZY. Il rinnegato (The renegade). M.277.30

Cordon bleu, Le. *Opera.* For the MUSIC see **Boissière.** For the LIBRETTO see **Gaboriau.**

Core muorto, Lu. *Song.* ROXAS. No. 4 in M.390.44

Corelli, Arcangelo.
Werke. Hrsg. von Joseph Joachim. Theil 1. Leipzig. Rieter-Biedermann. 1869. [Denkmæler der Tonkunst. 3.] M.354.7
Contents. — Sonate da chiesa a trè, 2 violini, e violone, o arcileuto, col basso per l'organo. Op. 1. — Sonate da camera a trè, 2 violini, e violone, o cembalo. Op. 2. — Sonate da chiesa. Op. 3. — Sonate da camera. Op. 4.

Coremans, Victor Amédée Jacques Marie.
Louis van Beethoven. Bruxelles. Beethoven. 1872. M.147.23

Corfe, Arthur Thomas, *editor.*
MOZART. "Out of the deep." No. 18 in M.190.6; etc.

Corfe, Charles William.
The angler's trysting-tree. [Part-song.] (*In* Monk. Novello's Part-song book. Pp. 115–120.) No. 29 in M.157.4

Corfe, Joseph.
Fill me a bowl. Two-part song [T. B.]. (*In* Bland. The The Ladies' collection. Vol. 2, p. 235.) No. 249 in M.235.17.2
Also to be found in Flowers of harmony; The Harmonist.
A morning and evening service in B flat, with eleven anthems, in vocal score. With accomp. for the organ or piano forte arranged by Josiah Pittman. London. Novello. [185–?] M.233.5
Contents. — Te Deum, Jubilate, Cantate Domino, Deus misereatur, and Sanctus in B flat. — Anthems: Almighty and everlasting God; Be Thou my judge; Hosanna to the Son of David; I will magnify Thee, O Lord; O God, the protector; O God, who hast prepared; Ponder my words; The king shall rejoice; The Lord is king; This is the day; Thou, O God, art praised.
Te Deum and Jubilate; . . . in B flat. The organ part added by Josiah Pittman. London. Novello. [185–?] No. 19 in M.190.2
'Tis love and harmony. [Glee, S. A. B.] (*In* Bland. The Ladies' collection. Vol. 4, pp. 386, 387.) No. 69 in M.235.17.4
What beauties does Flora disclose. Harmonised as a glee, by J. Corfe. (*In* Musical library. Vol. 1. pp. 138–140.) No. 62 in M.235.18.1

Corfe, Joseph, *editor.*
HANDEL. The beauties of Handel. M.221.24
KENT. [Cathedral music. Vol. 1, 2.] M.234.8
PURCELL. H. The beauties of Purcell. M.221.2

Corin's fate. *Part-song.* TURNER, R. No. 2 in M.121.3

Corini, Giovanni.
Vespro a 2 T. e B. Con accomp. d'organo. Torino. Magrini. [185–?] No. 3 in M.222.25

Corinne. *Song.*
LINLEY, G. Songs. Vol. 2. No. 19 in M.235.19.2
SCHUBERT, F. P. Mélodies. Vol. 8. M.327.4.8

Coriolan. *Cantata.* For the MUSIC see **Lux,** F. For the LIBRETTO see **Laufs.**

Coriolan. *Overture.* BEETHOVEN. No. 2 in M.345.35

Coriolano. *Opera.* For the MUSIC see **Graun.** For the LIBRETTO see **Villati.**

Coriolanus. *Suite.* MACKENZIE, A. C. M.406.19

Corisandre, ou les foux par enchantement. *Opera.* For the MUSIC see **Langlé.** For the LIBRETTO see **Linière.**

Corlieu, Prosper.
L'amoureux dépit. Opérette en 1 acte, de Alphonse Bouvret. Musique de Prosper Corlieu. [Partition chant et piano.] Paris. Durdilly & cie. [1884.] No. 3 in M.285.28

Corliss, Edward Warren.
Priscilla, or a maid of Brown. Comic opera in three acts. Words by S. S. Colvin [and others]. Music by F. L. C. Keating and Edward W. Corliss. No. 3 in M.397.9
Queen of the ballet. A musical comedy by R. A. Barnet. Music by Edward W. Corliss. With additional numbers by Alfred Norman. George Lowell Tracy . . . [Accomp. for pianoforte.] Boston. White-Smith Publishing Co. 1898. M.394.1
The show girl. A musical play. Book by R. A. Barnet. Lyrical collaborator, D. K. Stevens. Music by H. L. Heartz, E. W. Corliss. M.382.30

Cormon, Eugène, *pseud.* See **Piestre,** Pierre Étienne.

Corneau, André.
Titania. Drame musical de Louis Gallet et André Corneau. Musique de Georges Hüe. M.381.25

Corneille, Pierre.
Scène d'Horace. Mise en musique par C. Saint-Saëns. M.389.57; etc.

Corneille, Pierre. *Works about.*
BLAZE, F. H. J. Molière musicien. Notes sur [ses] œuvres et sur les drames de Corneille, Racine . . . où se mêlent des considérations sur l'harmonie de la langue française. Paris. 1852. 2 v. M.116.9

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Contents. — 1. Einstimmige Lieder und Gesänge mit Pianofortebegleitung. 2. Mehrstimmige Lieder und Gesänge: Duette; Männerchöre; Gemischte Chöre. 3. Der Barbier von Bagdad, komische Oper in zwei Aufzügen. Ouvertüre in H moll. Partitur. 4. Der Cid. Partitur.
Der Barbier von Bagdad. Komische Oper in 2 Acten. Partitur. Leipzig. Kahnt. [187–?] M.341.8
Same. Clavierauszug. Neue Ausgabe. [188–?] M.363.22
Der Cid. Lyrisches Drama in 3 Aufzügen. Dichtung und Musik von Peter Cornelius. [Klavierauszug.] München. Aibl. [188–?] M.291.23
Drei Männerchöre. Op. 12. Leipzig. Fritzsch. 1873. 3 parts in 1 v. No. 26–28 in M.392.6
Contents.—1. Der alte Soldat. 2. Reiterlied. 3. Der deutsche Schwur.
Gentle slumbers hold him fast. [Chorus, T. T. B. B., & T. solo from The barber of Bagdad. Accomp. for pianoforte.] Boston. Schmidt & Co. [1891.] No. 11 in M.203.10
Gunlöd. Oper in drei Aufzügen . . . Drei Stücke daraus zum Konzertvortrag eingerichtet und instrumentirt von Felix Mottl. Partitur. Leipzig. Breitkopf & Härtel. 1901. 3 v. in 1. M.414.21
Contents. — 1. Erste Scene des ersten Aufzuges (Gunlöd). 2. Dritte Scene des ersten Aufzuges (Gunlöd, Odin). 3. Suttings Lied aus dem dritten Aufzuge.
Same. Oper in drei Aufzügen. Klavierauszug. Nach den Originalmanuscripten des Dichtercomponisten herausgegeben von Max Hasse. Leipzig. Breitkopf & Härtel. 1894. Facsimile. M.394.51

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Trauerchöre für Männerstimmen event. für Alt- und Männerstimmen. Op. 9, Heft 1, 2. Leipzig. Fritzsch. 1871. 2 parts in 1 v. No. 24, 25 in M.392.6
Contents. — 1. Ach, wie nichtig [T. T. B. B. B.]. 2. Nicht die Thräne kann es sagen [T. T. B. B.]. — Mitten wir im Leben sind [T. T. B. B.]. — Grablied [T. T. B. B.].

Cornelius, Carl August Peter, *translator.*
Berlioz, L. H. L'enfance du Christ. M.341.17; etc.
—— Lélio, ou le retour à la vie. M.341.18; etc.
—— Die Sommernächte. (Les nuits d'été.) No. 4 in M.270.55
Gluck, C. W. Iphigénie en Tauride. M.224.35
Rubinstein. Die sibirischen Jäger. No. 1 in M.321.13

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Kretzschmar, A. F. H. Peter Cornelius. [Leipzig. 1881.] No. 4 in M.215.4
Sandberger, A. Peter Cornelius' Cid . . . München. 1893. No. 3 in M.372.37

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Cornell, John Henry.
Ascribe unto the Lord. [Quartet. Accomp. for organ.] Boston. Schmidt. 1886. No. 12 in M.158.15
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A manual of the Roman chant. By a priest of the Congregation of the most Holy Redeemer. Baltimore. Kelly, Hedian & Piet. 1860. M.105.9
The Vesper-psalter or Psalmody made easy: comprising all the vesper-psalms with the . . . Magnificat set in modern notation to the Roman psalm-tones, with easy organ accompaniments. By a priest of the Congregation of the most Holy Redeemer. Baltimore. Kelly, Hedian & Piet. 1861. M.100.14

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Mendelssohn-Bartholdy, J. L. F. Come, O Jesu. No. 13 in M.158.15

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Die Oper in Deutschland und das Theater der Neuzeit. Hamburg. Meissner & Schirges. 1849. M.148.17

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Les noces de Prométhée. Cantate. Musique de C. Saint-Saëns. No. 3 in M.155.48

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Au septième étage. Bouffonnerie musicale. Musique de Alph. Herman. No. 3 in M.256.19
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Corona. *Songs from.* Vagedes. No. 3 in M.291.24

Corona aurea. *Motet.* Palestrina. Werke. Band 2. M.8040a.66.2

Corona Lauretana. *Litany.* Schulthes. No. 2 in M.260.14

Corona messaggera, La. *Song.* Gordigiani. Échos de la Toscane. Vol. 2. No. 20 in M.244.13.2

Coronach. *Part-song.* Schubert, F. P. No. 13 in M.204.36.1; etc.

Coronaro, Gaetano.
La creola. Melodramma in 3 atti, di E°. e M^a. Torelli-Viollier. Musica di Gaetano Coronaro. Per canto e pianoforte. Milano. Ricordi. [1878.] M.285.32

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Un tramonto, egloga. [Parole di Arrigo Boito.] Musica di Gaetano Coronaro. Riduzione per canto e pianoforte. Milano. Ricordi. [1873.] No. 2 in M.277.25

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Claudia, dramma lirico in due atti di D. G. Bartocci Fontana, musica di Gellio Benvenuto Coronaro. Riduzione per canto e pianoforte. Milano. Sonzogno. 1895. M.399.10
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Coronation ode . . . in honor of the coronation of King Edward VII. *Cantata.* For the Music see **Cowen.** For the Libretto see **Morris, L.**

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Bridge, J. F., *editor.* The form and order of the service . . . and ceremonies . . . in the coronation of Their Majesties King Edward VII. and Queen Alexandra . . . With the music to be sung. London. 1902. No. 1 in M.384.55

Corrado d'Altamura. *Opera.* For the Music see **Ricci, F.** For the Libretto see **Sacchéro.**

Corregidor, Der. *Opera.* For the Music see **Wolf, H.** For the Libretto see **Mayreder-Obermayer.**

Corrente. *For pianoforte.* Frescobaldi. M.380.59

Corri, Clarence C.
The dandy Fifth. An English military comic opera in three acts. Written by George R. Sims. Composed by Clarence C. Corri. Vocal score. [Accomp. for piano.] London. Hopwood & Crew. 1898. M.389.36

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Lilliput. A dramatic romance, written by the late David Garrick, with additional songs and a masque, written by F. G. Fisher. The music composed by D. Corri. [Accomp. for pianoforte.] London. Goulding, D'Almaine, Potter & Co. [181–?] No. 3 in M.391.63
The travellers, or music's fascination, a dramatic opera in 5 acts. The music by D. Corry. Written by Mr. Cherry. [Accomp. for pianoforte. London. 181–?] No. 1 in M.251.3

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A select collection of the most admired songs. duetts, &c., from operas . . . and other works in Italian, English French . . . [Accomp. for pianoforte.] Edinburgh. Corri. [179–?] 3 v. in 1. M.244.26

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Cherubini. Mass, Third solemn. No. 2 in M.250.8

Corsair, The. *Cantata.* For the Music see **Cowen;** also **Glover, W.** For the Libretto see **Francillon;** also **Byron, G. G. N.**

Corsair, The. *Opera.* For the Music and Libretto see **Cory.**

Corsaire, Le. *Opera.* For the Music see **Dalayrac.** For the Libretto see **La Chabeaussière.**

Corsaire, Le. *Overture.* Berlioz, L. H. No. 1 in M.345.28

Corsar, Der. *Part-song.* Debois. No. 34 in M.392.6

Corsaro, Il. *Opera.* For the Music see **Verdi;** also **Pacini, G.** For the Libretto see **Piave.**

Corsaro, Il, di Venezia. *Song.* Gordigiani, L. Échos de la Toscane. Vol. 1. No. 35 in M.244.13.1

Corsica. *Folk songs.*
Fée, A. L. A. Voceri, chants populaires de la Corse, précédés d'une excursion faite dans cette île en 1845. Paris. 1850. M.197.7
Contains the music of four songs.

Corsini, Guido.
Lo spirito di Dante. Cantata del Maestro Teodulo Mabellini. No. 3 in M.355.4

Cortège. *For piano and orchestra.* Mesquita, C. de. No. 2 in M.410.47

Cortège solennel. *For orchestra.* Glazunov. No. 1 in M.406.58

Cortesi, Francesco.
La colpa del cuore. Dramma lirico in 4 parti. Parole di R. Berninzone. Musica del M°. F. Cortesi. Riduzione per canto e pianoforte. Torino. Giudici & Strada. [1870.] M.291.25

Cortesia, La, voi, donne, predicate. *Part-song.* LASSUS. Sämmtliche Werke. Band 10. M.8040a.67.10

Cortez; or, the conquest of Mexico. *Opera.* For the MUSIC see **Bishop,** H. R. For the LIBRETTO see **Planché,** J. R.

Corvin de Kryukovskoi, Petr.
Le petit moujik. Opérette, de Pierre Newsky [pseud.] & Jean Léry. Musique de Georges Haakman. No. 1 in M.393.22

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The corsair. [Operetta. Words by C. B. Cory. Music by C. B. Cory and Leon Keach. Accomp. for pianoforte. Boston?] 1887. No. 3 in M.291.1

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Cosaque, La. *Opera.* For the MUSIC see **Ronger,** F. For the LIBRETTO see **Meilhac.**

Coscritto, Il. *Opera.* For the MUSIC see **Bielati.** For the LIBRETTO see **Casanova.**

Coscritto, Il. *Song.* GORDIGIANI. Échos de la Toscane. Vol. 2. No. 35 in M.244.13.2

Così cor mio vogliate. *Part-song.* LASSUS. Sämmtliche Werke. Band 6. M.8040a.67.6

Così dunque tradisci. *Aria.* MOZART. Werke. Serie 6, Band 2. No. 29 in M.315.1.6.2

Così fan tutte. *Opera.* For the MUSIC see **Mozart.** For the LIBRETTO see **Ponte.**

Così fan tutte. *Overture.* MOZART. No. 5 in M.347.11

Così la fama scriva. *Madrigal.* PALESTRINA. Werke. Band 28. M.8040a.66.28

Così lechiome mie. *Madrigal.* PALESTRINA. Werke. Band 28. M.8040a.66.28

Cosimo. *Opera.* For the MUSIC see **Prévost,** E. P. For the LIBRETTO see **Saint Hilaire.**

Cossack's drinking song. *Part-song.* RAFF. No. 10 in M.205.10.7

Cosseret, Paul.
Lydéric. Opéra. Paroles de E. Lagrillière-Beauclerc & P. Cosseret. [Musique de] Émile Ratez. M.300.13

Cossmann, Paul Nikolaus.
Hans Pfitzner. München. Müller. 1904. [Muenchner Broschüren. Heft 1.] No. 2 in M.102.37

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Analytical considerations on the art of singing. London. Sherwood, Gilbert & Piper. 1838. M.109a.23
Considerations on the art of singing in general, and particularly on several errors into which singers are liable to fall . . . London. Schulze. 1824. No. 1 in M.373.38
In English and Italian on opposite pages.

Costa, Enrico.
David Rizio. Dramma lirico. Musica del Maestro Luigi Canepa. M.399.7

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Date sonitum, an offertorium for a bass voice and chorus . . . Organ accomp. arranged by V. Novello. London. Novello. [183–?] No. 8 in M.260.10.1
The dream, a serenata, written by William Bartholomew . . . The music . . . [S. A. T. B. and chorus] by Michael Costa. Accomp. for piano forte. London. Addison, Hollier & Lucas. [1858.] No. 5 in M.391.35
Eli, an oratorio . . . The words selected and written by William Bartholomew. The music by Michael Costa. Accomp. for the pianoforte by Charles Lucas. London. Longmans. [1856.] M.153.12
Same. Full score. London. Addison, Hollier & Lucas. [1856.] M.241.19
Flow, softly flow. [Trio, S. S. A. Accomp. for pianoforte.] London. Hutchings & Romer. [187–?] No. 16 in M.244.10.5
Hymne componirt und gewidmet Sr. Majestät dem König Wilhelm von Preussen . . . von Sir Michael Costa. [Für Chor und Orchester. Partitur.] Berlin. Bote & Bock. [1869?] No. 3 in M.270.55
Let the people praise Thee. Quartette. [Accomp. for organ.] Boston. Ditson. [186–?] No. 10 in M.290.9.1
The Lord hear thee. Introit. For S. A. T. B. From the oratorio "Eli." (*In* Hullah. The Singer's library. Sacred. Pp. 30, 31.) No. 33a in M.157.3

Costa, *Sir* Michael. *(Continued.)*
The Lord is good. Chorus. (*In* Parker. Sacred choruses. Pp. 50–57.) No. 8 in M.100.10
Make the car of a golden king-cup. Chorus of fairies [S. S. A.] from "The dream." [Accomp. for pianoforte.] (*In* Novello's Collection of trios, etc. Vol. 3, pp. 131–140.) No. 18 in M.204.36.3
Naaman, an oratorio . . . The words selected & written by William Bartholomew. Full score. London. Addison & Lucas. [1864.] M.241.17
Same. [Accomp. for pianoforte.] Special edition for the Sacred Harmonic Society. 1865. M.241.18
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Thou shalt love the Lord. Trio [S. S. S. Accomp. for organ]. Boston. Ditson. [185–?] No. 15 in M.290.14
"Suffer little children to come unto Me," a baptismal anthem for S. and A., with chorus. [Accomp. for organ.] London, Novello. [185–?] No. 20 in M.190.2
Te Deum. [Accomp. for organ.] (*In* Buck. Motette collection. Vol. 2, pp. 95–103.) No. 23 in M.100.4.2

Costa, P. Mario.
Histoire d'un Pierrot. Pantomime en 3 actes de Fernand Beissier. Musique de P. Mario Costa. Partition transcrite pour piano. Paris. Choudens. 1893. M.395.20

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Les charbonniers. Opérette en 1 acte. Paroles de Ph. Gille. Musique de J. Costé. Partition piano et chant. Paris. Heugel. [1877.] Plates. No. 3 in M.277.25
Les horreurs de la guerre. Opéra-bouffe en 2 actes. Paroles de Philippe Gille. Musique de Jules Costé. Partition chant et piano. Paris. Brandus & Dufour. [1868.] M.285.37
Le nid. [Chanson inédite, S. Accomp. de piano.] Portrait. Facsimile. (*In* Album du Gaulois. Vol. 1.) No. 7 in M.391.28.1

Costenoble, Carl Ludwig.
Der Unsichtbare. Komische Oper. Musik von Eule. M.231.34

Coster, C. H.
Suite: prélude, scherzo, intermezzo, marcia pour orchestre. Op. 14. Partition. Paris. Maho. [185–?] No. 1 in M.358.24

Cottage maid, The. *Song.* BEETHOVEN. Werke. Serie 24. M.413.1.24

Cottage rose, The. *Ballad.* KELLER, M. No. 10 in M.192.13.1

Cottagers, The. *Ballad.* HAYDN, F. J. Twelve ballads. No. 1 in M.221.32

Cottens, Victor de.
Les demoiselles des Saint-Cyriens. Opérette de P. Gavault & V. de Cottens. Musique de Louis Varney. M.402.58
Le fiancé de Thylda, opérette-bouffe de V. de Cottens et R. Charvay. Musique de Louis Varney. M.381.59
Mademoiselle George. Opérette de Victor de Cottens & Pierre Veber. Musique de Louis Varney. M.381.60
Le pompier de service. Vaudeville-opérette de Victor de Cottens & Paul Gavault. Musique de Louis Varney. M.395.73

Cotter, Joseph Rogerson.
Instructions for learning the basso-Hibernicon, or Hibernian bass-horn, and the Hibernian tenor-horn. London. Key. 1824. No. 4 in M.114.8

Cotter's Saturday night, The. *Chorus.* For the MUSIC see **Mackenzie,** A. C. For the LIBRETTO see **Burns.**

Cottier, R.
Simone. Opéra comique en 3 actes. Poëme de Pierre Barbier. Musique de R. Cottier. Partition piano et chant. Paris. Vve Girod. [189–?] M.397.20

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Messe à quatre voix, avec accomp. d'orgue. Paris. L'auteur. [185–?] No. 3 in M.201.3
Pierre et Paul. Opérette en 1 acte. Paroles de V. L. de Loud'hard. Musique de Edmond Cottin. [Partition piano et chant.] Paris. Labadie. [185–?] No. 1 in M.277.27

Cottin, Paul, *editor.*
AUGER, H. N. J. Mémoires. M.370.5

Cotton, John Henry, *editor.*
Bangor cathedral collection: being a selection of anthems and sacred music from the works of Astorga, C. P. E. Bach, Caldara . . . consisting of solos, duets, trios, quartets and choruses, with an organ accomp. Chester. Thomas. 1848. M.290.33
Contents. — Handel: Father, to Thy throne. — Gossec: Holy Spirit from on high. — Bach: O come let us worship. — Righini: Great is the Lord. — Haydn: Try me O God. — Haydn: Unto Thee will I cry. — Graun: O praise the Lord. — Graun: O sing praises. — Naumann: Lamb of God. — Haydn: Glory be to God. — Pergolesi: O my God I will magnify Thee. — Pergolesi: We praise Thee O God. — Graun: He was despised. — Haydn: A service for Good Friday. — Mozart: Bow down Thine ear.—Astorga: Hear my crying.—Haydn: In Thee O Lord. — Mozart: O God Thou art my God. — Caldara: Serve the Lord with gladness. — Mozart: Blessed be the name. — Winter: O my God behold me. — Graun: We will rejoice. — Pergolesi: Glory to God in the highest. — Curschmann: O Lord give ear. — Himmel: O Lord give ear. — Hymn from the "Laudi spirituali." A. D. 1545. — Haydn: Sanctus. (From a Mass.) — Haydn: Kyrie eleeson. — Pergolesi: Sanctus. — Kyrie eleeson. — Mozart, adapted by Corfe: Sanctus.

Cottrau, Teodoro, *editor.*
23ª raccolta di canzoni napolitane. [Per canto e piano.] Napoli. Cottrau. [186–?] No. 4 in M.390.44
Contents. — Cottrau: Santa Lucia. La Sorrentina. La fata di Amalfi. L'aria de lo mare. Lo Zoccolaro. — Meglio: Lu passariello. — Labriola: Lo passariello. — Perullo: Na mmasciata. — [Anon.]: Terè. — Perullo: Lu suonno de lo marenare. — Roxas: Lu core muorto. Lu dispietto. — Giaquinto: Masaniello. — Ricci: Piedigrotta.

Coucher du soleil, Le. *Song.*
BERLIOZ, L. H. No. 1 in M.391.32; etc.
SCHUBERT, F. P. Mélodies. Vol. 7. M.327.4.7

Coucou, Le. *Chorus.* WECKERLIN. Chœurs. M.157.12

Coucy, Raoul de. See **Coucy**, Regnault.

Coucy, Regnault, *Châtelain* de.
Le nouveau tems, et mais et violette. [Chanson, s. or T., with bass part added.] (*In* Smith. Musica antiqua. Pp. 16, 17.) M.236.10

Cou'd a man be secure. *Duet.* GOODWIN, S. No. 7 in M.139a.18.1; etc.

Could gold prolong. *Glee.* HUTCHINSON, F. No. 5 in M.220.3.2; etc.

Could I be near my boy. *Song.* KELLER, M. No. 11 in M.192.13.1

Could this ild [sic] world have been contriv'd. *Song.* BEETHOVEN. Werke. Serie 24. M.413.1.24

Could'st thou but know. *Song.* BALFE. No. 23 in M.192.9.1

Couldrey, Henry Robert.
Come unto Me. Anthem for solo [s.] and chorus. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 13. pp. 1–5.) No. 1 in M.195.2.13

Coulisses, Les, de l'Opéra. ROQUEPLAN. No. 2 in M.129a.33

Counterfeiter, The. *Opera.* For the MUSIC see **Davison.** For the LIBRETTO see **Whorf.**

Counterparts. *Fiction.* SHEPPARD. M.141.23

Counterpoint.
AZOPARDI, F. Le musicien pratique, ou leçons qui conduisent les élèves dans l'art du contrepoint . . . Paris. 1786. 2 v. in 1. M.107.25
BEETHOVEN, L. van. Studies in thorough-bass, counterpoint and the art of scientific composition. Leipzig. 1853. Plates. Facsimiles. M.105.18
CHERUBINI, M. L. C. Z. S. A course of counterpoint and fugue. 2d edition. London. 1841. 2 v. in 1. M.116.12
HAUPT, C. A. Theory of counterpoint, fugue, and double counterpoint. New York. [1876.] M.371.41
HILES, H. Harmony or counterpoint? Manchester. 1889. No. 2 in M.372.44
MACFARREN, G. A. Counterpoint. 5th edition. Cambridge. 1884. M.122.23
VIRUÉS Y SPÍNOLA, J. J. DE. An original and condensed grammar of harmony, counterpoint and musical composition by J. J. de Virués y Spínola and F. T. A. Chaluz de Vernevil. London. 1850. M.131.7

Country girl, A. *Opera.* For the MUSIC see **Monckton.** For the LIBRETTO see **Tanner.**

Country man's song, The. *Part-song.* RIMBAULT. No. 8 in M.157.4

Country pair, A. *Madrigal.* WEELKES. First set of madrigals. No. 1 in M.234.21

Country wedding, The. *Arietta.* WINTER, P. VON. No. 50 in M.235.18.3

County Guy. *Part-song.* GLOVER, A. G. No. 21 in M.392.10
MACFARREN, G. A. No. 13 in M.121.3.

Coupe, La, du roi de Thulé. *Opera.* For the MUSIC see **Diaz.** For the LIBRETTO see **Gallet.**

Coupe, La, et les lèvres. *Opera.* For the MUSIC see **Canoby.** For the LIBRETTO see **Musset**, L. C. A. de.

Coupe, La, et les lèvres. *Song.* L'ÉPINE. Scènes et chansons. M.158.42; etc.

Coupe enchantée, La. *Opera.* For the MUSIC see **Pierné.** For the LIBRETTO see **Matrat.**

Couperin, François. *1668–1733.*
Apothéose de Lulli. Concert instrumental [à instruments à cordes. Partition]. (*In* Deldevez. Fondation de l'opéra en France. Pp. 56–59.) No. 16 in M.356.11
Concerts royaux [1–4]. Trios pour violon, violoncelle et piano. Transcription par Georges Marty. [Partition et parties.] Paris. Durand. [1904.] 3 parts in 1 v. [Bibliothèque des classiques français.] M.410.105

Cour, La, d'amour. *Ballet.* WENTZEL. No. 1 in M.326.25

Cour, La, d'amour. *Opera.* For the MUSIC see **Hubans.** For the LIBRETTO see **Marot**, G.

Cour, La, de Çélimène. *Opera.* For the MUSIC see **Thomas**, C. L. A. For the LIBRETTO see **Rosier**, J. B.

Cour, La, du roi Pétaud. *Opera.* For the MUSIC see **Delibes.** For the LIBRETTO see **Gille.**

Cour, La, et l'opéra sous Louis XVI. *Criticism.* JULLIEN. M.127.39

Courcelles, Charles de.
Circé, cantate avec soli [S. BAR.] et chœur. Paroles de J. B. Rousseau. Musique de Ch. de Courcelles. Partition piano et chant. Paris. Lemoine. [187–?] No. 2 in M.154.34
La promise d'un autre. Opéra comique en 2 actes. Paroles de N. Fournier & J. Defrène. Musique de Ch. de Courcelles. Partition piano et chant. Paris. Lemoine. [187–?] M.285.33
Tancrède de Rohan. Drame lyrique en 3 actes et 5 tableaux. Poème de Lᶜ de Florans. Musique de Chˢ de Courcelles. Partition piano et chant. Paris. Lemoine. [1882.] M.285.34

Courcy, Frédéric de.
La chaste Suzanne. Opéra de genre. Paroles de Carmouche et de Courcy. Musique de Hipp. Monpou. M.267.9

Coureur, Le, de veuves. *Opera.* For the MUSIC see **Blangini.** For the LIBRETTO see **Brisset.**

Cournier, Jean Marie Jules.
Égill-le-Démon. Drame fantastique et lyrique par J. A. de Rostan et J. M. Cournier. Musique de Jules Gérard. No. 3 in M.256.12

Coursen, Charlotte H., *translator.*
GOETZ, H. So still at evening lies the lake. No. 1 in M.392.29

Court, The, of hearts. *Opera.* For the MUSIC see **Daniels.** For the LIBRETTO see **Hooper**, R. L.

Courte échelle, Le. *Opera.* For the MUSIC see **Membrée.** For the LIBRETTO see **La Rounat.**

Courtenay, Francis Foljambe.
Mass in D for 4 voices & chorus, with an accomp. for pianoforte or organ. London. Novello, Ewer & Co. [186–?] No. 2 in M.191.4

Courtin, H.
Messe solennelle à trois voix, avec accomp. d'orgue ou piano et contrebasse ad libitum. Paris. L'auteur. [184–?] No. 4 in M.201.3

Coward, James.
Ten glees and a madrigal, for 4 & 5 voices. London. Cock. [1871.] No. 1 in M.236.18
Contents. — Fair & young thou bloomest now [S. A. T. B.]. — Softly strike each golden lyre [A. T. T. B.]. — It is the hour [S. A. T. B.]. — Love's bed of state [A. T. T. B.]. — Come, O haste thee, beauteous spring [A. T. T. B.]. — The bouquet [A. T. T. B.]. — Kate of Aberdeen [A. T. T. B.]. — Queen of the night [A. T. T. B.]. — The winter flower of hope [A. T. T. B.]. — Sweet dove [A. T. T. B.]. — Ah, fading joy [Madrigal, S. S. A. T. B.].

Coward, James. *(Continued.)*
Wake the lay. [Trio, s. s. a. Accomp. for pianoforte.] London. Cock, Hutchings & Co. [185–?]
No. 8 in **M.244.10.4**

Coward, James Munro.
The fishers. A cantata. Written by Henry Rose. Composed by J. M. Coward. [s. a. t. bar. bar. and chorus. Accomp. for piano.] London. Metzler & Co. [188–?] **M.194.10**

Courtly bard, The. *Glee.* Goss. No. 22 in **M.205.10.1**

Cousin Benoît, Le. *Opera.* For the Music see **Mansour.** For the Libretto see **Gaspari,** P.

Cousin Kate. *Opera.* For the Music see **Lutz.** For the Libretto see **Wooler.**

Cousin-cousine. *Opera.* For the Music see **Serpette.** For the Libretto see **Ordonneau.**

Coussemaker, Charles Edmond Henri de.
Catalogue de [sa] bibliothèque et [de ses] instruments de musique. Bruxelles. Olivier. 1877.
No. 6 in **M.123.29**; No. 4 in **M.141.29**
Traités inédits sur la musique du moyen âge. [Lille. Lefebvre-Ducrocq.] 1869. No. 8 in **M.372.61**

Coutagne, Jean Paul Henry.
Les drames musicaux de Richard Wagner, et le théâtre à Bayreuth. Étude critique. Paris. Fischbacher. 1893. **M.139a.5**

Couteau, Le. de Castille. *Opera.* For the Music see **Berré.** For the Libretto see **Gillard.**

Coutts, Francis Burdett Thomas Money-.
Pepita Jiménez. A lyric comedy. Deutsche Bearbeitung. Music by I. Albeniz. **M.401.1**; **etc.**

Coutume est bien quand l'on tient en prison. *Song.* Thibault IV., *King of Navarre.* **M.236.10**

Couturier, ——
Décadence et restauration de la musique religieuse. Paris. Repos. 1862. No. 3 in **M.116.14**; No. 3 in **M.207.2**

Coveliers, Félix.
George Dandin. Opéra-comique. Musique de Émile Mathieu. No. 2 in **M.257.12**

Cowen, Frederic Hymen.
Alone. [Song, a. or bar. Accomp. for pianoforte.] Boston. Perry & Co. [187–?] No. 1 in **M.192.11**
As years go past. [Ballad, a. or bar. Accomp. for pianoforte. New York. Ditson & Co. [187–?] No. 2 in **M.102.11**
Aubade. Serenade [t. Accomp. for pianoforte]. New York. Ditson & Co. [187–?] No. 3 in **M.192.11**
Better far. [Song, a. or bar. Accomp. for pianoforte.] New York. Ditson & Co. [187–?] No. 5 in **M.192.11**
The better land. [Song,] s. [Accomp. for pianoforte.] Boston. Ditson & Co. [187–?] No. 6 in **M.192.11**
Coronation ode for soprano solo, chorus, and orchestra . . . in honor of the coronation of King Edward VII. The words by Sir Lewis Morris. The music by F. H. Cowen. [Vocal score with piano accomp.] London. Novello & Co. 1902. No. 2 in **M.384.55**
The corsair: a dramatic cantata. Adapted from Byron's poem. By R. E. Francillon. The music by F. H. Cowen. [s. a. t. b. and chorus. Accomp. for pianoforte.] London. Boosey & Co. [1876.] **M.154.51**
Evening star. [Song,] s. [Accomp. for pianoforte.] Boston. Ditson & Co. [189–? Album of twelve songs.] No. 7 in **M.192.11**
Fantasia: Kiss mine eyelids, lovely morn. [s. or t. Accomp. for pianoforte.] New York. Ditson & Co. [187–?] No. 8 in **M.192.11**
Far away. [Song, s. Accomp. for pianoforte.] Boston. Ditson Co. [189–? Album of twelve songs.] No. 9 in **M.192.11**
The first farewell. [Song, t. Accomp. for pianoforte.] Boston. Ditson Co. [189–? Album of twelve songs.] No. 29 in **M.192.11**
Forever and forever. Song [s. or t. Accomp. for pianoforte]. New York. Ditson & Co. [187–?] No. 10 in **M.192.11**

Cowen, Frederic Hymen. *(Continued.)*
Garibaldi, or the rival patriots, a drawing room operetta, in 2 acts. The libretto by Rosalind. The music by H. Frederick Cowen. [Accomp. for pianoforte.] London. Boosey. [1860.] Portrait. **M.270.26**
Good night! [Song, m.-s. or bar. Accomp. for pianoforte.] Boston. Ditson & Co. [187–?] No. 11 in **M.192.11**
Harold: or, the Norman conquest. An opera in four acts. The libretto by Sir Edward Malet. German adaptation by L. A. Caumont. The music by Frederic H. Cowen. [Accomp. for pianoforte.] London. Williams. [1895.] **M.246.4**
He and she. [Song, m.-s. or t. Accomp. for pianoforte.] Boston. Ditson Co. [187–? Album of twelve songs]. No. 12 in **M.192.11**
How excellent is Thy loving-kindness. Anthem for t. solo and chorus. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 16, pp. 24–32.) No. 3 in **M.195.2.16**
I dreamed of thee. [Song, a. or bar. Accomp. for pianoforte.] New York. Ditson & Co. [187–?] No. 13 in **M.192.11**
I wonder why. [Song, a. or bar. Accomp. for pianoforte.] New York. Ditson & Co. [188–?] No. 14 in **M.192.11**
Idyllische Symphonie, No. 6, in E dur, für grosses Orchester. Partitur. Leipzig. Breitkopf & Härtel. 1898. **M.403.25**
If every lute on earth were mute. Song [a. or bar. Accomp. for pianoforte]. Boston. Ditson & Co. [187–?] No. 15 in **M.192.11**
In the chimney corner. [Song, s. Accomp. for pianoforte.] New York. Ditson & Co. [188–?] No. 16 in **M.192.11**
Is my lover on the sea? [Song, s. Accomp. for pianoforte.] Boston. Ditson Co. [189–? Album of twelve songs.] No. 17 in **M.192.11**
It was a dream. Song [s. or t. Accomp. for pianoforte]. New York. Ditson & Co. [187–?] No. 18 in **M.192.11**
Jessie. [Song, t. Accomp. for pianoforte.] Boston. Russell. 1882. No. 19 in **M.192.11**
The keepsake. [Song, a. or bar. Accomp. for pianoforte.] Boston. Ditson & Co. [188–?] No. 27 in **M.192.11**
Lady bird. [Part-song.] Arranged for male voices by O. B. Brown. [Boston.] Russell. 1885. No. 50 in **M.392.3**
The language of flowers. Suite de ballet. Full score. London. Metzler & Co. [1880.] **M.331.14**
The last dream. [Song, a. or bar. Accomp. for pianoforte.] New York. Ditson & Co. [187–?] No. 28 in **M.192.11**
Light in darkness. [Song, a. or b. Accomp. for pianoforte, and organ, ad lib.] New York. Ditson & Co. [188–?] No. 20 in **M.192.11**
Love me if I live. [Song, s. Accomp. for pianoforte.] Boston. Ditson Co. [189–? Album of twelve songs.] No. 21 in **M.192.11**
A lover's counsel. A four-part song. [Accomp. for pianoforte.] London. Novello, Ewer & Co. 1893. No. 15 in **M.158.15**
Marie. Song [t. Accomp. for pianoforte]. Boston. Ditson & Co. [187–?] No. 22 in **M.192.11**
My love is late. [Song, s. Accomp. for pianoforte.] New York. Ditson & Co. [188–?] No. 23 in **M.192.11**
Nightfall. [Song, s. or t. Accomp. for pianoforte.] Boston. Ditson Co. [189–? Album of twelve songs.] No. 24 in **M.192.11**
Pauline: opera in 4 acts. Founded upon Bulwer's "The lady of Lyons." The libretto by Henry Hersee. The music by F. H. Cowen. [Accomp. for pianoforte.] London. Boosey & Co. [1876.] **M.285.35**
The rose maiden: a cantata. Adapted from the German by R. E. Francillon, composed by F. H. Cowen. [s. a. t. bar. and chorus. Accomp. for pianoforte.] London. Boosey & Co. [187–?] **M.154.49**
Ruth, a dramatic oratorio. The words selected from Scripture by Joseph Bennett. The music by F. H. Cowen. [Pianoforte accomp.] Octavo edition. London. Novello, Ewer & Co. [1887?] **M.153.13**
St. John's Eve, an old English idyll for soli [s. a. t. bar.], chorus and orchestra. The poem by Joseph Bennett. The

Cowen, Frederick Hymen. *(Continued.)*
music by F. H. Cowen. [Accomp. for pianoforte.] Octavo edition. London. Novello, Ewer & Co. [1889.] No. 2 in M.154.48

Saint Ursula. Sacred cantata. The poem by R. E. Francillon. Music by F. H. Cowen. [s. A. T. BAR. and chorus. Accomp. for pianoforte.] London. Metzler & Co. [1881.] M.154.50

Signa. Opera in two acts. The libretto by Gilbert A. Beckett, H. Rudall and F. E. Weatherly. Italian version by G. Mazzucato. The music by Frederic H. Cowen. Vocal score. [Accomp. for piano.] London. Ascherberg & Co. 1894. M.246.5

Six part-songs for mixed voices. London. Boosey & Co. [1871?] No. 1 in M.157.25
Contents. — Good morrow. — The bee and the dove. — Home. — Chloe. — The moss rose. — Lady bird.

Sleeping beauty, a cantata, in a prologue and four scenes. Poem by Francis Hueffer. Music by F. H. Cowen. [s. A. T. BAR. and chorus. Accomp. for pianoforte.] London. Novello, Ewer & Co. [1885?] No. 1 in M.154.48

Snow flakes. [Song, s. or T. Accomp. for pianoforte.] Boston. Ditson Co. [189–? Album of twelve songs.] No. 25 in M.192.11

A song of morning, s. or T. [Accomp. for pianoforte.] Boston. Ditson Co. [189–? Album of twelve songs.] No. 4 in M.192.11

A song of thanksgiving, for chorus and orchestra. The words selected from the Psalms. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [1888.] No. 2 in M.285.36

Summer on the river. Cantata for female voices. The words by Shapcott Wensley. The music by Frederic H. Cowen. [Accomp. for pianoforte.] London. Novello, Ewer & Co. 1893. No. 3 in M.285.36

Sweet evenings come and go. [Song, s. or T. Accomp. for pianoforte.] Boston. Ditson Co. [189–? Album of twelve songs.] No. 26 in M.192.11

Symphonie [No. 3], C-moll (Scandinavische), für Orchester. Partitur. Wien. Gutmann. 1882. No. 1 in M.332.12

Symphony No. 4 (the Welsh), in B flat minor, for orchestra. Full score. London. Novello, Ewer & Co. [1884?] No. 2 in M.332.12

Thorgrim. An opera in 4 acts. The libretto by Joseph Bennett. The music by Frederic H. Cowen. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [1890.] No. 1 in M.285.36

Thoughts at sunrise. [Song, s. Accomp. for pianoforte.] Boston. Ditson Co. [189–? Album of twelve songs.] No. 30 in M.192.11

Thy remembrance. [Song, s. or T. Accomp. for pianoforte.] Boston. Ditson Co. [189–? Album of twelve songs.] No. 31 in M.192.11

"The transfiguration." Cantata, for soli, chorus & orchestra. The words written and compiled by Joseph Bennett, the music by Frederic H. Cowen. Vocal score. [Accomp. for pianoforte.] New York. Boosey & Co. 1895. No. 2 in M.193.4

The unfinished song. [Song, A. or B. Accomp. for pianoforte.] New York. Ditson & Co. [187–?] No. 32 in M.192.11

The water-lily. A romantic legend for soli [s. A. T. BAR. B.], chorus and orchestra. The words by Joseph Bennett. The music by Frederic H. Cowen. [Accomp. for pianoforte.] London. Novello, Ewer & Co. 1893. No. 1 in M.204.11

Who knows? Song [s. or T. Accomp. for pianoforte]. Boston. Ditson & Co. [187–?] No. 33 in M.192.11

World of dreams. [Song, s. or T. Accomp. for pianoforte.] New York. Ditson & Co. [188–?] No. 34 in M.192.11

Cowley, Hannah.
The belle's stratagem, a comedy. With remarks . . . by W. Oxberry. London. Simpkin & Marshall. 1819. Portrait. No. 1 in M.145.25

Cowper, William.
John Gilpin, cantata, words by Cowper, music by T. Anderton. No. 1 in M.154.14; etc.

Cox, Clifford.
The great melodists of Italian opera. Illus. Portraits. Plate. (*In* The music of the modern world . . . Vol. 1, pp. 32–36. New York. [1895.]) M.14.1.1
The melodists considered are Verdi and Rossini.

The music of Donizetti and Bellini. Illus. Portraits. (*In* The music of the modern world . . . Vol. 1, pp. 42–44. New York. [1895.]) M.14.1.1

Cox, George Howland.
The wanderer. An Arabic musical comedy. Hasty Pudding play 1906. Libretto and music by George Howland Cox. [Vocal score with pianoforte accomp.] Boston. Thompson & Co. 1906. No. 2 in M.389.22

Cox, John Edward.
Musical recollections of the last half-century. [Anon.] London. Tinsley. 1872. 2 v. M.371.2

Cox and Box, or the long-lost brothers. *Opera.* For the MUSIC see **Sullivan**, A. S. For the LIBRETTO see **Burnand.**

Coxe, William. *1747–1828.*
Anecdotes of George Frederick Handel, and John Christopher Smith. With select pieces of music, composed by J. C. Smith. . . . [Anon.] London. Cadell & Davies. 1799. Portraits. No. 1 in M.111.5

Coyon, Émile.
Annuaire musical et orphéonique de France. 1875, 76. Paris. [1875, 76.] 2 v. M.127.18
Volume 1 was edited by Coyon and Bettinger.

Crabbed age and youth. *Part-song.* BISHOP, H. R. Complete collection of glees. Vol. 3. M.235.1.3
STEVENS, R. J. S. No. 11 in M.157.28.1; etc.

Cradle song. *Part-song.* LYNES. No. 25 in M.392.16; etc.
MACDOWELL. No. 30 in M.392.16
MACFARREN, W. C. No. 8 in M.195.1.9
SMART, H. No. 28 in M.157.23; etc.

Cradle song, from the Christmas oratorio. *Song.* BACH, J. S. 8 airs for an alto voice. M.244.16

Crament, John Maude.
Behold, I bring you good tidings. Anthem for Christmas. [Accomp. for organ.] (*In* Parish choirs in the Diocese of Massachusetts. Annual festival. Order of music, 7th festival. Pp. 21–28.) No. 59 in M.158.18

Crament, John Maude, *editor and translator.*
KIEL. Christus, an oratorio. No. 1 in M.153.35

Cramer, Carl Friedrich, *editor.*
SCHULZ, J. A. P. Maria und Johannes. No. 2 in M.152.25
KUNZEN. [Hermann und die Fürsten.] No. 2 in M.152.23

Cramer, Carl Friedrich, *translator.*
ROCHLITZ. Anecdotes sur W. G. Mozart. M.145.10

Cramer, Johann Baptist.
How can I leave thee? [T. T. B. B. Accomp. for piano.] (*In* Willard. Arion. P. 84.) No. 49 in M.109.1.5
Merry May. (*In* Hills. Vocal trios. Vol. 1, pp. 97–99.) No. 21 in M.157.17.1
Nocturne pour le piano forte avec accomp. de violon et violoncelle (ad libitum). [Op. 32. Pianoforte et violon.] Paris. Erard. [182–?] No. 13 in M.210.1
Same. [Partie de violoncelle.] No. 15 in M.210.11
Trois sonates pour clavecin ou forte piano. Avec violon ad libitum. Op. 4. [Clavecin seul.] Paris. Sieber. [180–?] No. 14 in M.210.1
Same. [Partie de violon.] No. 8 in M.210.9

Cramer, Johann Baptist, *editor.*
APOLLO'S GIFT. Edited by Muzio Clementi and J. B. Cramer. M.158.5

Cramer, Johann Baptist. *Works about.*
PEMBAUR, J. Die 84 Etuden von J. B. Cramer. Anleitung zu gründlichem Studieren und Analysieren derselben. Leipzig. [1901?] No. 2 in M.217.12.11

Cramsie, John.
Agnus Dei, s. solo with organ or piano forte accomp. London. Novello. [185–?] No. 22 in M.260.10.1

Crane, Walter.
The baby's opera. A book of old rhymes with new dresses by Walter Crane. The music by the earlier masters. London. Routledge. [189–?] Colored illus. M.101.24

Cranford, William.
Boy. come back. Catch a 3 voci. (*In* Clementi. Collection of catches. Vol. 2, p. 9.)
No. 97 in M.110.1.2; No. 97 in M.110.2.2
Come hither, Tom. Catch a 3 voci. (*In* Bland. The Ladies' collection. Vol. 1, p. 39.) No: 64 in M.235.17.1
Also to be found in Clementi's Collection of catches; The Harmonist; Hullah's The Singer's library, Secular; Social harmony.
This ale, my bonny lad. Catch a 3 voci. (*In* Clementi. Collection of catches. Vol. 2, p. 57.)
No. 130 in M.110.1.2; No. 130 in M.110.2.2

Crapelet, Georges Adrien.
Notice sur la vie et les ouvrages de Quinault, suivie de pièces relatives à l'établissement de l'Opéra. Paris. Crapelet. 1824. No. 3 in M.136.12

Craven, *Lady* Helen Emily.
Notes of a music-lover. London. Bentley. 1897. M.370.6
Contents. — Prologue. — Summer holidays. — And the organ rolled on. — Her first opera. — Queen of hearts. — So near, and yet so far. — Through the ordeal of fire. — The spirit of the 'cello. — A bubble reputation.

Crawford, Rebekah.
Musicians in rhyme for childhood's time. By Rebekah Crawford and Louise Morgan Sill. New York. Schirmer. [1890.] Portraits. Plates. M.121.9

Creation, The. *Oratorio.* For the Music see **Haydn,** F. J.

Création, La. *Part-song.* Charlot. No. 16 in M.157.8

Creation, The. *Service.* Wilkins, J., *compiler.* No. 4 in M.370.31

Création d'un théâtre d'essai. *Criticism.* Nouville. No. 3 in M.122.38

Creator alme siderum. *Anthem.* Lenz, L. No. 28 in M.260.17.2
Palestrina. Werke. Band 31. M.8040a.66.31

Creator omnium Deus. *Motet.* Lassus. Sämmtliche Werke. Band 13. M.8040a.67.13

Credidi propter quod. *Motet.* Lassus. Sämmtliche Werke. Band 9. M.8040a.67.9

Credo. See **Masses.**

Credo, A. *Part-song.* Thayer, A. W. No. 28 in M.392.26

Credo, quod Redemptor. *Anthem.* Canniciari. No. 32 in M.158.33.4

Credulo, Il. *Opera.* For the Music see **Cimarosa.**

Crémieux, Hector Jonathan.
Bagatelle. Opéra comique de H. Crémieux et E. Blum. Musique de J. Offenbach. M.267.43
La belle poule. Opéra-bouffe. Paroles de Hector Crémieux & St. Albin. Musique de Hervé [pseud.]. M.276.35
Les bergers. Opéra-comique. Paroles de Hector Crémieux & Philippe Gille. Musique de J. Offenbach. M.368.15
La chanson de Fortunio. Opéra comique, paroles de Hector Crémieux et Ludovic Halévy, musique de J. Offenbach. No. 3 in M.368.13
Une demoiselle en loterie, opérette, paroles de Jaime fils et H. Crémieux. Musique de J. Offenbach. No. 2 in M.368.14
Les eaux d'Ems. Opérette. Paroles de H. Crémieux & L. Halévy. Musique de Léo Delibes. No. 1 in M.295.22
La famille Trouillat, ou la rosière d'Honfleur. Opérette de H. Crémieux et E. Blum. Musique de L. Vasseur. M.325.13
Une fin de bail. Opérette, paroles de Hector Crémieux et Ludovic Halévy, musique de A. Varney. No. 1 in M.325.11
Le financier et le savetier. Opérette, musique de J. Offenbach. No. 3 in M.368.14
La foire de St. Laurent. Opéra-bouffe de H. Crémieux et A. de St. Albin. Musique de J. Offenbach. M.277.4
Geneviève de Brabant. Opéra bouffe. Paroles de H. Crémieux & E. Tréfeu. Musique de J. Offenbach. No. 2 in M.302.14;etc.
La jolie parfumeuse. Opéra comique de H. Crémieux et E. Blum. Musique de J. Offenbach. M.368.7
Ma tante dort. Opéra comique. Paroles de Hector Crémieux. Musique de Henri Caspers. No. 2 in M.275.31
Orphée aux enfers, opéra bouffon, musique de J. Offenbach. M.368.21
Le petit Faust. Opéra-bouffe. Paroles de Hector Crémieux et Jaime fils. Musique d'Hervé [pseud.]. M.366.11
Le pont des soupirs. Opéra bouffe. Paroles de Hector Crémieux et Ludovic Halévy. Musique de J. Offenbach. M.368.16

Crémieux, Hector Jonathan. *(Continued.)*
Robinson Crusoé. Opéra comique. Paroles de MM. E. Cormon [pseud.] et Hector Crémieux. Musique de J. Offenbach. M.368.10
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Croce, Giovanni dalla.

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Behold now, praise the Lord. [Anthem. Accomp. for organ.] (*In* Rimbault. Collection of ancient church music. Vol. 3, pp. 150–154.) No. 33 in M.233.25.3

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Charge them that are rich. [Anthem. Accomp. for organ.] (*In* Rimbault. Collection of ancient church music. Vol. 1. pp. 105–107.) No. 22 in M.233.25.1

Cynthia, thy song. Madrigal [S. S. A. T. B.]. (*In* Hawes. Collection of madrigals. Pp. 91–96.) No. 18 in M.235.12
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Give ear, Lord, unto my prayer. [Anthem. Accomp. for organ.] (*In* Rimbault. Collection of ancient church music. Vol. 3, pp. 168–170.) No. 37 in M.233.25.3

I will remember Thy name. Motet. [Accomp. for organ.] (*In* Hullah. Part music. Sacred. Vol. 2, pp. 80–83.) No. 28 in M.157.28.2

Now unto Him. [Anthem. Accomp. for organ.] (*In* Rimbault. Collection of ancient church music. Vol. 1, pp. 117–120.) No. 25 in M.233.25.1

O give thanks unto the Lord. [Anthem. Accomp. for organ.] (*In* Rimbault. Collection of ancient church music. Vol. 3, pp. 160–164.) No. 35 in M.233.25.3

O praise the Lord of heaven. [Anthem. Accomp. for organ.] (*In* Rimbault. Collection of ancient church music. Vol. 3, pp. 155–159.) No. 34 in M.233.25.3

O Sacrum Convivium. [Motet. Accomp. for organ.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 3, pp. 140–142.) No. 35 in M.158.33.3

Plead Thou my cause, O God. Motet. [Accomp. for organ.] (*In* Hullah. Part music. Sacred. Vol. 2, pp. 28–31.) No. 12 in M.157.28.2

Teach me Thy way, O Lord. [Anthem. Accomp. for organ.] (*In* Musical times. [Music.] Vol. 6, pp. 158, 159.) No. 19 in M.175.1.6
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Thou art beautiful beyond the sons of men. Motet. [Accomp. for organ.] (*In* Hullah. Part music. Sacred. Vol. 1, pp. 54–57.) No. 17 in M.157.28.1

Ye pearls of snowy whiteness. [Madrigal, S. S. A. T. B.] (*In* Taylor. Vocal school of Italy. Pp. 70–85.) No. 17 in M.237.28

Crochets and quavers. *History.* MARETZEK. M.104.32

Croci, P.

Mosè. Poema sinfonico-vocale in un prologo e tre parti. Testo di A. Cameroni e P. Croci. Musica di D. Lorenzo Perosi. M.415.19

Crociato, Il, in Egitto. *Opera.* For the MUSIC see **Meyerbeer.** For the LIBRETTO see **Rossi, G.**

Crocius, P., *pseud.* (?).

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Croff, Giovanni Battista.

Quartetto [2 violini. viola e violoncello. Partitura]. Firenze. Guidi. [1863.] No. 2 in M.246.34

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Behold, God is my salvation. Anthem. [B. solo. Accomp. for organ.] (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 263–266.) No. 62 in M.111.4.2

Croft, William. *(Continued.)*

Cry aloud and shout. Chorus [S. S. A. T. B.]. London. Novello. [185–?] No. 18 in M.158.15
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For Thee, O God, our constant praise. [Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 42–44.) No. 29 in M.157.34

Give the king Thy judgments. Anthem. [Accomp. for organ.] (*In* Boyce. Cathedral music. Ed. Warren. Vol. 3, pp. 450–467.) No. 48 in M.233.23.3

God is gone up. Anthem. [S. S. A. T. T. B. Accomp. for organ.] (*In* Boyce. Cathedral music. Ed. Warren. Vol. 3, pp. 70–80.) No. 9 in M.233.23.3
Also to be found in Gardiner's Sacred melodies; Hullah's Part music, Sacred; Novello's Collection of anthems.

Hail Britannia. National trio or chorus [A. T. B.]. (*In* Turle and Taylor. The People's music book. Vol. 3, pp. 100–106.) No. 41 in M.111.4.3

I will give thanks. Anthem [A. T. B. Accomp. for organ]. (*In* Stevens. Sacred music. Vol. 2, pp. 72–83.) No. 12 in M.234.4.2

Lord, what love have I. Anthem [S. S. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 151–155.) No. 56 in M.290.22.2

My time, O ye muses. Glee [S. A. B.], harmonized from a song. (*In* Bland. The Ladies' collection of glees. Vol. 4, pp. 449, 450.) No. 101 in M.235.17.4

O be joyful in God. Anthem. [Accomp. for organ.] (*In* Gardiner. Sacred melodies. Vol. 4, pp. 565–571.) No. 26 in M.236.30.4

O Lord, Thou hast searched me out. Anthem [S. A. T. B. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 53–59.) No. 20 in M.290.22.1
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Sing praises to the Lord. Full anthem. [Accomp. for organ.] Edited by J. Stainer. (*In* Novello's Collection of anthems. Vol. 8, pp. 193–203.) No. 18 in M.195.2.8

Sing praises unto God. Canon, 4 in 1. (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 280, 281.) No. 66 in M.111.4.2

Sing unto God. Anthem. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 37–40.) No. 14 in M.290.22.2
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Tantum ergo. Quartett and chorus. [Accomp. for organ.] (*In* Novello. Evening service. Vol. 2, p. 353.) M.260.23.2

Te Deum, Jubilate, Sanctus, Kyrie, and Nicene creed, in A. [Accomp. for organ.] (*In* Novello. Cathedral choir book. Vol. 2.) M.233.14.2

Thirty select anthems and the burial service . . . in vocal score, with accomp. for the organ or piano forte, by Vincent Novello. London. Novello. [185–?] 2 v. M.233.6
Contents. — 1. Hear my prayer, O Lord. — I will sing unto the Lord. — The Lord is my strength. — Lord, what love have I. — O be joyful in God. — O Lord God of my salvation [for 3 voices]. — O Lord, rebuke me not. — O Lord, Thou hast searched me out. — Out of the deep. — Praise the Lord, O my soul. — Rejoice in the Lord. — Sing unto God, O ye kingdoms. — Sing unto the Lord. — We wait for Thy loving-kindness. — We will rejoice. — Burial service. 2. Blessed are all they that fear the Lord. — Cry aloud and shout. — Hear my prayer. — I cried unto the Lord. — I will alway give thanks. — O give thanks unto the Lord. — O Lord God of my salvation [full, 4 & 6 voices]. — O Lord, grant the king a long life. — O Lord, I will praise Thee. — O praise the Lord, ye that fear Him. — Sing praises to the Lord, O ye saints. — The earth is the Lord's. — The heavens declare. — This is the day. — The Lord is king. — Thou, O God, art praised. — Laudate Dominum.

This is the day. Anthem. [Accomp. for organ.] (*In* Gardiner. Sacred melodies. Vol. 3, pp. 330–334.) No. 11 in M.236.30.3

We will rejoice in Thy salvation. [Anthem. Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 160–168.) No. 57 in M.290.22.1
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Croisade, La. *Song.* SCHUBERT, F. P. Mélodies. Vol. 7. M.327.4.7

Croisade, La, des enfants. *Cantata.* For the MUSIC see **Pierné.** For the LIBRETTO see **Schwab, M.**

Croisés, Les, devant Jérusalem. *Oratorio.* For the Music see **Concone.** For the Libretto see **Plouvier.**

Croisset, Francis de, *pseud.* See **Wiener**, Franz.

Croix, La, de l'alcalde. *Opera.* For the Music see **Perry Biagioli.** For the Libretto see **Vast.**

Croix, La, de Marie. *Opera.* For the Music see **Maillart.** For the Libretto see **Simon**, J. P.

Croly, George.
[Pride shall have a fall.] The overture, songs, . . . in the musical comedy. Composed by J. Watson. No. 4 in M.390.40

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Cronnan. *Song.* Schubert, F. P. Werke. Serie 20, Band 4. M.317.1.20.4

Cronthal, William, *pseud.* See **Gross**, Pierre.

Crook, John.
The new barmaid. Musical play. Written by Frederick Bowyer and W. E. Sprange. Music by John Crook. [Vocal score with piano accomp.] London. Hopwood & Crew. [1895.] M.397.21

Crookall, John.
Oravi Deum. (Soli and chorus.) [Accomp. for organ.] (*In* Lutz. Motets for the year. No. 47. Pp. 222–227.) No. 47 in M.156.50

Crookall, John, *editor.*
Schmid, F. X. Schmid's Mass, in D. No. 1 in M.201.20

Croquefer, ou le dernier des Paladins. *Opera.* For the Music see **Offenbach.** For the Libretto see **Tréfeu.**

Croqueuses, Les, de pommes. *Opera.* For the Music see **Deffès.** For the Libretto see **Grangé.**

Croquignole XXXVI. *Opera.* For the Music see **L'Épine.** For the Libretto see **Pittaud.**

Crosland, Camilla.
Summer night, a cantata. Music by Emanuel Aguilar. No. 1 in M.204.2

Cross, Charles Robert.
On the present condition of musical pitch in Boston and vicinity. By Charles R. Cross and Wm. T. Miller. (*Cut from* American journal of otology. Vol. 2, pp. 249–263. New York. 1889.) No. 6 in M.207.26

Cross, Michael Hurley, *editor.*
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Mercadante. Ave Verum [S. T. B.]. No. 24 in M.260.10.7

Cross, John C.
The purse, or benevolent tar, a musical entertainment . . . the music by William Reeve. No. 5 in M.220.18

Crosse, John.
An account of the Grand musical festival, held in Sept., 1823, in the Cathedral Church of York. York. Waltenholme. 1825. Plates. Plans. M.121.22

Crotch, William.
Come, praise the Lord. [Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 73, 74.) No. 44 in M.157.34
Elements of musical composition; comprehending the rules of thorough bass, and the theory of tuning. London. Longman. 1812. Plates. M.121.7
Go, tuneful bird. Glee. London. Birchall. [181–?] No. 39 in M.235.14
Also to be found in Warren's Cocks's Hand-book of glees.
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Also to be found [with accomp. for organ] in Musical times [Music].
O God, Thou art my God alone. [Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 45, 46.) No. 30 in M.157.34
O Saviour, is Thy promise fled? Hymn for Advent. [Accomp. for organ.] (*In* Holden. Church music. Pp. 87–91.) No. 9 in M.236.34

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Palestine, a sacred oratorio. The voice parts in score, the instrumental adapted for the piano forte. The words by Reginald Heber, the music by W. Crotch. London. Cramer, Addison & Beale. [183–?] M.241.21
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Specimens of various styles of music referred to in a course of lectures, read at Oxford & London, and adapted to keyed instruments. [London.] Mitchell. [183–?] 3 v.
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Barrington, D. Account of a very remarkable young musician [Mozart]; Account of Charles Wesley; Some account of little Crotch. Portrait. (*In his* Miscellanies. Pp. 279–325.) No. 5 in M.132.3

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Advice to singers. 5th edition. London. Warne & Co. 1892. M.208.18
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Contents. — Bach. — Handel. — Gluck. — Haydn. — Mozart. — Beethoven. — Spohr. — Weber. — Rossini. — Schubert. — Mendelssohn. — Schumann.
Phases of musical England. London. Remington & Co. 1881. M.146.13

Crown diamonds. *Opera.* For the Music see **Auber.** For the Libretto see **Scribe.**

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Crown of Jesus music. [For congregations, convents, schools and families. For 3 and 4 voices without accomp.] London. Richardson. [187–?] M.215.6

Crown! oh, crown each brow with flowers. *Glee.* Taylor, J. B. A set of seven glees. No. 3 in M.236.21

Crown the glass. *Catch.* Gillier. No. 192 in M.110.1.3; etc.

Crown'd with roses. *Glee.* Danby. No. 28 in M.220.9.4

Croze, J. B. de.
Frisette et Polydore. Saynète. Paroles de A. Blanc. Musique de J. B. de Croze. [Partition chant et piano.] Paris. Collet. [188–?] No. 3 in M.301.3

Crozet, Félix.
Revue de la musique dramatique en France. Grenoble. Prudhomme. 1866. M.115.13

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Cruche cassée, La. *Opera.* For the Music see **Pessard**; also **Vasseur.** For the Libretto see **Lucas**; also **Cairon.**

Crucifixion, The. *Oratorio.* For the Music see **Rippon**; also **Stainer.** For the Libretto see **Simpson**, W. J. S.

Crucifixion, The, and the Resurrection. *Oratorio.* For the Music see **Clarke-Whitfeld.**

Crucifixus. *Anthem.* Bach, J. S. No. 37 in M.290.22.2
Lotti. No. 24, 26 in M.202.6.2
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Straeten, E. van der. Notice sur Liévin van der Cruyce dit Crucius. Lille. 1862. No. 3 in M.149.22

Cruda Amarilli. *Madrigal.* Petti. No. 152 in M.220.10

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Crueger, Johannes.
Der Choral: „Nun danket Alle Gott," für die Orgel gesetzt von Franz Liszt. (Chor und Begleitung der Trompeten, Posaunen und Pauken ad lib.) Partitur und Stimmen. Leipzig. Breitkopf & Härtel. [188–?] No. 4 in M.403.77

Cruel, behold my heavy ending. *Madrigal.* WILBYE. Works. Vol. 1. No. 28 in M.234.19.1
Cruel cuckoo. *Part-song.* KOSCHAT. No. 30 in M.392.13
Cruel fate, A. *Glee.* AYLWARD. No. 208 in M.220.9.1; etc.
HAYES, P. No. 4 in M.220.5
Cruel, pourquoi m'as-tu trahie? *Aria.* SACCHINI. Le Sacchini des concerts. M.274.9
Cruel unkind. *Madrigal.* BENNET, J. Madrigals. No. 1 in M.234.22
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Cruickshank, William Alexander Campbell.
Evening. A four-part song. [London. Novello, Ewer & Co. 1882.] No. 21 in M.158.15
How beautiful are the feet. [Christmas anthem. Accomp. for organ.] Boston. Schmidt. [1894.] No. 29 in M.203.26
O summer wind. A four-part song. London. Novello, Ewer & Co. 1882. No. 20 in M.158.15
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Cruikshank, George, *illustrator.*
FERDINAND FRANCK; the auto-biographical sketch. M.129a.38
Cruiskeen lawn, The. *Part-song.* STEWART, R. P. No. 18 in M.195.1.15
Crusade, The. *Opera.* For the MUSIC see **Shield.** For the LIBRETTO see **Reynolds, F.**
Crusaders, The. *Cantata.* For the MUSIC see **Gade;** also **Hiles, H.;** also **Rogers,** E. For the LIBRETTO see **Andersen,** C. C. T.; also **Millar.**
Crusaders, The. *Opera.* For the LIBRETTO see **Bunn.**
Crusaders, The. *Part-song.* PINSUTI. No. 28 in M.195.1.5; etc.
Crux fidelis. *Anthem.*
JOHN IV., *of Portugal.* No. 17 in M.158.33.3
PALESTRINA. Werke. Band 31. M.8040a.66.31
Cruyce, Liévin van der. See **Crucius,** L.
Cry aloud and shout. *Chorus.* CROFT. No. 18 in M.158.15; etc.
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Cry'd Strephon. *Catch.* BAILDON. No. 102 in M.220.9.1; etc.
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Four programmes are missing in the season 1882/83.
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Csiky, Gergely.
Toldi szerelme, . . . Toldi's Liebe. Musik Drama von Gregor Csiky u. Emil Abrányi. Musik von Edmund von Mihalovich. M.395.44
Cubrid me di flores. *Duet.* SCHUMANN, R. A. Werke. Serie 10, Band 2. M.316.1.10.2
Cuckoo, The. *Part-song.* SPOHR, L. No. 10 in M.205.10.4
Cuckow, The. *Song.* HOOK, J. A sixth book of songs. No. 2 in M.202.32
Cuckow, good neighbour. *Catch.* NELHAM. No. 219 in M.235.17.2; etc.

Cudmore, Richard.
The martyr of Antioch, an oratorio. The words from the poem by H. H. Milman. [Accomp. for the piano.] London. Balls. [183–?] M.241.22

Cudworth, William.
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Cueppers, Adam Josef.
Arminius. Oratorium [Musik] von Max Bruch. M.341.11; etc.

Cui, César. See **Kui, T. A.**
Cuisine, La, des pauvres. *Cook-book.* VARENNE DE BÉOST, C. M. A. No. 7 in M.131.14
Cujus animam. *Anthem.* KLEIN, B. J. No. 12 in M.260.17.1

Culley, Arnold D.
Let the words of my mouth. Anthem for s. solo and chorus. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 16, pp. 86–90.) No. 10 in M.195.2.16

Culwick, James Cooksey.
Quartett für Pianoforte, Violine, Viola und Violoncell. Op. 7. [Partitur.] Leipzig. Breitkopf & Härtel. [189–.] No. 2 in M.404.40
Cum autem esset Stephanus. *Motet.* PALESTRINA. Werke. Band 6. M.8040a.66.6
Cum beatus Ignatius. *Anthem.* VITTORIA. Opera. Tomus 1. M.313.2.1
Cum dederit dilectis. *Motet.* LASSUS. Sämmtliche Werke. Band 9. M.8040a.67.9
Cum descendisset. *Anthem.* PALESTRINA. Werke. Band 31. M.8040a.66.31
Cum essem parvulus. *Motet.* LASSUS. Sämmtliche Werke. Band 15. M.8040a.67.15
Cum hominibus. *Motet.* LASSUS. Sämmtliche Werke. Band 9. M.8040a.67.9
Cum inducerent puerum Jesum. *Motet.* PALESTRINA. Werke. Band 6. M.8040a.66.6
Cum jucunditate. *Motet.* BAI. No. 18 in M.158.33.4
PEREZ, D. No. 44 in M.260.24.1
Cum natus esset Jesus. *Motet.* LASSUS. Sämmtliche Werke. Band 11. M.8040a.67.11
Cum ortus fuerit. *Motet.* PALESTRINA. Werke. Band 3. M.8040a.66.3
Cum pervenisset beatus Andreas. *Motet.* PALESTRINA. Werke. Band 1. M.8040a.66.1
Cum Sancto Spiritu. *Chorus.* BONNO. No. 10 in M.233.26.3
CLARI. No. 8 in M.233.26.2
LEO, L. No. 9 in M.233.26.2
MORIARI. No. 26 in M.290.29.3
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Cumming, ——
A sketch of the properties of the machine organ made for the Earl of Bute. London. Hodson. 1812. No. 1 in M.373.36

Cummings, William Hayman.
The fairy ring, a cantata, the words by Miss R. S. Hobbs, the music by W. H. Cummings. [S. A. T. B. and chorus. Accomp. for piano.] London. Novello, Ewer & Co. [1873?] No. 2 in M.154.43
O Lord give ear unto my prayer. Full anthem for 4 voices. [Accomp. for organ.] London. Novello & Co. [1870?] No. 21 in M.190.2
Purcell. New York. Scribner & Welford. 1881. [The great musicians.] M.104.23
The rudiments of music. London. Novello, Ewer & Co. [1877. Music primers.] No. 4 in M.117.5; No. 1 in M.197.5

Cummins, Charles, *editor.*
KUNZEN. [Hallelujah of the creation.] M.222.8

Cunning-man, The. *Opera.* For the MUSIC see **Rousseau, J. J.**
Cuopre tal volta il cielo. *Aria.* HANDEL, G. F. Werke. Lieferung 52A. M.313.1.52A
Cuor, Il, delle fanciulle. *Opera.* For the MUSIC see **Buongiorno.** For the LIBRETTO see **Illica.**
Cup, A, of wine. *Glee.* BISHOP, H. R. No. 29 in M.157.19; etc.
Cupid and Psyche. *Ballet.* NOVERRE, J. G. No. 11 in M.147.5
A résumé only, no music.
Cupid mistaken. *Glee.* BAILDON. "As afternoon." No. 80 in M.220.10
Cupid, my pleasure. *Glee.* WEBBE, S. Selection of glees. Vol. 3. No. 18 in M.235.13.3; etc.
Cupid no more. *Glee.* DYNE. No. 218 in M.235.17.2; etc.
Cupid's kindness. *Song.* BEETHOVEN. Werke. Serie 24. M.413.1.24
Cupid's little game. *Play.* W., H. G. No. 1 in M.143.18
Cupid's lottery. *Part-song.* PLATTE. No. 22 in M.203.28
Cupido klein, das Göttlein blind. *Part-song.* SCHEIN. Werke. Band 2. M.414.1.2
Cupido, loser, eigensinniger Knabe. *Song.* FRANZ, R. Sechs Lieder. Op. 33. No. 10 in M.244.5.3
Cups and saucers. *Opera.* For the MUSIC and LIBRETTO see **Grossmith.**
Cura d'Amore. *Part-song.* SCHEIN. Werke. Band 2. M.414.1.2

Curci, Giuseppe.
Ave Maria. Preghiera pour A. [Accomp. de pianoforte.] Vienne. Mechetti. [185–?] No. 7 in M.260.10.4

Cure, Edward Capel-.
The light of life (Lux Christi). A short oratorio. The music composed by Edward Elgar. No. 3 in M.384.26

Curfew, The. *Opera.* For the MUSIC see **Attwood.** For the LIBRETTO see **Tobin.**

Curfew, The. *Part-song.* ANDERTON. No. 41 in M.235.10
KING, O. No. 3 in M.195.1.17
SMART, H. No. 2 in M.156.4; etc.

Curfew. *Song.* WALEY. No. 7 in M.380.18

Curfew bell, The. *Part-song.* MACFARREN, W. C. No. 3 in M.195.1.9

Curfew, The, tolls the knell. [Glee.] (*In* Bland. The Ladies' collection. Vol. 1, pp. 130, 131.) No. 188 in M.235.17.1
Also to be found in Warren's Cocks's Hand-book of glees.

Curiose Geschichte. *Part-song.* KONRADIN. No. 21 in M.392.13

Curiose Geschichte. *Song.* KUECKEN. No. 4 in M.221.25; etc.

Curiosités musicales. *Criticism.* DELDEVEZ. M.123.24

Curiosities of music. *History.* ELSON. M.109b.44

Curioso indiscreto, Il. *Opera.* For the MUSIC see **Anfossi.**

Curious collection, A. of Scots tunes. With variations, for the violin, with a bass for the violincello [sic] or harpsichord. Edinburgh. Bremner. [178–?] No. 8 in M.220.18
This collection is incomplete, lacking pp. 9–16, 18—?

Curly. *Fiction.* COLEMAN, J. No. 3 in M.129.32

Currat, Henry.
Deux permissions de dix heures. Opérette. Paroles de Pol Mercier & Henry Currat. Musique de Frédéric Barbier. No. 1 in M.255.38

Curschmann, Carl Friedrich.
Abdul und Erinieh. Singspiel in 1. Aufzuge von S. tor Hardt. Musik von Fr. Curschmann. Clavierauszug. Berlin. Schlesinger. [183–?] M.231.7
Advent of spring. Trio [s. A. T.]. (*In* The Choralist. Vol. 1, ser. 2, pp. 21–24.) No. 18 in M.157.5.1
Aus Liebeszauber. [Gesang, s. o. T. Mit Pianoforte-Begleitung.] Berlin. Schlesinger. [183–?] No. 7 in M.221.30
Curschmann-Album. Sämmtliche Lieder und Gesänge für eine Singstimme mit Begleitung des Pianoforte. Ausgabe für Sopran oder Tenor. Berlin. Schlesinger. [185–?] No. 1 in M.157.37
Contents. — Wiegenlied: Schützling der Liebe. — Frühlingslied. — Wer hätte sie geseh'n. — Lauf der Welt. — Vorabend. — Des Knaben Tod. — Wiegenlied: O schlumm're, mein Liebchen. — Mailied: Wie herrlich leuchtet. — Feldeinwärts flog ein Vögelein. — Es lächelt der See. — Die Elfenkönigin. — Willkommen, du Gottes Sonne. — Liebeszauber. — Jägerlied: Kein' bess're Lust. — Mein Bächlein lass dein Rauschen sein. — Waldesgruss. — Ungeduld: Ich schnitt'es gern in alle Rinden ein. — Die Abgeschiednen. — Heimkehr. — Der Fischer. — Das Geheimniss. — Morgenlied. — Aus der schönen Magelone: Geliebter, wo zaudert. — Dankgesang an den Bach. — Altes Volkslied: Schätzelein, es kränket mich. — Frühlingsglaube. — Wiegenlied: Schlaf, Kindchen, balde. — Die stillen Wanderer. — Trova un sol mia bella Clori. — Or che il ciel. — Per pietà bell' idol. — Io lo so. — Morgengruss. — Liebchen überall. — Wiegenlied: So schlaf' in Ruh'. — Lass tief in dir mich lesen. — Jägerlied im Mai. — Waldlied. — Der Gott und die Bajadere. — Der Abend. — Komm lieber Schatz. — Mein' Ruh' ist hin. — Der kleine Hans. — Du siehst mich an und kennst mich nicht. — Frühlingsfeier. — O könntet ihr hören und sehen sie. — Mailied: Was ist das nur für Lust und Schall. — Sie. — Liebesklage. — Gegenwärtiges Glück. — Zu Bacharach am Rheine. — Ihr lichten Sterne. — Trost in der Ferne. — Der lustige Wanderer. — Abendlied. — An Rose. — Lenzverjüngung. — Der Schiffer fährt zu Land. — Aus der Schönen Magelone: Ruhe, Süssliebchen. — Apri gli occhi. — An Sie. — Ruhe der Liebe. — Wiegenlied: Schlaf, mein Kind, schlaf ein. — Wie mir geschah. — Bild der Nacht. — Ständchen. — Huldigung: Hier bring' ich dir. — Der Waldvöglein Sang. — Frühlingsnacht. — Erfüllung. — Le Napolitain. — Adventlied. — Am Neujahrstage. — An die heilige Jungfrau. — Nachtlied. — Einladung. — Erscheine noch einmal. — Die schöne Maria. — Kinderlied von den grünen Sommervögeln. — Morgengebet. — Der kleine Wanderer. — Già la notte s'avvicina. — Weihnachtslied.
The flower-greeting. Trio [s. s. s. Accomp. for pianoforte]. (*In* Musical times. [Music.] Vol. 5, pp. 26–29.) No. 9 in M.175.1.5
O Lord, give ear unto my prayer. [Trio, s. A. T. Accomp. for organ.] (*In* Cotton. Bangor cathedral collection. Pp. 160–166.) No. 25 in M.290.33
O time! thy hours of pleasure. Trio for 3 voices [s. s. A.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 1, pp. 125–130.) No. 32 in M.157.6.1

Curschmann, Carl Friedrich. *(Continued.)*
Ungeduld. [Lied, s. o. T. Mit Pianoforte-Begleitung.] Berlin. Schlesinger. [184–?] No. 9 in M.221.30
Waldesgruss. [Gesang, s. o. BAR. Mit Pianoforte-Begleitung.] Berlin. Schlesinger. [183–?] No. 8 in M.221.30

Curst as the evil one. *Round.* COOKE, B. No. 128 in M.220.9.2

Curst be the wretch. *Catch.* CAREY. No. 70 in M.235.17.1; etc.

Curti, Franz.
Caprice. [Part-song, T. T. B. B.] (*In* The Osgood collection of part-songs. Vol. 2, pp. 74–79.) M.193.23.2
Erlöst. Drama in 1 Aufzuge von M. Vollhardt-Wittich. Musik von Franz Curti. Clavierauszug. Dresden. Bock. [189–?] No. 2 in M.265.33
Hertha. Grosse Oper in 4 Aufzügen von M. Vollhardt-Wittich. Musik von Franz Curti. Clavier-Auszug vom Componisten. Dresden. Bock. [189–?] M.383.11
Lili-Tsee. Japanisches Märchen in einem Aufzuge von Wolfgang Kirchbach. Musik von Franz Curti. Partitur. Leipzig. Breitkopf & Härtel. 1896. M.281.39
Same. Klavierauszug. M.395.21
The waterlily. [Part-song, T. T. B. B.] (*In* The Osgood collection of part-songs. Vol. 1, pp. 20, 21.) M.193.23.1

Curtis, Frazier.
Boscabello. '98 Hasty Pudding play. Music by Waldron H. Rand, Jr. Libretto by Henry M. Woodruff, and Frazier Curtis. No. 1 in M.402.46

Curtis, George Henry.
Eleutheria. A hymn to liberty. Words by Horatio Stone. Music by George Henry Curtis. In vocal score [s. M.-s. T. and chorus] with accomp. for piano. New York. Hall. 1851. M.231.8

Curto, Gregorio.
Bone Pastor. Motet, T. T. B. ou S. S. B. [Accomp. d'orgue.] Paris. Richault. [184–?] No. 5 in M.158.32
O Salutaris. Trio pour M.-S. T. ou BAR. et B. [Accomp. d'orgue.] Paris. Richault. [186–?] No. 12 in M.201.33
La Sainte Trinité. 2me messe à 3 voix, S. T. B. [Accomp. d'orgue.] New Orleans. Grunewald. [187–?] No. 3 in M.191.4

Curwen, Henry.
Sorrow and song. Studies of literary struggle. London. King & Co. 1875. 2 v. M.126.30
Contents. — 1. Murger. — Novalis [*i. e.*, F. von Hardenberg]. — Petõfi. 2. Balzac. — Pol. — A. Chenier.

Curwen, John.
Musical theory. [Tonic sol-fa system.] London. Tonic Sol-Fa Agency. [1879.] M.108.41
A tract on musical statics: an attempt to show the bearing of the most recent discoveries in acoustics on chords, discords, transitions, modulations, and tuning, as used by modern musicians. London. Tonic Sol-Fa Agency. [1874.] Plates. No. 1 in M.215.7

Curwen, John. *Works about.*
CURWEN. J. S. Memorials of John Curwen. London. 1882. Portrait. M.108.40

Curwen, John Spencer.
Memorials of John Curwen. London. Curwen. 1882. Portrait. M.108.40
The story of Tonic sol-fa. London. [1879?] No. 3 in M.116.5
Studies in worship music, chiefly as regards congregational singing. London. Curwen. [1880.] M.144.9

Curwen, Thomas.
Singing for schools and congregations: a course of instruction in vocal music. [Anon.] London. Ward & Co. 1843. Illus. No. 3 in M.376.25

Curzon, Frank.
The birthday festival. Ode. The music by William Spark. M.290.1

Curzon, Henri de.
Croquis d'artistes. Paris. Fischbacher. 1898. 16 portraits. M.373.2
Contents. — Faure. — Lassalle. — Maurel. — Vergnet. — Renaud. — Saléza. — Fugère. — Taskin. — Mme. Viardot. — Carvalho. — Nilsson. — Krauss. — Rose Caron. — Galli-Marié. — Isaac. — Van Zandt.
Les dernières années de Piccinni à Paris. Paris. Fischbacher. 1890. No. 5 in M.123.29

Curzon, Henri de. *(Continued.)*
La légende de Sigurd dans l'Edda. L'opéra d'E. Reyer. Paris. Fischbacher. 1890. M.127.11
Musiciens du temps passé. Paris. Fischbacher. 1893. M.138.1
Contents. — Les dernières années de Weber. — Mozart et le Mozarteum de Salzbourg. — Méhul, sa vie et ses œuvres. — Hoffmann musicien.

Cusins, *Sir* William George.
Concerto pour piano avec accomp. d'orchestre. Op. 6. Pour piano seul. Hambourg. Cranz. [186–?] No. 2 in M.200.5
Gideon, an oratorio. The words selected from the Bible. The music by W. G. Cusins. [Accomp. for pianoforte.] London. Cock & Co. [1871.] M.204.12
Two concert overtures. 1. "Les travailleurs de la mer" (after Victor Hugo). 2. "Love's labour's lost" (after Shakespeare). [Full score.] London. Lucas. Weber & Co. [188–?] 2 v. in 1. No. 2, 3 in M.333.8

Custodi me Domine. *Motet.* Lassus. Sämmtliche Werke. Band 3. M.8040a.67.3

Cutler, Henry Stephen.
Morning service. Te Deum and Benedictus. [Accomp. for organ.] Boston. Ditson & Co. [185–?] No. 22 in M.190.2
O God, Thou art my God. Verse anthem. [Accomp. for organ.] Boston. Russell & Richardson. 1856. No. 23 in M.190.2

Cutter, Benjamin.
The bailiff's daughter. [Ballad for solo alto and male chorus. Op. 29, no. 2.] Boston. Schmidt. [1894.] No. 10 in M.203.11
My heart's in the Highlands. [Part-song, T. T. B. B. Op. 29, no. 1.] Boston. Schmidt. 1894. No. 12 in M.203.11

Cutter, Ephraim, *editor.*
Whiting, G. E. Antiphonal music. Psalm XXIV. No. 5 in M.154.19

Cutter, Ephraim, *Jr.*
The dream of the exile. [Part-song, T. T. B. B. Op. 4, no. 3.] Boston. Boston Music Co. [1894.] No. 11 in M.203.11
Farewell. (Celia Thaxter.) Part song for male voices. Op. 4. No. 1. Boston. Cutter. [1892.] No. 58 in M.392.3
Jack Horner. [Part-song, T. T. B. B. Op. 4, no. 2.] Boston. Boston Music Co. [1893.] No. 4 in M.194.8; No. 1 in M.203.13
Reverie. [Chorus for men's voices. Op. 4, no. 4.] Boston. Boston Music Co. [1894.] No. 13 in M.203.11
Song of home (Longfellow), for T. solo, mixed chorus and orchestra. [Piano score.] Boston. Cutter. [1891.] No. 5 in M.194.8

Cuvelard, G.
Le moulin d'amour, opéra-comique de Ch. Pariot, H. Chanteclair et G. Cuvelard. No. 1 in M.396.73

Cuzens, Benjamin.
Happy are we met. Glee [T. T. B.]. (*In* Social harmony. Pp. 250, 251.) No. 208 in M.215.21
Also to be found in Warren's Collection of catches.
His Grace in a rage. Catch [for 3 voices]. (*In* Social harmony. Pp. 292, 293.) No. 234 in M.215.21
Sweet are the banks. Glee [A. T. T. B.]. (*In* Social harmony. Pp. 198–202.) No. 173 in M.215.21

Cuzens, Benjamin. *(Continued.)*
Two lawyers. Catch [for 3 voices]. (*In* Social harmony. Pp. 242, 243.) No. 199 in M.215.21

Cydalises, Les. *Part-song.* Pénavaire. Vingt mélodies. No. 3 in M.287.6

Cymbia. *Opera.* For the Music see **Williams, J.** For the Libretto see **Paulton.**

Cymon. *Opera.* For the Music see **Arne, M.** For the Libretto see **Garrick.**

Cymon and Iphigenia. *Cantata.* For the Music see **Arne, T. A.**

Cygne, Le. *For orchestra.* Saint-Saëns. No. 8 in M.405.53

Cygne, Le, de Tuonela. *Symphonic poem.* Sibelius. Der Schwan von Tuonela. No. 2 in M.410.58

Cynthia, thy song. *Madrigal.* Croce. No. 18 in M.235.12; etc.

Cyrano de Bergerac. *Opera.* For the Music see **Herbert, V.** For the Libretto see **Smith, H. B.**

Cyrus and Kassandane. *Opera.* For the Music see **Hensel, J. D.** For the Libretto see **Ramler.**

Cythara, The. *Church music.* Woodbury. M.100.21

Cythère assiégée. *Opera.* For the Music see **Gluck.** For the Libretto see **Favart, C. S.**

Czaar und Zimmermann. *Opera.* For the Music and Libretto see **Lortzing.**

Czapek, Josef.
Geistliches Vorspiel für grosses Orchester. Op. 50. Partitur. Leipzig. Breitkopf & Härtel. [188–?] No. 5 in M.332.11

Czarine, La. *Opera.* For the Music see **Villate.** For the Libretto see **Silvestre.**

Czeika, *pseud.*
An operetta in profile. By Czeika [pseud.]. Boston. Ticknor & Co. 1887. M.109a.28

Czerny, Carl.
The art of preluding, as applied to the piano forte, consisting of 120 examples of modulations, cadences. . . . Edited by John Bishop. London. Cocks & Co. [184–?] M.237.12
Grande symphonie, Seconde, en ré majeur pour [orchestre]. Œuvre 781. Partition. Vienne. Spina. [184–?] M.357.15
Letters to a young lady on the art of playing the pianoforte. London. Whitehead & Co. [1851.] M.148.31
Rondeau concertant pour piano et violoncelle ou violon. No. 3. Œuvre 136. [Piano seul.] Paris. Richault. [183–?] No. 15 in M.210.1
Same. [Partie de violon.] No. 9 in M.210.9
Same. [Partie de violoncelle.] No. 16 in M.210.11
The school of fugue playing, consisting of 24 grand studies for the piano forte. Edited by John Bishop. London. Cocks & Co. [184–?] M.237.13
Supplement to his Royal piano forte school. 64 exercises, selected from the works of Albrechtsberger, Bach, Beethoven . . . Correctly fingered. London. Cocks & Co. [184–?] M.237.14

Czibulka, Alfons.
„Der Gluckritter." Operette in 3 Acten, frei nach dem Französischen von Richard Genée, W. Manstädt und Bruno Zappert. Musik von Alfons Czibulka. Vollständiger Clavier-Auszug. Wien. Lewy. [1888?] M.285.40
Pfingsten in Florenz. Operette in 3 Acten, von Richard Genée und J. Riegen. Musik von Alfons Czibulka. Clavierauszug. Hamburg. [1884.] M.285.41

D

D., H.
Biography of Louis Moreau Gottschalk, the American pianist and composer. Philadelphia. Deacon & Peterson. 1853. No. 1 in M.373.63
From Graham's Magazine, for January, 1853.
Contains a number of newspaper clippings on the subject.

D. Z. See **Dezède, ——.**

D'amours me va tout au rebours. *Part-song.* Lassus. Sämmtliche Werke. Band 16. M.8040a.67.16

D'aspri legato indegni. *Aria.* Hasse, J. A. P. No. 11 in M.290.29.2

D'ogni cor, d'ogni pensiero. *Duo.* Millet. Duos, trios . . . M.157.11

D'où vient cela. *Anthem.* Sweelinck. Werken. Deel 5. 9. M.413.2.5, 9

D'où vient, Seigneur. *Anthem.* Sweelinck. Werken. Deel 4. M.413.2.4

D'où vient que je rougis? *Song.* KALKBRENNER. F. W. M. No. 26 in M.221.30
D'un bal vif et bruyant. *Song.* FELTRE. No. 22 in M.390.37
D'un barbaro affanno. *Duet.* TRITTO. No. 4 in M.120.13
D'un bell' uso di Turchia. *Duet.* ROSSINI. No. 23 in M.193.21.2
D'un infelice amante. *Song.* JOMMELLI. No. 6 in M.120.23
D'un juste combat qui m'honore. *Aria.* SACCHINI. Le Sacchini des concerts. M.274.9
D'un pensiero e d'un accento. *Part-song.* BELLINI. No. 17 in M.157.14
D'un si brillant succès. *Aria.* SACCHINI. Le Sacchini des concerts. M.274.9
Da così dotta man sei stato fatto. *Madrigal.* PALESTRINA. Werke. Band 28. M.8040a.66.28
Da deine Schwüre all'. *Part-song.* BRAMBACH. Acht schottische und irische Volksmelodien. No. 43 in M.392.3
Da die Stunde kam. *Part-song.* PACHE. No. 8 in M.392.21
Da die Stunde kam. *Song.* FRANZ, R. Sechs Gesänge. Op. 7. No. 52 in M.244.5.1
Da drausen auf der Aue. *Song.* KUECKEN. Fünf Lieder. No. 2d in M.244.6.2
Da drüben. *Part-song.* JANSEN, F. G. No. 20 in M.392.42.3
NESSLER. Drei Lieder. Op. 82. No. 18 in M.392.37
Da drüben. *Song.* KUECKEN. Lied in der Fremde. No. 1 in M.244.6.1
Da fuoco così bel nasce. *Part-song.* PALESTRINA. Werke. Band 30. M.8040a.66.30
Da gaudiorum praemia. *Part-song.* LASSUS. Sämmtliche Werke. Band 3. M.8040a.67.3
Da Israel aus Aegypten zog. *Anthem.* MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 14, Abtheilung A, Vol. 2. M.413.3.14A.2
Da l'empia gelosia. *Part-song.* PALESTRINA. Werke. Band 30. M.8040a.66.30
Da lieg' ich unter den Bäumen. *Song.* MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 19. M.413.3.19
Da liegt er starr. *Part-song.* SCHUBERT, F. P. Chor-Gesangwerke. Band 1. No. 8 in M.280.48.1; etc.
Da mihi intellectum. *Motet.* LASSUS. Sämmtliche Werke. Band 9. M.8040a.67.9
Da nur Leid und Leidenschaft. *Song.* WOLF, H. Spanisches Liederbuch. No. 42 in M.380.30
Da pacem, Domine. *Anthem.* BUSSCHOP. No. 9 in M.260.19
LASSUS. Sämmtliche Werke. Band 13. M.8040a.67.13
MENDELSSOHN-BARTHOLDY, J. L. F. No. 4 in M.280.13; etc.
Da pater antiquae. *Motet.* LASSUS. Sämmtliche Werke. Band 5. M.8040a.67.5
Da quel di ch'io ti mirai. *Trio.* TRAMEZZANI. Tre pezzi vocali. No. 6 in M.221.21
Da quel sembiante. *Duet.* BLANGINI. No. 16 in M.221.20
Da quel sembiante apresi. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 10. M.317.1.20.10
Da sete ardente afflitto. *Aria.* HANDEL. Werke. Lieferung 50. M.313.1.50
Da Sie, ihr Name wird im Himmel nur genennet. *Motet.* SCHICHT. Motetten. Heft 10. No. 10 in M.236.19
Da sind die bleichen Geister wieder. *Song.* FRANZ, R. Dichtungen von Max Waldau. Op. 13. No. 12 in M.244.5.2
Da unten im Thale. *Song.* BRAHMS. Deutsche Volkslieder. Heft 1. No. 9 in M.380.40.3
Da wir zusammen waren. *Part-song.* NESSLER. No. 4 in M.392.19
Dachauer, Louis.
Ave Verum, pour s. ou T., avec accomp. d'orgue. Paris. Richault. [184–?] No. 1 in M.260.10.2
Messe solennelle, 1ère, à quatre voix et chœurs, avec accomp. d'orgue. Bruxelles. Schott. [187–?] No. 5 in M.201.3
Daclin, Karl.
Bataille d'amour. Opéra comique de Victorien Sardou et Karl Daclin. Musique de Vaucorbeil. M.325.29
Daddi, J. G.
Não dormi! [Solo, s. Acomp. de piano.] Lisboa. Sassetti & ca. [185–?] No. 5 in M.391.57
Daemmerempfindung. *Song.* CORNELIUS. Werke. Band 1. M.414.20.1
Daemmerung. *Part-song.* ABT, F. 3 Lieder für eine s. und Männer-Quartett. No. 21 in M.392.2
VOGEL, W. M. Vier Gesänge. No. 45 in M.392.26; etc.
Daemmrung senkte sich von oben. *Song.* BRAHMS. Lieder und Gesänge. Op. 59. Heft 1. No. 3 in M.380.40.2
Daemon, Der. *Opera.* For the MUSIC see **Rubinstein.** For the LIBRETTO see **Viskovatof.**
Dafne. *Opera.* For the MUSIC see **Gagliano.** For the LIBRETTO see **Rinuccini.**
Dagobert et son vélocipède. *Opera.* For the MUSIC see **Demarquette.** For the LIBRETTO see **Blondeau, H.**
Daheim das Herz. *Part-song.* BILLETER. Vier Lieder im Volkston. No. 16 in M.392.35
Dahlwitz, G.
Galilei. Grosse Oper in 5 Acten, von Ernst Pasqué. Musik von G. Dahlwitz. Clavier-Auszug. Berlin. Bote & Bock. [1878.] M.285.42
Dahn, Ludwig Julius Felix.
Armin. Heroische Oper. Musik von Heinrich Hofmann. M.286.2
Der Fremdling. Operndichtung in drei Aufzügen . . . Musik von H. Vogl. Leipzig. Breitkopf & Härtel. [1899.] Words only. No. 2 in M.372.37
Same. „Der Fremdling." Oper. Komponirt von Heinrich Vogl. M.393.71
Harald und Theano. Oper. Musik von C. Ad. Lorenz. M.393.40
Jung Sigurd. [Cantata.] Komponiert von Robert Schwalm. No. 12 in M.212.16
Kreuzfahrt. Gedicht, componirt von Richard Wiesener. No. 10 in M.212.19
Mila. [Cantata.] Music by Robert Schwalm. No. 24 in M.392.25; etc.
Ratbold. Oper. Musik von Reinhold Becker. M.397.3
Der Zaubermantel. Ballade. Componirt von Friedrich Gernsheim. No. 5 in M.391.39
With German and English words.
Dai primi di del viver mio. *Romanza.* DONIZETTI. Matinées musicales. No. 5 in M.236.14
Daillens, —— de.
Les exploits de Dragonnette. Opéra comique de M. de Daillens et A. Mellerio. Musique de E. V. Pierraccini. No. 2 in M.301.18
Daily music and drama. See **Freund's daily.**
Dainty, fine bird. *Madrigal.* GIBBONS, O. No. 36 in M.157.20.2; etc.
Dainty, fine, sweet nymph. *Madrigal.* MORLEY. No. 4 in M.235.12; etc.
Dainty love. *Part-song.* MACFARREN, W. C. No. 12 in M.195.1.5
Dainty white pearl. *Madrigal.* BICCI. No. 15 in M.235.12
Dairy house, The. *Song.* BEETHOVEN. Werke. Serie 24. M.413.1.24
Daisy mine! *Song.* KELLER, M. No. 12 in M.192.13.1
Dal nuvoloso monte. *Aria.* LEO. No. 39 in M.290.29.2
Dal tuo soglio. *Duet.* LEO. No. 5 in M.290.29.2
Dal tuo stellato soglio. *Part-song.* ROSSINI. No. 15 in M.154.14; etc.
Dalamazzo, D. E. M.
The life of Adelina Patti. [Anon. London. 1877.] Portrait. No. 1 in M.139.19
Dalayrac, Nicolas.
Adèle et Dorsan. Comédie en 3 actes en prose. Paroles de B. Marsollier . . . Mise en musique par N. Dalayrac. [Partition.] Paris. Pleyel. [1795.] M.291.32
Adolphe et Clara, ou les deux prisonniers, comédie en 1 acte et en prose. Paroles de B. J. Marsollier . . . Musique de N. Dalayrac. [Partition.] Paris. Pleyel. [1799.] M.252.15
Same. Partition piano et chant. [1895.] No. 1 in M.245.3
Alexis. Eine Operette in 1 Act [von B. J. Marsollier des Vivetières], componirt von N. Dalayrac. [Partition.] Manuscript. [180–?] M.231.10
L'amant statue. Comédie en 1 acte et en prose [par Desfontaines de La Vallée]. Mise en musique par M. Dal***. [Partition.] Paris. Le Duc. [178–?] M.252.3
Ambroise, ou voilà ma journée. Comédie en 1 acte en prose. Paroles du Cen. Monvel . . . Mise en musique par N. Dalayrac. [Partition.] Paris. Pleyel. [1793.] M.252.6
Same. Manuscript. [Paris? 18—?] M.252.7
Azémia, ou les sauvages, comédie en 3 actes [par La Chabeaussière] . . . Mise en musique par M. Dal***. [Partition.] Paris. Le Duc. [1787?] M.252.18

Dalayrac, Nicolas. *(Continued.)*

Same. Ouverture und Gesaenge aus der Oper die Wilden von Schmieder [nach La Chabeaussière], Musik von D'Alayrac. Clavierauszug. Mainz. Schott. [179–?] No. 1 in M.320.11

[La boucle de cheveux.] Ausgewählte Stücke aus der Oper: Die Haarlocke. Im Clavierauszuge. Wien. Kunst- u. Industrie-Comptoir. [181–?] No. 3 in M.231.9
The words are in German from F. B. Hoffman.

Same. Opéra en 1 acte. Paroles d'Hoffman. Musique de Dalayrac. [Partition.] Paris. Érard. [1802.] No. 1 in M.291.31

Camille, ou le souterrain. Comédie en 3 actes en prose, par M. Marsollier. Mise en musique par M. Dalayrac. [Partition.] Paris. Pleyel. 1791. M.252.5

Les canons, ou la réponse au Salpêtre [T. Accomp. de piano]. (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . P. 451.) M.380.14

Le château de Monténéro, comédie en 3 actes et en prose. Paroles du Cen. Hoffmann . . . Musique de N. Dalayrac. [Partition.] Paris. L'auteur. [1798.] M.252.12

Le corsaire. Comédie en vers et en 3 actes [par La Chabeaussière]. Mise en musique par M. Dal***. [Partition.] Paris. Le Duc. [178–?] M.252.14

Les deux petits Savoyards. Comédie en 1 acte par M. Mars[ollier] des V[ivetières] . . . Par M. Dal***. [Partition.] Paris. Le Duc. [1789.] M.252.20

Same. Die beiden Savoyarden. (Les deux petits Savoyards.) Komische Oper in 1 Act. Text nach dem Französischen [Marsollier's]. Musik von Nicolaus Dalayrac. Clavierauszug mit Text. Nach der Partitur berichtigt und neu bearbeitet von Richard Kleinmichel. Leipzig. Senff. [188–?] M.363.24

Les deux tuteurs. Comédie en 2 actes en prose. [Par N. Fallet] . . . Mise en musique par M. Da***. [Partition.] Paris. Le Duc. [1784.] M.252.21

La dot. Comédie en 3 actes et en prose, par M. Desfontaines . . . Mise en musique par M. Dal***. [Partition.] Paris. Imbault. [1785.] M.291.33

Gulistan, ou le Hulla de Samarcande. Opéra. Arrangé pour le pianoforte par Mr. Wolff. Leipzig. Meysel. [183–?] No. 1 in M.231.9
The words by La Chabeaussière are in French and German.

Same. Opéra en 3 actes de M*** [A. E. X. P. de La Chabeaussière]. Mise en musique par Dalayrac. [Partition.] Paris. Érard. [1805.] M.291.26

Gulnare, ou l'esclave persanne. Comédie en 1 acte et en prose. Paroles de B. Marsollier . . . Mise en musique par N. Dalayrac. [Partition.] Paris. L'auteur. [1798.] M.252.22

Die Haarlocke. See his La boucle de cheveux.

Une heure de mariage. Comédie en 1 acte et en prose. Paroles de C. G. Étienne . . . Musique de N. Dalayrac. [Partition.] Paris. Pleyel. [1804.] M.291.29

Hymne à la liberté. Veillons au salut de l'Empire [A. A. B. Accomp. de piano]. (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . Pp. 479, 480.) M.380.14

La jeune prude, ou les femmes entre elles. Comédie en 1 acte et en prose. Paroles de Emmanuel Dupaty. Mise en musique . . . par N. Dalayrac. [Partition.] Paris. Pleyel. [1804.] M.252.16

Koulouf, ou les Chinois. Opéra comique en 3 actes et en prose. Paroles de R. C. Guilbert de Pixérécourt. Mise en musique par N. Dalayrac. [Partition.] Paris. Pleyel. [1806?] M.252.9

Léhéman, ou la tour de Neustadt. Opéra en 3 actes. Paroles de B. J. Marsollier. Musique de Dalayrac. [Partition.] Paris. Érard. [1801.] M.291.27

Same. Der Thurm von Gothenburg. Eine grosse komische Oper in 3 Akten. Partitur. Manuscript. [18—?] 2 v. M.237.4

Lina, ou le mystère. Opéra en 3 actes de Mr*** [Révéroni de Saint Cyr]. Mise en musique par N. Dalayrac. [Partition.] Paris. Naderman. [1807?] M.252.11

Maison à vendre. Comédie en 1 acte et en prose. Paroles du Cen. Alexandre Duval. Mise en musique par N. Dalayrac. [Partition.] Paris. Imbault. [1800.] No. 2 in M.291.31

Marianne. Comédie en 1 acte et en prose. Paroles, B. Marsollier . . . Mise en musique par N. Dalayrac. [Partition.] Paris. Pleyel. [1796.] M.252.10

Une matinée de Catinat, ou le tableau. Comédie en 1 acte et en prose. Paroles de B. J. Marsollier . . . Mise en musique par N. Dalayrac. [Partition.] Paris. Pleyel. [1800?] M.252.19

Nina, oder Wahnsinn aus Liebe. Musik von d'Alairac. [Text nach Marsollier.] Clavier-Auszug. Mainz. Schott. [179–?] M.320.10; No. 2 in M.320.11

Ode à l'Être suprême [S. ou T. Accomp. de piano]. (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . P. 241.) M.380.14

Le pavillon des fleurs, ou les pêcheurs de Grenade. Comédie lyrique en 1 acte par R. C. Guilbert de Pixérécourt. Musique posthume de N. Dalayrac. [Partition.] Paris. Pleyel. [1804.] M.252.2

Philippe et Georgette. Comédie en 1 acte en prose, par le Citoyen Monvel . . . Mise en musique par le Citoyen Dalayrac. [Partition.] Paris. L'auteur. [1791?] M.252.13

Picaros et Diego, ou la folle soirée. Opéra bouffon en 1 acte et en prose. Paroles de Mr.**** [Dupaty]. Musique de N. Dalayrac. [Partition.] Paris. Pleyel. [1803?] M.252.1

Le poëte et le musicien, ou je cherche un sujet. Comédie en 3 actes et en vers mêlée de chant, précédée d'un prologue par Emmanuel Dupaty. Musique posthume de Dalayrac. [Partition.] Paris. Duhan & cie. [1811?] M.252.8

Raoul Sire de Créqui. Comédie en 3 actes en prose, par M. Monvel . . . Mis en musique par N. Dalayrac. [Partition.] Paris. Le Duc. [1789?] M.252.17

Renaud d'Ast, comédie en 2 actes et en prose, par Radet et Barré . . . Mise en musique par M. Dal***. [Partition.] Paris. Le Duc. [1787.] M.291.30

Sargines, ou l'élève de l'amour. Comédie en 4 actes en prose, par M. Monvel . . . Mise en musique par M. Dal***. [Partition.] Paris. Le Duc. [1788?] M.252.4

La soirée orageuse. Comédie en 1 acte et en prose, par M. Radet . . . Mise en musique par N. Dalayrac. [Partition.] Paris. Imbault. [1790.] M.291.34

Same. Der stürmische Abend. Operette in 1 Aufzuge [von J. B. Radet]. In Musik gesetzt von Herrn D'Alayrac. Im Clavier Auszuge. Braunschweig. [18—?] No. 2 in M.231.9

Der Thurm von Gothenburg. See his Léhéman, ou la tour de Neustadt.

Dalayrac, Nicholas. *Works about.*

Guilbert de Pixérécourt, R. C. Vie de Dalayrac . . . contenant la liste complète des ouvrages de ce compositeur. Paris. 1810. Portrait. M.103.27

D'Albert, Eugene. See **Albert**, Eugene Francis Charles d'.

Dalibor. *Opera.* For the Music see **Smetana.** For the Libretto see **Wenzig.**

Dalila. *Symphonic poem.* Lefebvre, C. É. No. 3 in M.403.91

Dall' Argine, Costantino.

I due orsi. Opera buffa in 3 atti di A. Ghislanzoni, posta in musica . . . da C. Dall' Argine. Canto con accomp. di pianoforte. Milano. Lucca. [1867.] M.295.1

Dall' Argine, Rinaldo. See **Argine**, Rinaldo dall'.

Dall' Orefice, Giuseppe.

Romilda de Bardi. Dramma lirico in 3 atti di Nunzio F. Faraglia. Musica di Giuseppe Dall' Orefice. [Per canto e piano.] Milano. Lucca. 1874. M.295.32

Dalla guerra amorosa. *Song.* Handel. Werke. Lieferung 50. M.313.1.50

Dallas, J. J. See **Dilley**, Joseph J.

Dallier, Henri Édouard.

Trio, 1er, pour piano, violon et violoncelle. [Partition et parties.] Paris. Fromont. [189–?] 3 parts in 1 v. M.411.3

Dal Monte, Giovanni.

L'oasi. Scene lirische. Musica di Giacomo Orefice. M.399.51

Dalton, Susan B.
The tomboy. Words by Constance Tippett. Music by Constance Tippett and Susan B. Howe [Dalton].
No. 2 in M.389.14

Dalvimare, Martin Pierre.
Le mariage par imprudence. Opéra en 1 acte de V. Jouy [pseud.]. Mis en musique . . . par P. Dalvimare. [Partition.] Paris. Érard. [1809.] M.224.14

Dalyell, *Sir* John Graham, *Baronet.*
Musical memoirs of Scotland. Edinburgh. Stevenson. 1849. Plates. M.122.39

Dam, Harry J. W.
The shop girl. Musical farce. Music by Ivan Caryll [pseud.]. M.246.3

Dama soldato, La. *Opera.* For the Music see Naumann, J. G.

Damade, Louis, *editor.*
Histoire chantée de la Première République. 1789 à 1799. Chants patriotiques, révolutionnaires et populaires. Paris. Schmidt. 1892. M.373.40
No music is given.

Damayanti. *Opera.* For the Music see **Fontayne.** For the Libretto see **Gheusi.**

Damcke, Berthold.
[Salve regina, à quatre voix avec accomp. d'orgue. Paris. Leclerc. 187–?] No. 17 in M.414.30
Sonate pour piano et violoncelle ou violon. Œuv. 43. [Partition et parties.] Paris. Richault. [185–.] 3 parts in 1 v. No. 2 in M.404.41

Damcke, Berthold. *Works about.*
Bibesco, A. Berthold Damcke. Étude biographique et musicale. Paris. 1894. Portrait. M.372.62

Dame blanche, La. *Opera.* For the Music see **Boieldieu,** F. A. For the Libretto see **Scribe.**

Dame blanche, La. *Overture.* Boieldieu, F. A.
No. 4 in M.335.16

Dame, Die, an dem Fenster. *Song.* Lindpaintner.
No. 3 in M.380.22

Dame cookoo. *Part-song.* Hiller, F. No. 17 in M.157.15

Dame de Monsoreau, La. *Opera.* For the Music see **Salvayre.** For the Libretto see **Maquet.**

Dame de pique, La. *Opera.* For the Music see **Halévy,** J. F. F. É. For the Libretto see **Scribe.**

Dame de trèfle, La. *Opera.* For the Music see **Pessard.** For the Libretto see **Clairville,** C.

Dame Durden. Glee [A. T. B.]. (*In* The Apollo. Vol. 1, pp. 70–72.) No. 26 in M.139a.18.1
Also to be found in The Harmonist; [for S. A. T. B.] in Warren's Cocks's Hand-book of glees.

Dame du lac, La. *For violin.* Baudiot. No. 10 in M.390.10

Dame du lac, La. *Opera.* For the Music see **Rossini.** For the Libretto see **Viollet d'Épagny.**

Dame invisible, La. *Song.* Meyerbeer. 40 mélodies.
No. 1 in M.157.38

Dame Kobold. *Opera.* For the Music see **Raff.** For the Libretto see **Reber,** P.

Dame Kobold. *Overture.* Reinecke. C. H. C. No. 3 in M.347.3

Dame l'on dit que l'on meurt bien de joie. *Song.* Thibault IV., *King of Navarre.* M.236.10

Dame Venus hence to Paphos. *Madrigal.* Bateson, T. First set of madrigals. No. 2 in M.234.22

Dame Wiggins of Lee. *Part-song.* Davis, G. No. 26 in M.158.15

Damen-Kaffee, Ein. *Opera.* For the Music see **Dorn,** A. J. P.

Dames, Les, de cœur volant. *Opera.* For the Music see **Erlanger,** J. For the Libretto see **Bourdois.**

Dames-capitaines, Les. *Opera.* For the Music see **Reber,** N. H. For the Libretto see **Duveyrier,** A. H. J.

Damien, Eugène.
Le baiser d'Yvonne. Vaudeville-opérette. Musique de Eugène Domergue. No. 4 in M.295.12

Damme, Jean van.
Vie de G. Rossini . . . Par un Dilettante. Anvers. Lib. nat. & étrangère. 1839. M.129a.34

Dammi scala del ciel. *Madrigal.* Palestrina. Werke. Band 29. M.8040a.66.29

Dammi vermiglia rosa. *Madrigal.* Palestrina. Werke. Band 29. M.8040a.66.29

Damnation de Faust, La. *Cantata.* For the Music see **Berlioz,** L. H.

Damoiselle élue, La. *Cantata.* For the Music see **Debussy.** For the Libretto see **Rossetti.**

Damon and Cloe. *Duet.* Arne, T. A. Lyric harmony. Vol. 2. M.380.1

Damon and Clora. *Duet.* Harington.
No. 15 in M.139a.18.5; etc.

Damon and Phillida. *Opera.* For the Music see **Dibdin,** C. *1745–1814.* For th Libretto see **Cibber.**

Damon und Chloe. *Song.* Weber, C. M. F. E. von. Sämmtliche Lieder. Band 1. No. 1 in M.244.7

Damon's bow'r. *Duet.* Giordani, T. No. 122 in M.235.17.5

Dampfwagen, Der. *Part-song.* Dorn, H. L. E.
No. 49 in M.213.9

Damrosch, Leopold.
Concert für die Violine mit Begleitung des Orchesters. Partitur. Berlin. Bote & Bock. [187–?] No. 1 in M.343.50
Ruth and Naomi: a Scripture idyll, (words taken from the Bible,) in vocal score [S. A. T. B. and chorus], with an accomp. for organ or piano-forte. Boston. Russell & Co. [1875]. M.154.52
Siegfrieds Sword. (Siegfrieds Schwert.) Ballade. German words by Uhland. English words by M. Byer. For tenor voice with accomp. of orchestra or piano. Orchestra score. New York. Schirmer. 1875. No. 1 in M.403.26
Sulamith, „The song of songs," for soli [S. T.], chorus and orchestra. Piano score. New York. Schirmer. [1882.] No. 1 in M.155.2

Damrosch, Walter.
The scarlet letter. Opera in 3 acts by Walter Damrosch. Op. 1. Words by George Parsons Lathrop. Vocal score. Leipzig. Breitkopf & Härtel. 1896. M.395.22

Damsels, The, of Cardigan. *Song.* Beethoven. Werke. Serie 24. M.413.1.24

Dana, Charles Henshaw.
As when the weary traveller. [Anthem. Accomp. for piano.] Boston. Schmidt. 1892. No. 22 in M.158.15
Five songs. [Accomp. for pianoforte.] With a memoir by Charles A. Chase. Boston. Heintzemann. 1884. Portrait. M.141.33
Contents. — Like a strain of wondrous music. — The one white rose. — Among the lilies. — Salve Regina. — Edenland. Duet for soprano and tenor.
List of vocal compositions, pp. *27, 28.*

Danaé et sa bonne. *Opera.* For the Music see **Mangeant.** For the Libretto see **Lefebvre,** H.

Danaides, Les. *Opera.* For the Music see **Salieri.** For the Libretto see **Durollet.**

Danby, John.
Again the balmy zephyr. Glee [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 3, pp. 365–369.) No. 131 in M.220.9.3
And why my soul. Canon [4 in 2]. (*In* Warren. Collection of catches. Vol. 3, pp. 383, 384.) No. 135 in M.220.9.3
Awake, Æolian lyre. Glee. London. Novello. [186–?] No. 23 in M.158.15
Also to be found in The Apollo; Bland's The Ladies' collection; Boosey's Standard English glees; Clementi's Collection of catches; The Harmonist; Hullah's Part music, Secular; Musical times [Music]; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.
Awake, my muse. Glee [A. A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 174–177.) No. 53 in M.220.9.4
Beneath this silent stone. Round [for 3 voices]. (*In* Bland. The Ladies' collection. Vol. 3, p. 316.) No. 40 in M.235.17.3
Call the waiter. Catch [for 4 voices]. (*In* The Apollo. Vol. 7, p. 559.) No. 17 in M.139a.18.7
Come, ye party. Glee. (*In* Bland. The Ladies' collection. Vol. 2, pp. *222–224.*) No. 244 in M.235.17.2
Also to be found in The Harmonist.
Crown'd with roses. Glee [A. A. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 81–88.) No. 28 in M.220.9.4
Distant hie thee. Glee [A. T. B.]. (*In* Bland. The Ladies' collection. Vol. 3, pp. 355–357.) No. 56 in M.235.17.3
Fair Flora. Glee [A. T. B.]. (*In* The Apollo. Vol. 2, pp. 94–96.) No. 6 in M.139a.18.2
Also to be found in Bland's The Ladies' collection; Boosey's Standard English glees; The Harmonist; Musical times [Music]; Parker's The Orphean lyre.
Fairest daughter of the year. [Glee.] (*In* Ditson. The Orphean lyre. Vol. 1, pp. 38–41.) No. 17 in M.235.22
Gay Bacchus alone. [Glee, A. T. B.] (*In* Bland. The Ladies' collection. Vol. 3, pp. 336, 337.) No. 48 in M.235.17.3

Danby, *Sir* John. *(Continued.)*

The fairest flowers. Glee [A. T. B.]. (*In* Amusement for the ladies. Vol. 4, pp. 151–153.) No. 43 in M.220.3.4
Also to be found in The Apollo; Bland's The Ladies' collection; Clementi's Vocal harmony; Collection of glees and catches; The Harmonist; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

Go to my Anna's breast. Glee. (*In* Bland. The Ladies' collection. Vol. 5, pp. 520, 521.) No. 135 in M.235.17.5

I'm a toper. Catch [for 4 voices]. (*In* Warren. Collection of catches. Vol. 4, pp. 192, 193.) No. 60 in M.220.9.4

In this fair vill. Round [for 4 voices]. (*In* Warren. Collection of catches. Vol. 3, p. 227.) No. 91 in M.220.9.3

The lark that shuns. Glee [A. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 354–357.) No. 107 in M.220.9.4

Lift up your heads. Canon, 4 in 2. (*In* Amusement for the ladies. Vol. 4, pp. 62, 63.) No. 15 in M.220.3.4
Also to be found in Warren's Collection of catches.

May. Glee [T. T. B.]. (*In* Bland. The Ladies' collection. Vol. 5, pp. 547–550.) No. 149 in M.235.17.5

The mulberry shade. Catch [for 3 voices]. (*In* Bland. The Ladies' collection. Vol. 2, pp. 144, 145.) No. 196 in M.235.17.2
Also to be found in Flowers of harmony; The Harmonist.

Music has power. Glee [S. S. A. T. B.]. (*In* Warren. Collection of catches. Vol. 3, pp. 304–306.) No. 115 in M.220.9.3

The nightingale. Glee [S. A. T. T. B.]. (*In* Page. Festive harmony. Pp. 13–17.) No. 3 in M.235.11
Also to be found in Warren's Collection of catches.

O let the merry peal go on. Catch [for 3 voices]. (*In* Flowers of harmony. Vol. 3, pp. 22, 23.) No. 7 in M.157.18.3
Also to be found in Musical library; Webbe, Jr.'s Convito armonico.

O Salutaris. Glee. (*In* Warren. Collection of catches. Vol. 4, pp. 323–326.) No. 100 in M.220.9.4

Rosy finger'd goddess. Glee [S. S. A. T. B.]. (*In* Warren. Collection of catches. Vol. 3, pp. 273–277.) No. 103 in M.220.9.3

Shepherds, I have lost my love. Song harmonized for 3 voices [T. T. B.]. (*In* Bland. The Ladies' collection. Vol. 5, pp. 589–591.) No. 169 in M.235.17.5

Short Magnificat, in F. 4 voices. [Accomp. for organ.] (*In* Novello. Evening service. Vol. 2, pp. 244–248.) M.262.23.2

Sweet thrush. Glee. (*In* The Apollo. Vol. 7, pp. 504–510.) No. 6 in M.139a.18.7
Also to be found in Collection of glees and catches; Page's Festive harmony; Warren's Collection of catches.

This is the season. Glee [A. T. B.]. (*In* Bland. The Ladies' collection. Vol. 3, pp. 346, 347.) No. 53 in M.235.17.3

Tread soft. Round [for 3 voices]. (*In* Bland. The Ladies' collection. Vol. 3, p. 316.) No. 39 in M.235.17.3

When beauty's soul-attracting charms. Ode [A. A. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 142–151.) No. 43 in M.220.9.4

When Delia strikes. Glee [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 161–165.) No. 49 in M.220.9.4

When gen'rous wine. Glee [A. T. B.]. (*In* Bland. The Ladies' collection. Vol. 2, pp. 236–238.) No. 250 in M.235.17.2
Also to be found in Warren's Collection of catches.

When I with rapture view. Round [for 3 voices]. (*In* Warren. Collection of catches. Vol. 3, p. 329.) No. 121 in M.220.9.3

When Sappho tun'd. Glee [A. T. B.]. (*In* Amusement for the ladies. Vol. 4, pp. 72–75.) No. 18 in M.220.3.4
Also to be found in The Apollo; Bland's The Ladies' collection; Boosey's Standard English glees; Clementi's Collection of catches; Clementi's Vocal harmony; The Harmonist; Turle and Taylor's The People's music book; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

While beams the bright morn. Duett [S. A.]. (*In* The Apollo. Vol. 1, pp. 23, 24.) No. 11 in M.139a.18.1

Ye vales and woods. Glee [S. A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 4, pp. 55–59.) No. 19 in M.220.9.4

Zeno, Plato, Aristotle. [Glee, A. T. T. B.] (*In* Bland. The Ladies' collection. Vol. 3, pp. 306, 307.) No. 35 in M.235.17.3

Dance, George.

A Chinese honeymoon, musical comedy in two acts. Composed by Howard Talbot. M.381.47

The gay Parisienne. A musical comedy. Composed by Ivan Caryll [pseud.]. M.395.14

Dance, George. *(Continued.)*

Lord Tom Noddy. A musical comedy. Composed by F. Osmond Carr. No. 2 in M.397.8

The Nautch girl, or the Rajah of Chutneypore. A new Indian comic opera. Music by Edward Solomon. Lyrics by G. Dance & Frank Desprez. No. 1 in M.323.1

Dance, The. *Part-song.* Otto, E. J. No. 36 in M.205.10.5

Dance, The, invites us. *Part-song.* Gounod. No. 91 in M.157.5.2

Dance music.

See also **Ballet music; Cotillions; Gavottes; Mazurkas; Minuets; Waltzes.**

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Darkly rose the guilty morning. *Anthem.* Buck, D. No. 4 in M.290.11
Darkness. *Scena.* Barnett, J. Lyrical illustrations. No. 8 in M.157.41
Darkness was o'er the land. *Anthem.* Haydn, J. M. No. 44 in M.158.19
Darley, Francis T. S.
Fortunio and his seven gifted servants. An operatic extravaganza. In 4 scenes. Music by F. T. S. Darley. Words adapted from Planché. [Vocal score. Accomp. for piano.] Philadelphia. Stoddart. 1883. M.252.23
Darling Lillie. *Song.* Keller, M. No. 13 in M.192.13.1
Darnault, B.
Messe à 4 voix, 2 sopranos, tenor et basse, avec accompt. d'orgue ad libitum. Paris. Richault. [183–?] No. 4 in M.156.23
Darr, A.
Robinsonade. Komische Scene in 2 Akten für Männerchor, Soli u. Orchester. mit verbindender Declamation. Dichtung von C. Wolfrum. Musik von A. Darr. Klavier-Auszug. Frier. Hoenes. [187–?] No. 4 in M.277.25
Same. Robinsonade. Music by A. Darr. Descriptive poem written, and English setting [of C. Wolfrum's German libretto] to the music by Nathl. Childs. [Vocal score. Accomp. for piano.] Boston. Ditson & Co. 1880. No. 1 in M.326.41
Darr, Lizzie S., *translator.*
Alarcón. Brunhilde, or the last act of Norma. M.102.3
Darr, *Mrs.* Francis J. A. See Darr, Lizzie S.
Darsay, Henri.
La Carmagnole. Opéra-comique. Paroles de J. Lemaire, L. d'Hurcourt et Henri Darsay. Musique de Paul Fauchey. M.393.12
Darthula's Grabgesang. *Song.* Taubert, C. G. W. Sechs Gesänge. No. 8 in M.192.8
Dartois de Bournonville, Achille.
L'officier et le paysan. Opéra comique. Musique de Frédéric Kreubé. M.253.15
Dartois de Bournonville, François Victor Armand.
[Charles dc France, ou amour et gloire. Opéra-comique. Paroles dc Théaulon et Dartois. Ouverture et no. 1–6 par Boieldieu; no. 7, 8 par Hérold.] M.281.1
Le roi et la ligue ou la ville assi[illegible] péra. Paroles de Mm. Théaulon et Dartois. Mu[illegible] N. Chles. Bochsa fils. M.380.61
Les troqueurs. Opéra-comique. Paroles de Mr. Dartois mis en musique . . . par Ferdinand Hérold. M.389.26

Dartol, F.
La fiancée d'Abydos. Drame lyrique. Musique de Paul Bordier. M.265.39

Darvey, Abel.
Pierre d'Aragon. Grand opéra historique en 4 actes et 6 tableaux. Poème et musique de Abel Darvey. Partition piano et chant. Paris. Choudens. [1903.] M.397.22

Das ist die Noth der schweren Zeit. *Part-song.* REINECKE, C. H. C. Sechs Lieder und Gesänge. No. 27 in M.392.21

Das ist die schoenste Zeit. *Part-song.*
HILLER, F. No. 5 in M.203.22
JANSEN, F. G. Drei Lieder. No. 16 in M.392.36

Das ist ein Brausen und Heulen. *Song.* FRANZ, R. Sechs Gesänge. Op. 8. No. 59 in M.244.5.1

Das ist ein Flöten und Geigen. *Song.* SCHUMANN, R. A. Dichterliebe. Heft 2. No. 5 in M.244.15.2

Das ist ein theures Wort. *Choral.* FRANZ, R. Sechs Choräle. No. 10 in M.204.7

Das ist gewiss der grösste Thor. *Part-song.* GRIEG. Album für Männergesang. No. 6 in M.203.14

Das ist je gewisslich wahr. *Cantata.* For the MUSIC see **Bach,** J. S. Werke. Jahrgang 30.

Das macht das dunkelgrüne Laub. *Part-song.*
EYRICH. No. 22 in M.392.42.4
JANSEN, F. G. No. 5 in M.392.42.3
LUDOLFS. No. 19 in M.392.16

Das macht das dunkelgrüne Laub. *Song.* FRANZ. R. Sechs Gesänge. Op. 20. No. 41 in M.244.5.2

Das ruft so laut. *Song.* STERN, J. Deutsche Gesänge. No. 17 in M.236.8

Das war ich. *Opera.* For the MUSIC see **Blech.** For the LIBRETTO see **Batka.**

Das war ich. *Song.* SCHUBERT, F. P. Werke. Serie 20. Band 2. M.317.1.20.2

Das war zu Assmannshausen. *Part-song.* APPEL. No. 32 in M.392.2

Das war zu Bacharach am Rhein. *Part-song.* KERN. No. 48 in M.392.11

Dass doch gemalt. *Song.* WOLF, H. Italienisches Liederbuch. Band 1. M.380.29.1

Dass ich wär' der Mondenschein. *Part-song.* STUCKENSCHMIDT. No. 15 in M.392.42.3

Dass sie hier gewesen. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 8. M.317.1.20.8

Dassier, E.
Marcel le marin. [Chanson, s. Accomp. de piano.] (*In* Album de chant. Pp. 8, 9.) No. 1 in M.202.28

Date siceram. *Motet.* LASSUS. Sämmtliche Werke. Band 7. M.8040a.67.7

Date sonitum. *Anthem.* COSTA, M. No. 8 in M.260.10.1

Date un pano al poverello. *Song.* MARIANI, A. XXII melodie. No. 1 in M.158.28

Daudet, Alphonse.
Les absents. Opéra-comique. Musique de F. Poise. No. 1 in M.287.38
L'Arlésienne. Drame. Musique de Georges Bizet. No. 1 in M.265.21
Le char. Opéra-comique. Poëme de Paul Arène et Alphonse Daudet. [Musique de] Émile Pessard. No. 2 in M.287.15

Daughter of error. *Chorus.* BISHOP, H. R. No. 20 in M.157.19; etc.

Daughter of heaven. Glee. (*In* Amusement for the ladies. Vol. 4. pp. 51–57.) No. 13 in M.220.3.4
Also to be found in Warren's Collection of catches.

Daughter of Jairus, The. *Cantata.* For the MUSIC see **Stainer.**

Daughter of Jove. *Glee.* COOKE, B. Nine glees. No. 2 in M.220.8

Daughter of Megan, The. *Song.* THOMAS, J. R. Six Welsh melodies. No. 31 in M.192.14

Daughter of St. Mark, The. *Opera.* For the LIBRETTO see **Bunn.**

Daughter of the regiment, The. *Fiction.* TEMPLE, R. E. M.126.1

Daughter sweet. *Glee.* WEBBE, S. No. 7 in M.235.11; etc.

Daughters of Albion. *Glee.* WALMISLEY, T. F. Collection of glees . . . M.235.5

Daum, Hermann.
Rock of Ages. Quartette for mixed voices. [Accomp. for organ.] Boston. Ditson & Co. 1859. No. 25 in M.190.2

Daumer, Georg Friedrich.
Liebeslieder. Songs of love. Walzer für das Pianoforte (und Gesang ad lib.) von Johannes Brahms. [Words from Daumer's Polydora.] No. 1 in M.270.14
Neue Liebeslieder. New songs of love. Walzer für Singstimmen und Pianoforte von Johannes Brahms. No. 2 in M.270.14

Dauney, William.
Ancient Scotish melodies, from a MS. of the reign of King James VI. With an introductory enquiry illustrative of the history of the music of Scotland. Edinburgh. 1838. Engraved title-page. M.122.37

Daunis, *pseud.* See **Péricaud,** Jean Louis.

Dauphin, Léopold.
Les deux loups-garous. Opérette en 1 acte. Paroles de Paul Arène. Musique de Léopold Dauphin. [Partition chant et piano.] Paris. Girod. [1873.] No. 1 in M.295.8
Éducation musicale de mon cousin Jean Garregou. Paris. Delagrave. [1883.] Illus. M.101.46
Le huron. [Opéra comique en un acte. Partition piano et chant.] Paris. Maquet & cie. [188–?] No. 1 in M.378.45
The title-page is lacking.
Un mariage en Chine. Opérette-bouffe en un acte. Paroles de Émile et Édouard Clerc. Musique de Léopold Dauphin. [Partition chant et piano.] Paris. Bathlot. [1874.] No. 1 in M.393.16
Sainte Geneviève de Paris. Mystère en 4 parties et 12 tableaux. Musique de Cl. Blanc & L. Dauphin. Partition chant et piano. Paris. Heugel & cie. 1893. No. 2 in M.213.5

Dauprat, Louis François.
Partition des trios, quatuors & sextuors pour cors en différens tons. Précédée de tableaux et instructions. Paris. L'auteur. [182–?] M.355.5
Contains six trios, six quatuors and six sextuors.

Daurio, C. P.
Recherches sur les causes physiques de nos sept sensations, et erreurs des physiciens sur le son et la lumière. Paris. Desessart. 1838. No. 2 in M.207.24

Daussoigne, J. See **Daussoigne-Méhul,** Louis Joseph.

Daussoigne-Méhul, Louis Joseph.
Valentine de Milan. Opéra en 3 actes, paroles de J. N. Bouilly. Musique de Méhul. Œuvre posthume; partition terminée . . . par J. Daussoigne. [Partition.] Paris. Schlesinger. [1822.] M.273.23

Dautresme, Lucien.
Cardillac. Drame-lyre en 3 actes et 4 tableaux. Paroles de Nuitter [pseud.] et Beaumont [pseud.]. Musique de Lucien Dautresme. Partition chant et piano. Paris. Richault. [1867.] M.363.25
Espoir en Dieu. Mélodie [inédite, s. ou T. Accomp. de piano. Portrait. Facsimile]. (*In* Album du Galois. Vol. 1.) No. 9 in M.391.28.1

Dauvergne, Antoine. See **Auvergne,** Antoine d'.

Davenport, Ambrose.
Benedictus, in E flat. [Accomp. for organ.] Boston. Tolman & Co. 1866. No. 8 in M.290.12
Brightly beaming golden star. [Song, T. Accomp. for pianoforte.] Boston. Tolman & Co. 1866. No. 19 in M.290.12
[Christ our Passover.] Easter anthem. [Accomp. for organ.] Boston. Tolman & Co. 1866. No. 10 in M.290.12
Christmas anthem for [T.] solo and quartet. [Accomp. for organ.] Boston. Tolman & Co. 1867. No. 9 in M.290.12
Decoration hymn [S. A. T. B. Accomp. for pianoforte. Boston. 1878]. No. 25 in M.158.15
Erin Machree, or the handful of earth. [Song, s. Accomp. for pianoforte.] Boston. White & Goullaud. 1873. No. 24 in M.290.12
Evening song. [Part-song. Accomp. for pianoforte. Boston. 1872.] No. 38 in M.157.23
Faithless. [Song, BAR. Accomp. for pianoforte.] Boston. Tolman & Co. 1866. No. 18 in M.290.12

Davenport, Ambrose. *(Continued.)*

The flower of Marblehead. [Song, s. Accomp. for pianoforte.] Boston. White & Goullaud. 1873. No. 27 in **M.290.12**

Gen'l Custer's funeral march. [By Louis Frederic, pseud.] Violin and piano. [Full score and separate part for violin.] Boston. Davenport. 1877. No. 23 in **M.357.12**

Gloria Patri and Gloria Tibi. [Accomp. for organ.] Boston. Davenport. 1864. No. 11 in **M.290.12**

[Glory to God in the highest.] Christmas anthem. [Accomp. for organ.] Boston. White & Goullaud. [1870. Church repertoire.] No. 14 in **M.290.12**

Same. [New Episcopal music.] No. 29 in **M.190.2**

The golden land. Sacred song, duett [s. A.] and chorus. By Chas. Homer [pseud. Accomp. for pianoforte]. Boston. White & Goullaud. 1871. No. 28 in **M.290.12**

The heavenly hill. Sacred song and chorus. By Charles Homer [pseud. Accomp. for pianoforte]. Boston. White & Goullaud. 1871. No. 29 in **M.290.12**

I will be true to thee. Song [s. Accomp. for pianoforte]. Boston. Davenport. 1875. No. 30 in **M.290.12**

In splendor bright. Christmas carol. Old English melody arranged for 4 voices. [Boston. Davenport. 187–?] No. 27 in **M.190.2**

Jubilate Deo (in B♭). [Accomp. for organ.] Boston. White & Goullaud. 1870. No. 30 in **M.190.2**

Same. [1871.] No. 6 in **M.290.12**

Laudate Dominum, in C. [Accomp. for organ.] Boston. Tolman & Co. 1866. No. 7 in **M.290.12**

Little Dottie's vision. [Song and chorus. Accomp. for pianoforte.] By Louis Frederic [pseud.]. Boston. White & Goullaud. 1870. No. 31 in **M.290.12**

The mountain echo. [Song, A. or BAR. Accomp. for pianoforte.] Boston. Tolman & Co. 1866. No. 21 in **M.290.12**

The name I learned to love. [Song, A. or BAR. Accomp. for pianoforte.] Boston. White & Goullaud. 1873. No. 26 in **M.290.12**

Nannie's confession. [Song, s. Accomp. for pianoforte.] Boston. White & Goullaud. 1873. No. 25 in **M.290.12**

The night watch. [Song, A. or B. Accomp. for pianoforte.] Boston. Tolman & Co. [1866.] No. 17 in **M.290.12**

One smile, one tear. [Song, BAR. Accomp. for pianoforte.] Boston. Tolman & Co. 1868. No. 16 in **M.290.12**

The shipwreck. [Song, B. or A. Accomp. for pianoforte.] Boston. White & Goullaud. [1872.] No. 22 in **M.290.12**

Shout the glad tidings. Christmas anthem. [Accomp. for organ.] Boston. White & Goullaud. [1871.] No. 28 in **M.190.2**; No. 13 in **M.290.12**

Some one's coming. Song and chorus. By Louis Frederic [pseud. Accomp. for pianoforte]. Boston. White & Goullaud. 1871. No. 32 in **M.290.12**

Te Deum, in B flat. [Accomp. for organ.] Boston. Tolman & Co. 1866. No. 26 in **M.190.2**; No. 5 in **M.290.12**

Thou art like a lovely flow'ret. [Song, BAR. Accomp. for pianoforte.] Boston. Tolman & Co. 1866. No. 20 in **M.290.12**

Davenport, Ambrose, *editor.*

BARNBY. O paradise. Sacred quartett with solo for s. or T. Arranged [by Ambrose Davenport]. No. 14 in **M.190.1**; etc.

BEETHOVEN. Quartets. No. 1–4 in **M.290.12**

SCHUBERT, F. P. Valse noble. No. 8 in **M.410.45**

Davenport, Warren.

In patient love. Serenade [T.]. Words by Thomas Hood. [Accomp. for pianoforte.] Boston. Ditson & Co. 1865. No. 15 in **M.290.12**

Davenport, Warren, *editor.*

CALDICOTT. Jack and Jill. No. 8 in **M.392.6**

David, Adolphe.

L'orage. Monomime en 1 acte, par Bertrand Millanvoye et Paul Eudel. Musique d'Adolphe David. Livret et partition [de piano]. Paris. Tellier. 1894. Illus. No. 1 in **M.301.3**

Pierrot surpris. Ballet-pantomime, en un acte. Scénario de Thomas Maisonneuve. Musique de Adolphe David. Partition pour piano. Paris. Heugel & cie. [1894.] No. 3 in **M.384.1**

David, Ernest.

Études historiques sur la poésie et la musique dans la Cambrie. Paris. Imprimerie nationale. 1884. **M.215.22**

G. F. Händel: sa vie, ses travaux et son temps. Paris. Lévy. 1884. **M.128.21**

Les Mendelssohn-Bartholdy et Robert Schumann. Paris. Lévy. 1886. **M.127.37**

Catalogue des œuvres de Schumann, pp. 353–359.

La musique chez les Juifs. Essai de critique et d'histoire Paris. Pottier de Lalaine. 1873. No. 4 in **M.372.51**

La vie et les œuvres de Jean-Sébastien Bach. Paris. Lévy. 1882. **M.137.12**

David, Ernest, *translator.*

MARCELLO, B. Le théâtre à la mode au XVIII[e] siècle. No. 3 in **M.139.22**

David, Félicien César.

La captive. Opéra posthume en 3 actes. Poème de Michel Carré. Musique de Félicien David. [Partition chant et piano.] Paris. Ikelmer. [1883.] **M.295.5**

Chant du soir (Abendlied). Quatuor ou chœur pour voix d'hommes, avec vocalise pour Ténor. (Accompt. de piano ad libitum.) Mayence. Schott. [1842?] No. 2 in **M.212.4**

Same. Chœur. Paroles de Sylvain St. Étienne. Musique de Fél. David. Partition d'orchestre. [Paris. 184–?] No. 1 in **M.202.29**

Christophe Colomb. ou la découverte du Nouveau monde. Ode symphonie en 4 parties. Paroles de MM. Méry, Ch. Chaubet et Sylvain St. Étienne. Partition piano et chant [s. T. BAR. et chœur]. Paris. Meissonnier. [1847.] Plates. **M.241.24**

Cinquante mélodies, scènes, romances, pour chant & piano. Paris. Gérard. [186–?] **M.363.28**

Contents. — Le vieillard et les roses. — Le Bedouin. — Le nuage. — Dormez, Marie. — Adieux à Charence. — Reviens, reviens! Rêverie. — Le pêcheur à sa nacelle. — Le tchibouk. — J'ai peur de l'aimer. — L'Égyptienne. — En chemin! — L'amitié. — L'océan. — Oubli. — Fleur de bonheur. — Tristesse de l'odalisque. — Saltarelle. — Formosa. — La chanson du pêcheur. — Cri de charité. — Le ramier. — Éoline. — Le Rhin allemand. — Le jour des morts. — Les hirondelles. — Le quart. — Éveillez-vous. — Le pirate. — Le mourant. — Sultan Mahmoud. — Amour perdu. — L'oublier . . . jamais! — Qui t'aime plus que moi? — Le captif. — Magdeleine. — Le sommeil de l'enfant. — Le ver luisant. — La pluie. — La Bayadère. — L'ange rebelle. — La vengeance des fleurs.—La fleur et l'oiseau-mouche.—Une plainte. — L'Amour créateur. — Amour pour amour. — Au couvent. — Plainte amoureuse. — Dors, petit. — Partons.

Le désert. Ode symphonie en trois parties. Poésie de M. A. Colin. Musique de Félicien David. [T. solo et chœur d'hommes.] Partition d'orchestre. Mayence. Schott. [184–?] **M.401.6**

Same. [Accomp. de pianoforte.] London. Cramer, Beale & Co. 3 parts in 1 v. **M.241.23**

L'Éden. Mystère en 2 parties. Paroles de Méry. Musique de Félicien David. [s. T. BAR. B. et chœur.] Partition réduite, avec acct. de piano. Paris. Boieldieu. [1848.] No. 1 in **M.295.6**

Herculanum. Grand opéra en 4 actes, de Méry & Hadot. Musique de Félicien David. Partition piano et chant. Paris. Cendrier. [1859.] **M.363.27**

Lalla-Roukh. Opéra comique en 2 actes. Paroles de MM. Michel Carré et Hipp. Lucas. Grande partition orch[e]. Paris. Girod. [1862?] **M.401.7**

Same. Partition piano et chant. Portrait. **M.363.26**

Moïse au Sinai, oratorio, paroles de Sylvain St. Étienne, musique de Félicien David. Partition réduite avec accomp. de piano par E. de Fonscolombe. Paris. Meissonnier. [1846.] **M.153.14**

La perle du Brésil. Opéra comique en 3 actes, pour piano et chant. Paroles de J. Gabriel [pseud.] et Sylvain St. Étienne. Musique de Fèlicien David. Paris. Launier. [1851.] **M.295.4**

Le ramier. [Chanson, s. Accomp. de piano.] (*In* Album de chant. Pp. 6, 7.) No. 1 in **M.202.28**

Le saphir. Opéra-comique en 3 actes. Paroles de MM. de Leuven [pseud.], Michel Carré & Hadot. Musique de Félicien David. Partition piano et chant. Paris. Girod. [1865.] **M.295.3**

David, Félicien César. *(Continued.)*
Tristesse. [Pièce inédite pour le piano. Portrait. Facsimile.] (*In* Album du Gaulois. Vol. 1.) No. 10 in M.391.28.1

David, Félicien César. *Works about.*
Azevedo, A. F. David: coup d'ocil sur sa vie et son œuvre. Paris. 1863. Portrait. Facsimiles. No. 2 in M.122.13
Neumann, W. Félicien David. Eine Biographie. Cassel. 1854. Portrait. No. 4 in M.205.17

David, Ferdinand.
Andante et scherzo capriccioso pour le violon avec accompagnement de piano. Op. 16. Leipzig. Breitkopf & Härtel. [187–?] No. 2 in M.406.6
Festmarsch für grosses Orchester für das Concert im Gewandhause zur Feier der goldenen Hochzeit Ihrer Majestäten des König Johann und der Königin Amalie von Sachsen. Op. 42. Partitur. Leipzig. Kistner. [1872.] No. 1 in M.332.13

David, Ferdinand, *editor.*
Bach, J. S. Suite in D-dur. No. 6 in M.332.3
Handel. Concerto (G moll) . . . No. 3 in M.342.3
Schubert, F. P. Duos für Pianoforte und Violine. M.353.11
—— Trios für Pianoforte, Violine und Violoncell. No. 1 in M.353.12

David, Gustav.
Jabuka. (Das Apfelfest.) Operette von Gustav Davis [Pseud.] und Max Kalbeck. Musik von Johann Strauss. M.402.53
Waldmeister. Operette. Musik von Johann Strauss. M.402.54

David, Samuel.
Le bien d'autrui. Opéra-comique en 1 acte. Paroles de A. Lemonnier et F. Oswald. Musique de Samuel David. Partition piano et chant. Paris. Royol. [1869.] No. 2 in M.295.6
Mademoiselle Sylvia. Opéra-comique en 1 acte. Paroles de N. Fournier. Musique de Samuel David. [Partition chant et piano. Paris. Moncelot. 1868.] M.295.7
Quatre duos, extraits de Sobieski. Paris. 1892. No. 2 in M.301.3
Contents. — Un noir présentiment [M.-S. T.]. — Il dort [M.-S. BAR.]. — Que dirai-je [S. T.]. — Je te retrouve [S. T.].
Le triomphe de la paix. Poème lyrique en 3 parties, de Dque A. Parodi. Musique de Samuel David. [Partition chant, S. M.-S. BAR. et chœur, et piano.] Paris. Girod. [1878.] M.303.24
Tu l'as voulu. Opérette en 1 acte. Paroles de MM. Émile Abraham et Jules Prével. Musique de Samuel David. Partition piano et chant. Paris. Royol. [1869.] No. 3 in M.295.6

David. *Cantata.* For the Music see **Lacheurié**; also **Greenwood.** For the Libretto see **Chevalier de Montréal.**

David. *Oratorio.* For the Music see **Bordier**; also **Essex**; also **Hol**; also **Horsley**, C. E.; also **Klein**, B. J.; also **Neukomm**, S. For the Libretto see **Milliet**; also **Hofdijk**; also **Koerner**; also **Webb**, J.

David. *Sunday-school service.* Longbottom. No. 6 in M.370.31

David and Saul. *Oratorio.* For the Music see **Jenkins.** For the Libretto see **Brown**, John.

David Rizio. *Opera.* For the Music see **Canepa.** For the Libretto see **Costa**, E.

David Rizzio. *Opera.* For the Music and Libretto see **Rodrigues-Henriques.**

David's first victory. *Oratorio.* For the Music and Libretto see **Linwood.**

David's lamentation. *Anthem.* Weelkes. No. 3 in M.234.26; etc.

David's Sieg im Eichthale. *Oratorio.* For the Music see **Rolle**, J. H. For the Libretto see **Patzke.**

Davide, Giacomo.
Messa per 2 tenori e basso, con accomp. d'organo. Torino. Giudici & Strada. [185–?] No. 4 in M.222.43

Davide, Padre. See **Davide**, Giacomo.

Davide penitente. *Cantata.* For the Music see **Mozart.**

Davidov, Carl Yu.
Concerto, 3me, pour violoncelle avec accomp. [de piano]. Op. 18. [Partition.] Leipzig. Kistner. [1866?] No. 3 in M.210.13

Davidov, Carl Yu. *(Continued.)*
Same. [Partie de violoncelle.] No. 4 in M.210.14
Дарья Терека. Die Gaben des Terek. Sinfonisches Bild für Orchester, nach einer Dichtung von Lermontoff. Op. 21. Partitur. St. Petersburg. Büttner. [186–?] No. 2 in M.403.18
Quartett für zwei Violinen, Viola und Violoncell. Op. 38. Partitur. Hamburg. Rahter. [188–?] No. 1 in M.335.4
Sextett für 2 Violinen, 2 Bratschen u. 2 Violoncell. Op. 35. [Partitur.] Hamburg. Rahter. [188–?] No. 1 in M.346.23
Suite . . . pour l'orchestre. Op. 37. Partition. St. Pétersbourg. Bessel & cie. [187–?] No. 1 in M.343.53

Davidson, George Henry.
Davidson's Choral cyclopædia, a collection of hymns and moral songs with music. London. Pitman. [187–?] M.103.11

Davidson, Peter.
The violin: a concise exposition of the general principles of construction . . . Glasgow. Porteous. 1871. Illus. M.109a.5

Davidson's Universal melodist, consisting of the music and words of popular . . . songs. London. Davidson. 1853. 2 v. M.112.6

Davies, Coombes.
Prizes and blanks. An operette. The music by Otto Booth. No. 1 in M.402.65

Davies, Richard.
Blodwen: (White-flower.) A Welsh opera. The music by Joseph Parry. M.326.40

Davies, W. H.
[Christiana. Readings from Pilgrim's progress, with sacred songs, for Sunday schools. London. Sunday School Union. 187–?] No. 14 in M.370.31
The title-page is missing.
The Sunday scholars' service of sacred song (Book "B"), illustrative of the sayings of Jesus. (No. 1. To the close of the first year's ministry) . . . Compiled and arranged with connective readings, from the authorized version of the Holy Scriptures. London. Sunday School Union. [187–?] No. 3 in M.373.44
The Sunday scholars' service of sacred song, (Book "D") illustrative of Christiana, part II. of Bunyan's Pilgrim's progress, compiled and arranged with connective readings. London. Sunday School Union. [187–?] No. 4 in M.373.44
The Sunday scholars' service of sacred song, illustrative of The pilgrim's progress, compiled and arranged with adapted connective readings. London. Sunday School Union. [187–?] No. 1 in M.373.44

Davis, Gabriel.
Dame Wiggins of Lee. Humourous part song. London. Novello, Ewer & Co. [188–?] No. 26 in M.158.15

Davis, Henry W.
Five Gloria Patris. [In A, B flat, F, C, F.] Boston. Gerrish. [1889.] No. 14 in M.158.26

Davis, James.
"All abroad." Musical farce written by Owen Hall [pseud.] & James T. Tanner. The music by Frederick Rosse. No. 1 in M.389.16
An artist's model. Music by Sidney Jones. M.246.10
Florodora. A musical comedy. Music by Leslie Stuart [pseud.]. M.393.74
The Geisha. A Japanese musical play. Music by Sidney Jones. M.395.36
The girl from Kay's. A musical play. Music by Ivan Caryll [pseud.], Cecil Cook and others. No. 2 in M.381.7
A Greek slave. Musical comedy. Music by Sidney Jones. M.394.56
The medal and the maid. A musical comedy. Music by Sidney Jones. M.397.34
Sergeant Brue. A musical farce. Music by Liza Lehmann. M.389.10
The silver slipper: a modern extravaganza. Music by Leslie Stuart [pseud.]. M.381.45

Davis, Richard Harding.
A Yankee tourist. New musical comedy. Music by Alfred G. Robyn. M.378.7
Davison, Archibald Thompson, *Jr.*
The girl and the chauffeur. A musical comedy in two acts. Book and lyrics by James Dignowity. Music by Archibald T. Davison. Presented by the Pi Eta Society of Harvard University. [Vocal score with pianoforte accomp. Cambridge?] Pi Eta Society. 1906. No. 1 in M.389.22
The counterfeiter. Comic opera in two acts. Book and lyrics by Clarence P. Whorf, additional lyrics by James V. Dignowity. Music by Archibald T. Davison, Jr., and Frank H. Grey. [Vocal score. Accomp. for piano.] Presented by the Pi Eta Society, 1905. [Cambridge.] Bennett. 1905. No. 1 in M.383.12
Will o' the wisp. A comic opera in two acts. Book and lyrics by Douglas P. Cook. Music by Archibald T. Davison, Jr., Frank H. Grey, Harry R. Pratt. [Vocal score. Accomp. for piano. Cambridge. Pi Eta Society.] 1904. No. 2 in M.383.12
Davy, John.
The cabinet. A comic opera . . . The words by T. Dibdin. The music by Reeve, Davy, Moor[e]head & Braham. No. 2 in M.251.3
He that is thy friend. Glee. (*In* Turle and Taylor. The People's music book. Vol. 3, pp. 69–71.) No. 30 in M.111.4.3
Just like love. Glee. London. Novello. [185–?] No. 27 in M.158.15; No. 17 in M.175.1.1
Thirty thousand, or who's the richest? A comic opera . . . The words by T. Dibdin. The music by Reeve, Davy & Braham . . . No. 3 in M.251.3
Davy Jones. *Opera.* For the Music see **Miller, F.**
Davyl, Louis, *pseud.* See **Poupart,** Ludovic Joseph Gonzalve Amédée.
Dawn, The, of day. *Part-song.* Reay. No. 19 in M.157.2; etc.
Dawn, The, of day. *Song.* (Torriad y dydd.) No. 9 in M.235.6.1
Dawn, The, of love. *Part-song.* Wilhelm, C. No. 33 in M.392.48.2
Dawn, The, of spring. *Part-song.* Mendelssohn-Bartholdy, J. L. F. No. 9 in M.244.10.3
Day, George.
Come, drink a bout. Catch a 3 voci. (*In* Clementi. Collection of catches. Vol. 3, p. 43.) No. 198 in M.110.1.3; No. 198 in M.110.2.3
Day, Harry Brooks.
I will praise God. [Anthem. Accomp. for organ.] Boston. Gerrish. [1890.] No. 18 in M.158.15
Day. *Symphonic poem.* Converse. Night and Day. M.410.95
Day, A, in Thy courts. *Anthem.* Marston. No. 11 in M.203.28
Day is at last departing. *Trio.* Raff. No. 6 in M.204.36.4
Day, The, is done. *Part-song.* Gaul. No. 8 in M.157.25
Day, The, is done. *Song.* Balfe. No. 5 in M.192.9.1
Day, The, is past. *Anthem.* Hullah, J. P. No. 14 in M.157.28.1
Day, The, is Thine. *Anthem.* Webbe, S. Twelve anthems. No. 2 in M.234.7
Day, The, must come. *Choral.* Decius. No. 37 in M.157.28.2
Day of anger. *Anthem.* Mozart. No. 4 in M.195.2.11
Day of judgment. *Chorus.* Mozart. No. 17 in M.221.22.2
Day, The, of love. *Part-song.* Mackenzie, A. C. No. 22 in M.195.1.12
Day of wrath! *Anthem.* Buck, D. No. 8 in M.290.11
Day, slowly declining. *Part-song.* Weber, C. M. F. E. von. No. 4 in M.109.1
Daybreak. *Part-song.* Gaul. No. 19 in M.158.16
Moscheles, I. No. 28 in M.157.28.1
Parker, J. C. D. 7 part-songs. M.157.13
Schira. No. 24 in M.121.3
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Day dreams. *Ballad.* Foster, G. W. No. 13 in M.380.41.1
Daylight is fading. *Part-song.* Leslie, H. D. No. 17 in M.195.1.4
Days of gladness. *Anthem.* Bergt. No. 18 in M.201.37
Days of youth. *Part-song.* Spicker. Tage der Jugend. No. 16 in M.392.24
Days, The, that are no more. Blumenthal. No. 9 in M.244.1
Dazu ist erschienen der Sohn Gottes. *Cantata.* For the Music see **Bach, J. S.** Werke. Jahrgang 7.
Dé, Le (Il ditale). *Opera.* For the Music see **Hackensoellner.** For the Libretto see **Talleyrand-Périgord.**
De angelis. Mass. Gregorian mass "De angelis" aranged with an accompaniment for the organ by V. Novello. (*In* Novello. Twelve easy masses. Vol. 1, pp. 1–11.) No. 1 in M.237.25
De Beata Virgine. *Mass.* Palestrina. Werke. Band 11. M.8040a.66.11
De Beata Virgine vel Dominicalis. *Mass.* Palestrina. Werke. Band 12. M.8040a.66.12
De dentro tengo ni mal. *Song.* Schumann, R. A. Werke. Serie 10, Band 2. M.316.1.10.2
De feria. *Mass.* Palestrina. Werke. Band 12. M.8040a.66.12
De l'eterne tue sante alme faville. *Part-song.* Lassus. Sämmtliche Werke. Band 6. M.8040a.67.6
De la compassion de Marie. *Song.* Schubert, F. P. Mélodies. Vol. 6. M.327.4.6
De lamentatione Jeremiae Prophetae. *Anthem.* Palestrina. Werke. Band 31. M.8040a.66.31
De ma première amie. *Song.* Meyerbeer. 40 mélodies. No. 1 in M.157.38
De me solus amor. *Motet.* Lassus. Sämmtliche Werke. Band 11. M.8040a.67.11
De ore prudentis. *Motet.* Lassus. Sämmtliche Werke. Band 7. M.8040a.67.7
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De profundis. *Anthem.* Clari. No. 3 in M.233.26.3
Gluck. No. 2 in M.222.49; etc.
Gounod. No. 2 in M.365.7; etc.
Labat. 26 grands motets. M.213.23
Manna. No. 3 in M.260.22
Mozart. Werke. Serie 3. M.315.1.3
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Neukomm, S. Recueil de 40 motets. No. 1 in M.158.37
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Parry, C. H. H. No. 3 in M.156.8
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Sweelinck. Werken. Deel 6. M.413.2.6
De retourner mon ami. Willaert. M.236.10
De sancta Maria. Anthem [s. a. t.]. (*In* Smith. Musica antiqua. P. 21.) M.236.10
De Thérèse en ce jour. *Song.* Piccinni, L. No. 2 in M.225.32
De tout mon cœur. *Part-song.* Lassus. Sämmtliche Werke. Band 14. M.8040a.67.14
De tout mon cœur t'exalteray. *Anthem.* Sweelinck. Werken. Deel 2. M.413.2.2
De vous servir. *Part-song.* Lassus. Sämmtliche Werke. Band 12. M.8040a.67.12
Déaddé, Édouard.
Le marin de la garde. Opéra comique, paroles de Mr. St. Yves [pseud.], musique de Eugène Gautier. No. 3 in M.368.28
Pianella. Opérette bouffe, paroles de MM. Saint-Yves [pseud.] et Octave Féré [pseud.], musique de F. de Flotow. No. 2 in M.368.28
Zerbine. Opéra bouffe. Poëme de MM. Octave Féré [pseud.] et St. Yves [pseud.]. Musique de Jules Bovery [pseud.]. No. 5 in M.275.1
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Il rinnegato (The renegade). Opera by Baron Bódog Orczy. M.277.30
Dear angel! sleep thee well. *Serenade.* Abt, F. No. 24 in M.192.2
Dear Cloe, ease me. *Catch.* Tremain. No. 31 in M.157.18.1
Dear father, the girl. *Catch.* Webbe, S. No. 5 in M.220.6
Dear friend, this brown jug. Glee [t. t. b.]. (*In* Apollonian harmony. Vol. 2, pp. 14, 15.) No. 11 in M.141.21.2
Also to be found in Social harmony.
Dear Georgette, we come to you. *Part-song.* Hatton. No. 94 in M.157.5.2

Dear home of my childhood. *Song.* Abt, F. No. 25 in M.192.2
Dear, if you change. *Part-song.* Dowland, J. First set of songs. No. 2 in M.234.21
Dear, if you wish. *Madrigal.* Bateson. First set of madrigals. No. 2 in M.234.22
Dear Jenny, I love you. *Catch.* Arne, T. A. No. 186 in M.220.9.1
Dear Kitty. *Catch.* Hook, J. No. 88 in M.220.9.3
Dear land of my fathers. Old Swedish national melody [T. T. B. B.]. (*In* The Orpheus. New series. Vol. 1, pp. 36–38.) No. 8 in M.205.10.1
Dear maid. *Part-song.* Call. No. 21 in M.246.36; etc.
Dear, may some other. *Fa la.* Hilton. Ayres or fa las. No. 3 in M.234.21
Dear pity, how, Ah! how. *Madrigal.* Wilbye. Works. Vol. 1. No. 5 in M.234.19.1
Dear, pretty youth. *Song.* Purcell, H. Beauties of Purcell. Vol. 2. M.221.2
Dear Sally, come hither. *Catch.* Wright, J. No. 41 in M.220.9.3
Dear source of all my joys. *Anthem.* Winter, P. von. M.237.18
Dear Tom, this brown jug. *Song.* Hodson, W. Fourteen songs. No. 3 in M.221.32
Deare doe not your faire bewty wronge. *Song.* Johnson, R. M.236.10
Dearest, awake! *Part-song.* Storch. No. 12 in M.392.38
Dearle, Edward.
Israel in the wilderness. An oratorio. [Pianoforte accomp.] London. Weekes & Co. [1879.] M.153.15
A Te Deum, Jubilate, Cantate, Deus misereatur, four anthems and thirty-six chants. [With accomp. for organ.] London. Novello. [1838.] M.233.17
Death and life. *Anthem.* Parratt. No. 21 in M.195.2.12
Death, The, of Abel. *Oratorio.* For the Music see **Perry, G.**
Death, The, of fair Adonis. *Glee.* Webbe, S. Selection of glees. Vol. 2. No. 9 in M.235.13.2
Death, The, of Llewelyn. *Song.* Thomas, J. R. Six Welsh melodies. No. 31 in M.192.14
Death, The, of Moses. *Oratorio.* For the Music see **Hast.**
Death, The, of Minnehaha. *Cantata.* For the Music see **Taylor, S. C.** For the Libretto see **Longfellow.**
Death, The, of Trenar. *Trio.* Brahms. Four trios. No. 2 in M.204.7
Death, The, of young Romilly. *Cantata.* For the Music see **Read, J. F. H.** For the Libretto see **Wordsworth.**
Death song, The. Hodges, G. L. Collection of Peninsular melodies. Vol. 1. No. 13 in M.244.25.1
Death song, The, of the Cherokee Indian. *Song.* Hunter. No. 18 in M.235.18.2
Deba contre mes debatteurs. *Anthem.* Sweelinck. Werken. Deel 4. M.413.2.4
Debate, The. *Catch.* Baildon. Mr. Speaker. No. 21 in M.220.3.2
Debay, Auguste.
Hygiène de la voix, et gymnastique des organes vocaux . . . Histoire de la musique. Paris. Moquet. 1852. Illus. M.128.13
Debbora. *Oratorio.* For the Music see **Lesueur.**
Debbora e Sisara. *Oratorio.* For the Music see **Guglielmi, P.**
Debelly, Albert.
La vocation de Marius. Vaudeville-opérette de Fabrice Carré & Albert Debelly. Musique de Raoul Pugno. No. 2 in M.297.21; No. 2 in M.297.21A
Debillemont, Jean Jacques.
Astaroth. Opéra comique en 1 acte. Paroles de H. Boisseaux. Musique de J. J. Debillemont. [Partition chant et piano.] Paris. Girod. [1861.] No. 1 in M.295.9
Un éclat de trompette. Opéra comique en 1 acte. Paroles de H. Lefebvre et J. B. Gérard. Musique de J. J. Debillemont. [Partition piano et chant.] Paris. Girod. [1861.] No. 2 in M.277.27
Le Grand duc de Matapa. Opéra bouffe en 3 actes et 5 tableaux. Paroles de Mrs. Clairville [pseud.] et O. Gastineau. Musique de J. J. Debillemont. Partition piano et chant. Paris. Martin. [1868.] M.295.11

Debillemont, Jean Jacques. *(Continued.)*
Le pantalon de Casimir. Opérette en 1 acte. Paroles de Charles Gabet. Musique de J. J. de Billemont. [Partition chant et piano.] Paris. Bathlot. [1873.] No. 1 in M.302.16
La revanche de Candaule. Opéra bouffe en 1 acte. Paroles de Henry Thiéry et Paul Avenel. Musique de J. J. Debillemont. [Partition chant et piano.] Paris. Martin. [1869.] No. 1 in M.295.10
La vipérine. Opérette en 1 acte. Paroles de Busnach et Prével. Musique de J. J. Debillemont. Partition piano et chant. Paris. Chatot. [1866.] No. 2 in M.302.16
De Blois, ——, *pseud.* See **Gronnenrade, Charles Gui Xavier van.**
Debois, Ferdinand.
Abendbild [T. T. B. B.]. Wien. Buchholz & Diebel. [1883?] No. 32 in M.392.6
Abendlied [T. T. B. B.]. Wien. Buchholz & Diebel. [1883? Zwei Gesänge für vier Männerstimmen.] No. 36 in M.392.6
Same. Lovely maid, sleep on [T. T. B. B.]. English version by Charles J. Sprague. [Boston. Apollo Club.] 1884. No. 37 in M.392.6
„Alle Blumen möcht' ich binden." Aus: Der wilde Jäger von Jul. Wolff für Männerchor u. Baritonsolo mit Clavierbegleitung. Wien. Rörich. [188–?] No. 4 in M.212.4
Alpennacht [T. T. B. B.]. Wien. Buchholz & Diebel. [1883?] No. 33 in M.392.6
Beloved, I wait for thee here. See his Ständchen.
Der Corsar [T. T. B. B.]. Wien. Buchholz & Diebel. [188–?] No. 34 in M.392.6
Eliland. Dichtung von Karl Stieler, für Soli [T. Bar. B.], Männerchor und Orchesterbegleitung. [Clavierauszug.] Wien. Rörich. [188–?] No. 3 in M.212.4
Die Erwählte [T. T. B. B.]. Wien. Rörich. [188–?] No. 38 in M.392.6
„Es wächst ein Kraut im Kühlen." Männerchor im Volkston. Wien. Rörich. [188–?] No. 63 in M.392.3
Es wird zum Lied! Männerchor. Wien. Rörich. [188–?] No. 64 in M.392.3
Gondelfahrt. (Upon the tide.) [T. solo, T. T. B. B.] Berlin. Luckhardt. [1889.] No. 59 in M.392.3
With German and English words.
Im Grünen. Gedicht von Em. Geibel für Männerchor u. Soli mit Clavierbegleitung. Wien. Weinberger & Hofbauer. [188–?] No. 8 in M.212.4
Jung Werner [T. T. B. B.]. Wien. Buchholtz & Diebel. [1883? Zwei Gesänge für vier Männerstimmen.] No. 36 in M.392.6
„Liebesaufruf" . . . Für Männerchor. Wien. Weinberger & Hoffbauer. [188–?] No. 39 in M.392.6
Liebesfragen. (Love's reminder.) [T. solo, T. T. B. B.] Berlin. Luckhardt. [1889.] No. 62 in M.392.3
With German and English words.
Liebesnacht. Soloquartett [T. T. B. B.]. Wien. Rörich. [188–?] No. 65 in M.392.3
Lovely maid, sleep on. See his Abendlied.
Nachtgruss. Gedicht . . . für Männerchor m. Clavier- oder Horn-Quartett-Begleitung. Wien. Rörich. [188–?] No. 6 in M.212.4
Phillis, mein Kind. [Männerchor.] Wien. Rörich. [189–?] No. 67 in M.392.3
Sehnsucht . . . für Männerchor. Wien. Rörich. [189–?] No. 66 in M.392.3
Ständchen [T. Solo, T. T. B. B.]. Wien. Buchholz & Diebel. [1883?] No. 29 in M.392.6
Same. Beloved, I wait for thee here. (Serenade.) T. solo and male chorus. [English words by Charles J. Sprague. Boston. Apollo Club.] 1884. No. 30 in M.392.6
Tief im Herzen. (In inmost heart.) [T. solo, T. T. B. B.] Berlin. Luckhardt. [1889.] No. 60 in M.392.3
With German and English words.
Vom blitzenden Sternelein. Chor [T. T. B. B.] mit Clavierbegleitung. Wien. Rörich. [188–?] No. 5 in M.212.4
Wach' auf! (Awake!) [T. solo, T. T. B. B.] Berlin. Luckhardt. [1889.] No. 61 in M.392.3
With German and English words.

Debois, Ferdinand. *(Continued.)*
Waldnachtzauber. Aus Jung Friedel v. Aug. Becker f. Männerchor mit Violin-Solo und Clavierbegleitung. Wien. Rörich. [188–?] No. 7 in **M.212.4**
„Weisst du noch?" [BAR. solo, T. T. B. B.] Wien. Buchholz & Diebel. [188–?] No. 35 in **M.392.6**
Wilde Ros' und erste Liebe [T. T. B. B.]. Wien. Buchholz & Diebel. [1883?] No. 31 in **M.392.6**
Zur Nacht [T. T. B. B.]. Wien. Rörich. [188–?] No. 40 in **M.392.6**

Deborah. *Oratorio.* For the MUSIC see **Handel.** Werke.

Debussy, Achille Claude.
La damoiselle élue. Poème lyrique d'après D. G. Rossetti pour voix de femmes, solo, choeur et orchestre. Traduction française de Gabriel Sarrazin. Musique de Claude Debussy. Partition d'orchestre. Paris. Durand. [1902.] No. 2 in **M.406.7**
Danses pour harpe chromatique avec acct. d'orchestre d'instruments à cordes. Partition. Paris. Durand. 1904. **M.406.76**
Contents. — 1. Danse sacrée. 2. Danse profane.
L'enfant prodigue. Scène lyrique de E. Guinand. Musique de A. Debussy. [Partition chant et piano.] Paris. Durand, Schoenewerk & cie. [1884.] No. 1 in **M.295.12**
La mer. I. De l'aube à midi sur la mer. II. Jeux de vagues. III. Dialogue du vent et de la mer. Trois esquisses symphoniques. Partition. Paris. Durand. 1905. **M.406.77**
Nocturnes. I. Nuages. II. Fêtes. III. Sirènes (16 voix de femmes). Partition d'orchestre. Paris. Fromont. [1900?] **M.406.8**
Pelléas et Mélisande. Drame lyrique en 5 actes et 12 tableaux de Maurice Maeterlinck. Musique de Claude Debussy. Partition d'orchestre. Paris. Fromont. 1904. **M.402a.10**
Same. Partition pour chant et piano. 1902. **M.382.13**
Prélude à "L'après-midi d'un faune" (églogue de S. Mallarmé) [par] Claude Debussy. Partition d'orchestre. Paris. Fromont. [1894?] No. 1 in **M.406.7**
Quatuor, 1er, pour 2 violons, alto et violoncelle. Op. 10. Partition. Paris. Durand. [189–?] No. 3 in **M.405.69**
Printemps. Suite symphonique pour orchestre, piano et chœurs. Transcription pour piano à 4 mains. Paris. Durand. 1904. No. 1 in **M.406.69**

Début, Un, à l'Opéra. *Fiction.* FEYDAU, E. A. **M.137.8**

Débutant, Le. *For piano.* LOUIS, N. No. 24 in **M.390.17**

De Call, L. See **Call,** Leonhard von.

Decius, Nicolas.
The day must come. Chorale. Harmonized by Neukomm. (*In* Hullah. Part music. Sacred. Vol. 2, pp. 114, 115.) No. 37 in **M.157.28.2**

Decker, Carl von.
Rose, die Müllerin. Ländliches Singspiel von Adalbert vom Thale [Pseud.]. In Musik gesetzt von A. Bar. von Lauer. **M.350.9**

Decker Brothers, *New York.*
Illustrated catalogue of [their] piano-fortes. New York. [1873.] No. 2 in **M.132.3**

Déclaration. *Song.* SCHUMANN, C. J. No. 20 in **M.391.28.2**

Declina a malo. *Motet.* LASSUS. Sämmtliche Werke. Band 15. **M.8040a.67.15**

Declinate. *Motet.* LASSUS. Sämmtliche Werke. Band 3. **M.8040a.67.3**

Decomberousse, Alexis Barbe Benoît.
L'aspirant de marine. Opéra comique. Paroles de Rochefort et Decomberousse. Musique de Th. Labarre. **M.253.26**

Decoration Day.
SPRINGER, W. A. Our nation's struggle. A patriotic allegory. Tableaux and camp scenes. No. 6 in **M.130.8**

Decoration hymn. *Part-song.* DAVENPORT, A. No. 25 in **M.158.15**

Découragé. *Song.* SCHUBERT, F. P. Mélodies. Vol. 4. **M.327.4.4**

Decourcelle, Pierre.
La belle épicière. Opérette de Pierre Decourcelle et Kéroul. Musique de Louis Varney. **M.325.10**

Decourcelle, Pierre. *(Continued.)*
Le chien du régiment. Opéra comique. Musique de Louis Varney. **M.381.58**
Le dragon de la reine. Opéra-comique de Pierre Decourcelle et Beauvallet. Musique de Léopold Wentzel. **M.326.24**
Inès Mendo. Opéra par P. Decourcelle & A. Liorat [pseud.]. Musique de Frédéric Régnal [pseud.]. **M.394.8**
Madame Cartouche. Opéra comique. Paroles de William Busnach & Pierre Decourcelle. Musique de Léon Vasseur. No. 3 in **M.325.21**
Princesse Bébé. Opérette de P. Decourcelle & G. Berr. Musique de Louis Varney. **M.381.61**

Découverte, La, d'une étoile. *Opera.* For the MUSIC see **Lassimonne.** For the LIBRETTO see **Bouvier.**

Decq, A.
Faut-il céder? Saynète de salon à quatre personnages. Musique de A. Decq. [Paroles de] Louis de Peyre et Paul Choudens. [Partition chant et piano.] Paris. Choudens. [189–?] No. 4 in **M.396.3**

Decus morum, dux minorum. *Hymn.* PALESTRINA. Werke. Band 8. **M.8040a.66.8**

De Cuvry, R.
On the water. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 16, pp. 55–60.) No. 9 in **M.195.1.16**

Dedication ode. *Cantata.* For the MUSIC see **Caldicott.** For the LIBRETTO see **Barrett,** W. A.

Dedler, Rochus.
Benedictus. Solo de B. (chœur ad lib.). [Accomp. d'orgue.] (*In* Dietsch. Répertoire de musique religieuse. Pp. 137–140.) No. 29 in **M.260.20**
Kyrie. [À 4 voix. Accomp. d'orgue.] (*In* Dietsch. Répertoire de musique religieuse. Pp. 223–229.) No. 45 in **M.260.20**

Deep repose, The, of night is ending. *Quartet.* MENDELSSOHN-BARTHOLDY, J. L. F. Quartetts. No. 7 in **M.244.22**

Déesse, La, et le berger. *Opera.* For the MUSIC see **Duprato.** For the LIBRETTO see **Du Commun Du Locle.**

Déesse ou femme. *Song.* GOUNOD. Vingt mélodies. 2e recueil. No. 20 in **M.157.36.2**

Defende populum Tuum. *Anthem.* HASSE, J. A. P. No. 12 in **M.290.29.3**

Deffès, P. L.
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Deh lascia. *Part-song.* LASSUS. Sämmtliche Werke. Band 6. M.8040a.67.6
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Deh! non volerli vittime. *Aria.* BELLINI. No. 2 in M.364.10
Deh, or foss' io col vago. *Part-song.* LASSUS. Sämmtliche Werke. Band 8. M.8040a.67.8
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RANDHARTINGER. No. 85 in M.204.39
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Desarbres, Nérée.
Deux siècles à l'Opéra (1668–1868). Paris. Dentu. 1868. M.118.1
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Désaugiers, Marc Antoine Madeleine.
Avis au public, ou le physionomiste en défaut. Opéra comique . . . Mis en musique par Alexandre Piccinni. M.225.31
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Descend, ye nine. *Glee.* PORTER, P. W. A collection of melodies. No. 2 in M.236.21
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Description of the Colosseum, Broadway, 35th and 36th Streets, New York. The largest iron structure in the world. A history of the world renowned cycloramas, . . . London of 1828, . . . Paris by moonlight, and London of 1873, by night . . . [New York, 1874.] No. 1 in M.132.3
Désert, Le. *Cantata.* For the MUSIC see **David, F. C.** For the LIBRETTO see **Colin.**
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Desgranges, Félix Pierre Émile Adolphe.
Le vieux sorcier ou les femmes salées. Fabliau du XVe siècle d'après Delurica. Opéra-comique en un acte. Paroles de Bertol Graivil [pseud.]. Musique de F. Desgranges. Partition piano et chant. Paris. Joubert. [189–?] No. 2 in M.378.45
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La dot. Comédie. Mise en musique par M. Dal * * * [Dalayrac]. M.291.33
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Deshays, Émile.
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Desjoyeaux, Noël.
La Fornarina. Scène lyrique. Soli, chœurs et orchestre. Poésie de Maurice Boniface. Musique de Noël Desjoyeaux. Partition chant [s. s. t. t. bar.] et piano. Paris. Durand, Schœnewerk & cie. 1888. No. 2 in M.194.9
Deslandes, Paulin.
Les travestissemens. Opéra comique, musique de Albert Grisar. No. 3 in M.391.27
Deslandes, Raymond.
Das Pathenkind des Königs. (La filleule du roi.) Komische Oper von L. Cormon [Pseud.] und R. Deslandes. Musik von A. Vogel. M.326.9
Deslandres, Adolphe Édouard Marie.
Dimanche et lundi. Opéra comique en 1 acte. Paroles de Henri Gillet. Musique de Adolphe Deslandres. Partition piano et chant. Paris. Gauvin. [1872.] No. 2 in M.295.12
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MENDELSSOHN-BARTHOLDY, J. L. F. Rondo capricioso. Orchestré. No. 3 in M.332.13
Deslys, Charles.
Flore et Zéphire. Opéra comique. Poème de Leuven [pseud.] et Ch. Deslys. Mis en musique . . . par Eugène Gautier. No. 2 in M.256.21
Desmarets, Henri.
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De l'opéra en 1847, à propos de Robert Bruce; des directions passées, de la direction présente et de quelques-unes des cinq cents directions futures. Paris. Delanchy. 1847. No. 1 in M.218.4; No. 2 in M.373.24

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De Solla, Isidore.
Lilliputian opera: Red-Riding Hood. The music by Isidore de Solla. The words & pictures by R. André. [Accomp. for pianoforte.] London. [1885.] Illus. M.128.40
"Sisera." A cantata for treble voices. Written by Marmaduke Browne. Music by Isidore de Solla. [Accomp. for pianoforte.] London. Weekes & Co. [1884.] No. 1 in M.204.33

Desormes, L. C.
L'amour & l'appétit. Saynète. Paroles de E. Durafour & Adolphe Joly. Musique de L. C. Desormes. [Partition chant et piano.] Paris. Bathlot. [188–?] No. 1 in M.393.17
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La leçon de musique. Opérette. Paroles de Jules Perrin et Horace Lamy. Musique de L. C. Desormes. [Partition piano et chant.] Paris. Bathlot. [1869.] No. 1 in M.295.35
La lune de miel normande. Opérette en un acte. Paroles de L. Péricaud et Villemer. Musique de L. C. Desormes. [Partition chant et piano.] Paris. Bathlot. [1876.] No. 3 in M.393.17
Maître Luc. Opérette en 1 acte. Paroles de Léon Quentin. Musique de Desormes. [Partition piano et chant.] Paris. Feuchot. [187–?] No. 2 in M.295.35
Mars et Vénus. Divertissement en 1 acte de MMrs O. Lincourt et Hendrey. Musique de L. C. Desormes. Partition pour piano. Paris. Egrot. [1881.] No. 3 in M.295.12
A pantomime.
Une mauvaise connaissance. Opérette en un acte. Paroles de P. Mangin. Musique de L. C. Desormes. [Partition chant et piano.] Paris. Bathlot. [1878.] No. 4 in M.393.17
Le menu de Georgette. Opérette en 1 acte. Paroles de Victor Bernard et Gabriel Ferry [pseud.]. Musique de L. C. Desormes. [Partition piano et chant.] Paris. Bathlot. [1874.] No. 3 in M.295.35
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Pas si bête! Opérette en un acte. Paroles de Mr. Laurencin [pseud.]. Musique de L. C. Desormes. [Partition piano et chant.] Paris. [186–?] No. 3 in M.295.34
Quand les chats sont partis. Opérette. Paroles de E. Durafour. Musique de L. C. Desormes. [Partition piano et chant.] Paris. Soc. anonyme. [186–?] No. 4 in M.295.34
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Roland furieux. Opérette en 1 acte. Paroles de Louis Péricaud & Delormel. Musique de L. C. Desormes. [Partition chant et piano.] Paris. Bathlot. [187–?] No. 5 in M.301.3
Les virtuoses de Gonesse. Méli-mélo musical en 1 acte. Paroles de M. Émile Durafour; musique. L. C. Desormes. [Partition piano et chant.] Paris. Vieillot. 1874. No. 5 in M.295.34

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Pepin, the Pippin, or, "The King of No Man's Land." A children's operetta. The music composed by Hamilton Clarke. No. 1 in M.393.13

Despiteful thus unto myself. *Madrigal.* Wilbye, J. Works. Vol. 2. No. 29 in M.234.19.2

Despréaux, Guillaume Ross.
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Quite an adventure. An operetta, composed by E. Solomon. No. 3 in M.391.23

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Démophon. Opéra lyrique. Musique de Vogel. M.284.29
Sémiramis, tragédie lyrique . . . par Catel. M.281.32
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Joël. Opéra en 2 actes et 3 tableaux. Poème de Louis Gallet. Paroles italiennes de L. de Thémines [pseud.]. Musique de Gilbert Des Roches. [Partition chant et piano. Paris. Durdilly & cie. 188–?] M.307.25; No. 1 in M.307.26
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Simone. Opérette, musique de Ch. Laforesterie. No. 2 in M.277.29

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Klughardt, A. F. M. Fest-Ouvertüre zur Feier des 100jährigen Bestehens des herzoglichen Hoftheaters zu Dessau. Op. 78. Partitur. Bayreuth. 1899. M.406.81

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Soldatenstand [T. T. B. B.]. (*In* Tauwitz. Deutsches Liederbuch. Pp. 98–100.) No. 46 in M.204.39

Dessen Fahne Donnerstürme wallte. *Part-song.* Schubert, F. P. Werke. Serie 19. M.317.1.19

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Destanberg, Napoléon.
Le concert de famille. (Muziek in 't huisgezin.) Petit opéra. Musique de Chs. Miry. No. 1 in M.301.16
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Miry. Les deux sœurs. No. 2 in M.301.16
—— L'orpheline. No. 3 in M.301.16

Destenay, E.
Le Christ. Trilogie lyrique d'après un mystère flamand du XVIe siècle. Partition piano et chant. Paris. Hamelle. [1902.] M.382.16

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Ciel! sur qui sa fureur. Duo [s. b.]. (*In* Lacome d'Estalenx. Les fondateurs de l'opéra français. Pp. 90–94.) No. 2 in M.296.6
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Dieux immortels. Duo [s. b.]. (*In* Lacome d'Estalenx. Les fondateurs de l'opéra français. Pp. 63–68.) No. 2 in M.296.6
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Les éléments. Ballet du roi en 4 entrées et 1 prologue. Paroles de Roy . . . [Musique par M. R. Laland et Destouches.] M.296.17
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Destouches, André Cardinal. *Works about.*
Grimm, F. M. Lettre de M. Grimm sur Omphale, tragédie lyrique [par A. C. Destouches. Paris]. 1752. No. 2 in M.146.7

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L'évolution musicale chez Verdi. Aida, Othello, Falstaff. Paris. Fischbacher. 1895. No. 3 in M.370.64
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Tannhæuser de Richard Wagner. Étude analytique. Paris. Fischbacher. 1894. No. 3 in M.370.71

Desvallières, Maurice.
La demoiselle du téléphone. Comédie-opérette. Paroles de Antony Mars & Maurice Desvallières. Musique de Gaston Serpette. No. 2 in M.322.18
Les douze femmes de Japhet. Vaudeville-opérette de MM. Antony Mars & Maurice Desvallières. Musique de Victor Roger. No. 1 in M.307.31
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Det var då. *Song.* Kjerulf. Sånger och Visor. Band 1. M.158.47

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6th season. [Programme.] 1st–5th, 7th–12th concert. Detroit. [189–?] 11 pphs. in 1 v. No. 8–18 in M.217.3

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Deus in nomine Tuo. *Motet.* Lassus. Sämmtliche Werke. Band 3. M.8040a.67.3

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Whitney. No. 13 in M.190.9

Deus noster, audi nos. *Anthem.* Schneider, J. C. F. No. 7 in M.260.17.2

Deus, noster Deus. *Offertory.* Aiblinger. No. 4 in M.280.39

Deus noster Jesu. *Anthem.* Haydn, F. J. M.260.23.2

Deus noster, Redemptor. *Anthem.* Naumann, J. G. No. 3 in M.260.24.2

Deus noster refugium. *Motet.* Schmid, F. X. No. 16 in M.260.3
Lassus. Sämmtliche Werke. Band 9. M.8040a.67.9

Deus pacis. *Anthem.* Naumann, J. G. M.260.23.2
Spohr, L. No. 41 in M.260.24.2

Deus propitius esto. *Anthem.* Senfl. No. 16 in M.202.6.1

Deus qui animae famuli tui Gregorii. *Motet.* Palestrina. Werke. Band 7. M.8040a.66.7

Deus qui dedisti legem. *Motet.* Palestrina. Werke. Band 1. M.8040a.66.1

Deus qui ecclesiam tuam. *Motet.* Palestrina. Werke. Band 3. M.8040a.66.3

Deus qui non vis mortem. *Motet.* Lassus. Sämmtliche Werke. Band 3. M.8040a.67.3

Deus qui sedes. *Motet.* Lassus. Sämmtliche Werke. Band 9. M.8040a.67.9

Deus Tu conversus. *Motet.* Lassus. Sämmtliche Werke. Band 9. M.8040a.67.9
Moreira. No. 19 in M.260.24.1

Deus Tu conversus. *Offertory.* Palestrina. Werke. Band 9. M.8040a.66.9

Deus Tu convertens. *Motet.* Smart, H. No. 2 in M.156.50
Wuellner. No. 12 in M.194.21

Deus Tu scis. *Motet.* Lassus. Sämmtliche Werke. Band 1. M.8040a.67.1

Deus Tuorum militum. *Hymn.* Palestrina. Werke. Band 8. M.8040a.66.8

Deutsch. *Part-song.* Matzka. No. 22 in M.392.17

Deutsche Art. *Part-song.* Tauwitz. No. 28 in M.203.7

Deutsche Baum, Der. *Part-song.* Kalliwoda, J. W. 4 deutsche Chöre. No. 44 in M.392.11

Deutsche Einheit. *Song.* Keller, M. Two songs. No. 36 in M.192.13.2

Deutsche Festouverture. *Overture.* Zopff. No. 5 in M.348.1

Deutsche Gesänge, mit Begleitung des Pianoforte. Berlin. Kunst- & Industrie-Comptoir. [182–?] No. 13 in M.221.33
Contents. — Wollank: An Elisa; Freude, Friede, Hoffnung; Der Stern der Liebe. — Hellwig: Freundschaft und Liebe; Erster Verlust.—Rungenhagen: An die Stunden des Gesanges; Gestern liebt' ich.

Deutsche Händelgesellschaft.
HANDEL. Werke. M.313.1
—— Supplemente enthaltend Quellen zu Händel's Werken. M.415.20

Deutsche Helmzier. *Part-song.* HORN, C. No. 13 in M.392.12

Deutsche, Der, in Böhmen. *Part-song.* SATTLER. No. 9 in M.204.39

Deutsche Jagd. *Part-song.* MUCK. 3 Männerchöre. No. 2 in M.392.19

Deutsche Kaiserkrone, Die. *Part-song.* BECKER, V. E. 3 Vaterlandslieder. No. 8 in M.392.4

Deutsche Kaiserlied, Das. *Part-song.* SCHAEFFER, A. No. 10 in M.392.23

Deutsche Kleeblatt, Das. *Part-song.* BECKER, V. E. No. 9 in M.246.22

Deutsche Knabe, Der. *Song.* ABT, F. No. 5 in M.192.1

Deutsche Kunst- & Musik Zeitung. Central-Organ für Musik, Theater, bildende Künste & Literatur. 4. Jahrgang, Nr. 2–45. Wien. 1877. Portraits. M.180.7
A weekly journal.

Deutsche Land, Das. *Part-song.* SCHMOELZER. Vier Lieder. No. 37 in M.392.23

Deutsche Lied, Das. *Part-song.* BECKER, V. E. 3 Vaterlandslieder. No. 8 in M.392.4
HEIM, M. C. No. 140 in M.147.4
KALLIWODA, J. W. No. 3 in M.130.8; etc.

Deutsche Lied, Das. *Song.*
METHFESSEL, A. G. Sechs Lieder. No. 7 in M.221.35
PALME. No. 1 in M.203.4
SPEIDEL. No. 82 in M.147.4
TAUWITZ. No. 5 in M.203.22

Deutsche Lied, Das, die Waffe! *Part-song.* GENÉE. Vier Lieder. No. 34 in M.392.9
LACHNER, V. No. 43 in M.392.42.4

Deutsche Liedertafel Die. *Part-songs.* FINK. M.213.9

Deutsche Märchen.
PERFALL. Dornroeschen. M.280.34
—— Undine. M.280.33

Deutsche Messe. *Chorus.* SCHUBERT, F. P. Chor-Gesangwerke. Band 2. No. 29 in M.280.48.2; etc.

Deutsche Michel, Der. *Opera.* For the MUSIC see **Mohr, A.**

Deutsche Minnelieder. *Part-songs.* WEINWURM. No. 22 in M.392.38

Deutsche Nationalhymne. *Part-song.* HAMMA, F. X. No. 36 in M.392.42.1

Deutsche Rhein, Der. *Part-song.* SCHUMANN, R. A. Werke. Serie 10, Band 2. M.316.1.10.2

Deutsche Rhein, Der. *Song.* STERN, J. No. 13 in M.221.30

Deutsche Sängerbund, Der. *Part-song.* METHFESSEL, A. G. No. 2 in M.392.20

Deutsche Schwert, Das. *Cantata.* For the MUSIC see **Schuppert.** For the LIBRETTO see **Vogl. J. N.**

Deutsche Schwur, Der. *Part-song.* CORNELIUS. Drei Männerchöre. No. 28 in M.392.6; etc.

Deutsche Tänze. *For orchestra.* URSPRUCH. No. 3, 4 in M.404.98

Deutsche Treue. *Part-song.* LEONHARD. No. 68 in M.129a.43.10

Deutsche, Der, und sein Vaterland. *Part-song.* HAESER, C. No. 44 in M.392.8

Deutsche Vaterland, Das. *Part-song.* LISZT. No. 3 in M.212.10

Deutsche Volkslieder. *Songs.* BRAHMS. No. 9–15 in M.380.40.3

Deutsche Zollverein, Der. *Part-song.* TSCHIRCH, F. W. No. 23 in M.392.42.1

Deutsche Zuversicht. *Part-song.* ABT, F. Acht patriotische Lieder. No. 12 in M.392.2

Deutschen, Die, in Böhmen. *Part-song.* SCHMOELZER. No. 77 in M.204.39

Deutschen, Die, vor Belgrad. *Part-song.* SILCHER. Silcher-Album. No. 4 in M.370.30

Deutscher Festgesang. *Part-song.* MOEHRING. 6 Gesänge . . . für Männerchor. No. 8 in M.392.18

Deutscher Heerbann. *Cantata.* For the MUSIC see **Woyrsch.** For the LIBRETTO see **Geibel, E.**

Deutscher Hymnus. BESTAENDIG. No. 6 in M.391.31

Deutscher Kaufherr, Ein. *Part-song.* PIERSON. No. 26 in M.204.39

Deutscher Kaufherr, Ein. *Song.* TSCHIRCH, F. W. No. 25 in M.204.39

Deutscher Mann, Ein. *Part-song.* SCHMOELZER. No. 69 in M.246.22

Deutscher Marsch. *Song.* KUECKEN. No. 20 in M.244.6.3

Deutscher Musiker-Kalender. *Almanac.* HESSE, M. M.205.27

Deutscher Sängergruss. *Part-song.* KUGLER. Vier Gesänge. No. 6 in M.392.15

Deutscher Sänger-Kalendar. Herausgegeben von Heinrich Pfeil. Jahrgang 1. 1875. Leipzig. Theile. 1874. Portrait. No. 4 in M.377.16
Contains a list of musical societies in Germany.

Deutscher Schwur und deutsch Gebet. *Cantata.* For the MUSIC see **Moehring.** For the LIBRETTO see **Schulz, R.**

Deutscher Triumph-Marsch. *For orchestra.* REINECKE, C. H. C. No. 1 in M.404.6

Deutscher Trost. *Part-song.* JAEHNS. No. 28, 29 in M.392.12
OTTO, E. J. Sechs Chor Lieder. Heft 2. No. 58 in M.392.16; etc.

Deutsches Aufgebot. *Cantata.* For the MUSIC see **Ochs, T.** For the LIBRETTO see **Geibel, E.**

Deutsches Bergmannslied. *Part-song.*
BECKER, V. E. No. 62 in M.204.39
MANGOLD. No. 91 in M.204.39

Deutsches Bierlied. *Part-song.* KUNTZE. Vier heitere Gesänge. No. 37 in M.392.14

Deutsches Bundeslied. *Part-song.* WILHELM, C. No. 89 in M.246.22

Deutsches Heerbannlied. *Cantata.* For the MUSIC see **Weinwurm.** For the LIBRETTO see **Lingg.**

Deutsches Kriegslied. *Part-song.*
HEIM, M. C. Drei Lieder. No. 52 in M.392.8
METZGER, J. C. No. 16 in M.212.10

Deutsches Land, Gott segne dich. *Part-song.* BLUMNER. Drei Lieder. No. 2 in M.392.5

Deutsches Lied. *Part-song.*
ABT, F. Fünf Gesänge. No. 5 in M.392.39
HENTSCHEL. Vier Gedichte. No. 43 in M.392.10
JANSSEN, J. No. 36 in M.392.11
KREBS. No. 3 in M.392.14

Deutsches Liederbuch für Männergesang. *Part-songs.* TAUWITZ, *editor.* M.204.39

Deutsches Liederspiel. *Part-songs.* HERZOGENBERG. No. 3 in M.384.37

Deutsches Reiterlied. *Part-song.* BEER, M. J. No. 9 in M.212.3

Deutsches Requiem, Ein. *Cantata.* For the MUSIC see **Brahms.**

Deutsches Soldatenlied. *Part-song.* FAISST. Vier Kriegs- und Siegeslieder für Männerchor . . . No. 7 in M.352.21
JANSEN, F. XII Lieder für vier Männerstimmen. No. 34 in M.392.11
REICHERT. No. 25 in M.392.20

Deutsches Trinklied. *Part-song.* BANCK. No. 35 in M.392.2

Deutsches Vatererbe. *Part-song.* ABT, F. Vier vierstimmige Männergesänge. No. 38 in M.392.1

Deutsches Wehrlied. *Part-song.* NOLOPP. No. 42 in M.292.16

Deutsches Wort und deutsche Lieder. ABT, F. Vier Gesänge für vier Männerstimmen. No. 18 in M.392.1

Deutschland. *Part-song.* MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 16. M.413.3.16

Deutschland hoch! *Part-song.* ABT, F. No. 20 in M.246.22

Deutschland, meine Braut. *Part-song.* ABT, F. Vier vierstimmige Männergesänge. No. 35 in M.392.1

Deutschlands Stern. *Song.* TAUBERT, C. G. W. No. 35 in M.192.8

Deutschlands Tonkünstlerinnen. *Biography.* MORSCH, A. M.371.37

Deutschland über Alles. *Part-song.* ABT, F. Kriegs- und Sieges-Lieder. No. 12 in M.392.39

Deutschlands Auferstehung. *Cantata.* For the MUSIC see **Raff.** For the LIBRETTO see **Mueller von der Werra.**

Deux alcades, Les. *Opera.* For the MUSIC see **Douay.** For the LIBRETTO see **Chauvin.**

Deux anges, Les. *For pianoforte.* BLUMENTHAL. No. 5 in M.190.10

Deux Arlequins, Les. *Opera.* For the MUSIC see **Jonas, É.** For the LIBRETTO see **Mestépès.**

Deux avares, Les. *Opera.* For the MUSIC see **Grétry, A. E. M.**; also **Matz.** For the LIBRETTO see **Fenouillot de Falbaire**; also **Richard.**

Deux aveugles, Les. *Opera.* For the MUSIC see **Offenbach.** For the LIBRETTO see **Moinaux.**

Deux balcons, Les. *Opera.* For the MUSIC see **Louis, N.** For the LIBRETTO see **Beaume.**

Deux beautés d'autrefois. *Opera.* For the MUSIC see **Desormes.** For the LIBRETTO see **Durafour.**

Deux billets, Les. *Opera.* For the MUSIC see **Blanc**; also **Poise.** For the LIBRETTO see **Guérin de Litteau**; also **Florian, C.**

Deux cadis, Les. *Opera.* For the MUSIC see **Imbert, T.** For the LIBRETTO see **Gille.**

Deux chasseurs, Les, et la laitière. *Opera.* For the MUSIC see **Duni.** For the LIBRETTO see **Anseaume.**

Deux clarinettes, Les. *Opera.* For the MUSIC see **Simiot.** For the LIBRETTO see **Favré, A.**

Deux comtesses, Les. *Opera.* For the MUSIC see **Bordèse, L.**; also **Paisiello.** For the LIBRETTO see **Flan.**

Deux coqs vivaient en paix. *Opera.* For the MUSIC see **Hubans.** For the LIBRETTO see **Fromage-Chapelle.**

Deux coups de marteau. *Opera.* For the MUSIC see **Bernicat.** For the LIBRETTO see **Gédhé.**

Deux couronnes, Les. *Song.* LOUIS, N. No. 24 in M.390.11; etc.

Deux cousines, Les. *Opera.* For the MUSIC see **Sauvage-Trudin.** For the LIBRETTO see **Raymond, C.**

Deux drôles de cors. *Opera.* For the MUSIC see **Robillard.** For the LIBRETTO see **La Souche.**

Deux épagneuls, Les. *Opera.* For the MUSIC see **Manry.** For the LIBRETTO see **Fournier, É.**

Deux familles, Les. *Opera.* For the MUSIC see **Labarre.** For the LIBRETTO see **Planard.**

Deux gentilhommes, Les. *Opera.* For the MUSIC see **Cadaux.** For the LIBRETTO see **Planard.**

Deux grenadiers, Les. *Song.* WAGNER, W. R. M.205.29

Deux grisettes, Les. *Opera.* For the MUSIC see **Jouffroy.** For the LIBRETTO see **Doyen.**

Deux Jaket, Les. *Opera.* For the MUSIC see **Cadaux.** For the LIBRETTO see **Planard.**

Deux jaloux, Les. *Opera.* For the MUSIC see **Gail, E. S.** For the LIBRETTO see **Vial.**

Deux journées, Les. *Opera.* For the MUSIC see **Cherubini.** For the LIBRETTO see **Bouilly.**

Deux loups-garous, Les. *Opera.* For the MUSIC see **Dauphin.** For the LIBRETTO see **Arène.**

Deux lunatiques à St.-Cloud. *Opera.* For the MUSIC see **Rocheblave, A.** For the LIBRETTO see **Rocheblave, É. F.**

Deux maris, Les. *Opera.* For the MUSIC see **Isouard.** For the LIBRETTO see **Étienne, C. G.**

Deux maris garçons, Les. *Opera.* For the MUSIC see **Villebichot.** For the LIBRETTO see **Richemont.**

Deux mauvaises bonnes. *Opera.* For the MUSIC see **Chassaigne.** For the LIBRETTO see **Péricaud.**

Deux modèles, Les. *Opera.* For the MUSIC see **Michiels.** For the LIBRETTO see **Siègel.**

Deux mousquetaires, Les. *Opera.* For the MUSIC see **Berton, H. M.** For the LIBRETTO see **Gensoul.**

Deux muses. *Opera.* For the MUSIC see **Chautagne.** For the LIBRETTO see **Charles.**

Deux nuits. *For violoncello.* SÉLIGMAN. No. 9 in M.210.6; etc.

Deux nuits, Les. *Opera.* For the MUSIC see **Boieldieu, F. A.** For the LIBRETTO see **Scribe.**

Deux parfaits notaires, Les. *Opera.* For the MUSIC see **Barbier, F. É.** For the LIBRETTO see **Villemer.**

Deux pêcheurs, Les. *Opera.* For the MUSIC see **Offenbach.** For the LIBRETTO see **Dupeuty.**

Deux permissions de dix heures. *Opera.* For the MUSIC see **Barbier, F. É.** For the LIBRETTO see **Mercier, P.**

Deux petits Savoyards, Les. *Opera.* For the MUSIC see **Dalayrac.** For the LIBRETTO see **Marsollier des Vivetières.**

Deux philtres, Les. *Opera.* For the MUSIC see **Hugh-Cas.** For the LIBRETTO see **Entremont.**

Deux pigeons, Les. *Ballet.* MESSAGER. M.394.19

Deux portières pour un cordon. *Opera.* For the MUSIC see **Ronger, F.** For the LIBRETTO see **Lefebvre, H.**

Deux postillons, Les. *Opera.* For the MUSIC see **Villebichot.** For the LIBRETTO see **Blondelet.**

Deux princesses, Les. *Opera.* For the MUSIC see **Indy, S. W. d'.** For the LIBRETTO see **Pacini, É.**

Deux professeurs. *Opera.* For the MUSIC see **Robillard.** For the LIBRETTO see **Richemont.**

Deux reines, Les. *Opera.* For the MUSIC see **Gounod**; also **Monpou.** For the LIBRETTO see **Legouvé**; also **Soulié, M. F.**

Deux rusés, Les. *Opera.* For the MUSIC see **Mueller, J.** For the LIBRETTO see **Laroche.**

Deux sergents, Les. *Opera.* For the MUSIC see **Louis, N.** For the LIBRETTO see **Piestre.**

Deux sœurs, Les. *Opera.* For the MUSIC see **Miry.** For the LIBRETTO see **Geiregat.**

Deux sœurs rivales, Les. *Opera.* For the MUSIC see **Desbrosses.** For the LIBRETTO see **Ribardière.**

Deux tuteurs, Les. *Opera.* For the MUSIC see **Dalayrac.** For the LIBRETTO see **Fallet.**

Deux vieilles gardes. *Opera.* For the MUSIC see **Delibes.** For the LIBRETTO see **Villeneuve, T. F. V. de.**

Deux voleurs, Les. *Opera.* For the MUSIC see **Girard, N.** For the LIBRETTO see **Ribbing.**

Devienne, François.

The boarding school of Nevers, or Pensionnat de Nevers. Dublin. Carrick. 1824. No. 3 in M.109a.1.1
Words only in French and English.

Chant républicain sur la mort d'Agricole Viala . . . [s. ou T. Accomp. de piano]. (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . Pp. 392, 393.) M.380.14

Hymne à l'Éternel [s. ou T. Accomp. de piano]. (*In* Pierre. C .V. D. Musique des fêtes et cérémonies de la Révolution française . . . Pp. 243–245.) M.380.14

Ouverture. [Pour le piano.] (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . Pp. 519–524.) M.380.14

Romance patriotique sur la mort du jeune Bara [s. ou T. Accomp. de piano]. (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . Pp. 390, 391.) M.380.14

Rose et Aurèle. Comédie en un acte, paroles de Picard, musique de F. Devienne. [Partition.] Paris. Cousineau. [1794.] M.383.50

Le valet de deux maîtres. Opéra comique en 1 acte. Paroles de F. Roger. Musique de Fr. Devienne. Partition. Paris. Porro. [1799?] M.252.31

Les visitandines. Comédie en 2 actes et en prose. Par Mr. Picard. Mise en musique . . . par F. Devienne. [Partition.] Paris. Cousineau. [1792?] M.224.15

Same. Partition piano et chant. Schlesinger. [184–?] No. 3 in M.277.27

Devil's bridge, The. *Opera.* For the MUSIC see **Horn, C. E.** For the LIBRETTO see **Arnold, S. J.**

Devil's elixir, The. *Opera.* For the MUSIC see **Rodwell.** For the LIBRETTO see **Ball, E.**

Devil's opera, The. *Opera.* For the MUSIC see **Macfarren, G. A.** For the LIBRETTO see **Macfarren, G.**

Devin, Le, du village. *Opera.* For the MUSIC and LIBRETTO see **Rousseau, J. J.**

Devineresse, La. *Opera.* For the MUSIC see **Lajarte.** For the LIBRETTO see **Colombeau, J. A. de.**

Devinette, Une. *Opera.* For the MUSIC see **Pilate.** For the LIBRETTO see **Julian.**

Devout men carried Stephen. *Anthem.* CHAWNER. No. 6 in M.233.24.2

Devrient, Philipp Eduard.

Hans Heiling. Romantische Oper, componirt . . . von Heinrich Marschner. M.352.15; etc.

Die Kirmes. Komische Oper in Musik gesetzt . . . von Wilhelm Taubert. No. 2 in M.350.10

Devrient, Philipp Eduard. *(Continued.)*
My recollections of Felix Mendelssohn-Bartholdy, and his letters to me. Translated by Natalia Macfarren. London. Bentley. 1869. Portrait. M.149.14

Dew-drops, The, fall. *Part-song.* SPICKER. Im Grase thaut's. No. 45 in M.392.25

De Winter, J. F.
The laughing coon. Quartette. Male voices. Boston. White-Smith Music Publishing Co. [1894.] No. 31 in M.203.20

Dewit, H.
Tota pulchra, à 4 voix, avec accomp. d'orgue. Bruxelles. Schott. 1855. No. 13 in M.260.10.3

Dextera Domini. *Motet.*
LASSUS. Sämmtliche Werke. Band 1. M.8040a.67.1
SCHUMANN, R. A. No. 12 in M.156.50

Dextera Domini fecit virtutem. *Offertory.* PALESTRINA. Werke. Band 9. M.8040a.66.9

Dexteram meam. *Anthem.* PALESTRINA. Werke. Band 31. M.8040a.66.31

Dezaides. See Dezède, ——

Dezède, ——
Alexis et Justine, comédie lyrique, en 2 actes. [Paroles de Monvel. Musique] Par M. Dezède. [Partition.] Paris. Verdun. [1785.] M.252.33
Blaise et Babet, ou la suitte des Trois fermiers. Comédie en 2 actes par M. Monvel . . . Mise en musique par M. D. Z. [Partition.] Paris. Basset. [1783.] M.252.34
L'erreur d'un moment, ou la suite de Julie. Comédie en 1 acte par M. Monvel. Mise en musique par M. D. Z. [Partition.] Paris. Houbaut. [1773?] M.252.32
La fête de la cinquantaine. Opéra en 2 actes. Paroles du Cen Faur. Mise en musique par Dezède. [Partition.] Paris. Gaveaux. [1796.] M.224.16
Julie. Comédie en 3 actes par M. Monvel . . . Mise en musique par M. D. Z. [Partition.] Paris. Houbaut. [1772.] M.252.35
Les trois fermiers. Comédie en 2 actes, en prose . . . Mise en musique par Mr. D. Z. Les paroles de Mr. Monvel. [Partition.] Paris. Des Lauriers. [1777.] M.252.36

Dezède, Florine.
Lucas & Lucette. Comédie en 1 acte en prose par Mr. Forgeot. Mise en musique par Mlle D. Z. Paris. Des Lauriers. [1781?] M.224.17

Dharmenon, Frédéric.
Pétrarque. Opéra. Paroles de Hippte Duprat et F. Dharmenon. Musique de Hippolyte Duprat. M.305.22

Dhavernas, Octave.
Ordre du roi. Opéra comique en 1 acte. Paroles de B. Gadobert & Éd. Duprez. Musique de O. Dhavernas. Partition chant & piano. Paris. Conrard. [1880.] No. 2 in M.303.25

Di due bell' anime. *Song.* TRAMEZZANI. Tre pezzi vocali. No. 6 in M.221.21

Di moy, malheureux, qui te fies en ton autorité. *Anthem.* SWEELINCK. Werken. Deel 2. M.413.2.2

Di pensier in pensier. *Part-song.* LASSUS. Sämmtliche Werke. Band 10. M.8040a.67.10

Di persona era tanto ben formata. *Part-song.* LASSUS. Sämmtliche Werke. Band 8. M.8040a.67.8

Di pescatore ignobili. *Song.* DONIZETTI. No. 12 in M.157.39

Di quanto pena è frutto. *Chorus.* LEO. No. 33 in M.202.6.3

Di scrivermi ogni giorno. *Part-song.* MOZART. No. 19 in M.157.14

Di sollevarmi al soglio. *Duet.* CARLINI. No. 13 in M.221.20

Di tale amor che dirsi. VERDI. Verdi album. No. 24 in M.236.5

Di vero amor. *Arietta.* DONIZETTI. Matinées musicales. No. 8 in M.236.14

Diabelli, Antonio.
Die Betende. Gedicht von Matthisson in Musik gesetzt für 4 Männerstimmen mit Begleitung des Pianoforte. Braunschweig. Spehr. [183–?] No. 7 in M.221.5
Grand sonate pour le piano forte, avec accomp. de violoncelle obligé (ou violon). Op. 92. [Piano seul.] Paris. Pleyel. [182–?] No. 3 in M.210.2
Same. [Partie de violon.] No. 12 in M.210.9

Diabelli, Antonio. *(Continued.)*
Same. [Partie de violoncelle.] No. 18 in M.210.11
Salve Regina. Canon [S. A. T. B. Accomp. d'orgue]. (*In* Lambillotte. Musique religieuse. 6e Salut, pp. 6–12.) No. 23 in M.260.18

Diable, Le, à l'école. *Opera.* For the MUSIC see Boulanger. For the LIBRETTO see Scribe.

Diable, Le, à l'école. *Overture.* BOULANGER. No. 4 in M.353.17

Diable, Le, à quatre. *Opera.* For the MUSIC see Danican. For the LIBRETTO see Sedaine.

Diable, Le, à Séville. *Opera.* For the MUSIC see Gomis. For the LIBRETTO see Cavé.

Diable, Le, à Yvetot. *Opera.* For the MUSIC see Gessler. For the LIBRETTO see Stark.

Diable, Le, au corps, Berta. *Opera.* For the MUSIC see Marenco, R. For the LIBRETTO see Blum, E.

Diable, Le, au moulin. *Opera.* For the MUSIC see Gevaert. For the LIBRETTO see Piestre.

Diable, Le, couleur de rose. *Opera.* For the MUSIC see Gaveaux. For the LIBRETTO see Levrier Champ-Rion.

Diable, Le, en vacances. *Opera.* For the MUSIC see Gaveaux. For the LIBRETTO see Desaugiers.

Diable rouge, Le. *Opera.* For the MUSIC see Roques. For the LIBRETTO see Blondelet.

Diadesté, Le. *Opera.* For the MUSIC see Godefroid, J. J. For the LIBRETTO see Saint Hilaire.

Dial, The, of Ahaz. *Cantata.* For the MUSIC see Bulmer.

Dialogue sur la musique des anciens. *History.* CHÂTEAUNEUF. M.109b.33

Dialogues des morts. OUTREPONT. M.207.14

Diamantkreuz, Das. *Opera.* For the MUSIC see Saloman, S. For the LIBRETTO see Overskou.

Diamants, Les, de la couronne. *Opera.* For the MUSIC see Auber. For the LIBRETTO see Scribe.

Diamond cut diamond. *Opera.* For the MUSIC see Thomas, J. R. For the LIBRETTO see Cooper, G.; also Le Sage. Il furbo contra il furbo.

Diana. *Opera.* For the MUSIC see Paladilhe. For the LIBRETTO see Normand, J.

Diana. *Overture.* RAPP. No. 3 in M.347.41

Diana, o la fata di Pozzuoli. *Opera.* For the MUSIC see Petrella. For the LIBRETTO see Ambra.

Diana di Chaverny. *Opera.* For the MUSIC see Sangiorgi. For the LIBRETTO see Ormeville.

Diana ed Endimione. *Cantata.* For the MUSIC see Paer.

Diandle tief drunt' im Thal. *Part-song.* ANDRÉ, L. No. 28 in M.392.2

Diane. *Cantata.* For the MUSIC see Bernier. Cantates françoises.

Diane. *Opera.* For the MUSIC see Godard, B. L. P. For the LIBRETTO see Guinand.

Diane de Solange. *Opera.* For the MUSIC see Ernst, *Herzog von Sachsen-Coburg-Gotha.* For the LIBRETTO see Prechtler.

Diane et Endimion. *Opera.* For the MUSIC see Piccinni, N. For the LIBRETTO see Lirou.

Diane impitoyable. *Song.* GLUCK. No. 15 in M.193.21.1

Diarmid. *Opera.* For the MUSIC see MacCunn. For the LIBRETTO see Campbell, J. G. E. H. D. S.

Diavolo, Il, a quattro. *Opera.* For the MUSIC see Ricci, L. For the LIBRETTO see Rossi, G.

Diavolo, Il, della notte. *Opera.* For the MUSIC see Bottesini. For the LIBRETTO see Scalchi, L.

Diaz, Eugène.
Benvenuto. Opéra en 4 actes, 6 tableaux. Paroles de Gaston Hirsch. Musique de Eugène Diaz. [Partition chant et piano.] Paris. Grus. [1890.] M.295.38
La coupe du roi de Thulé. Opéra en 3 actes de Louis Gallet & Édouard Blau. Musique de Eugène Diaz. Partition piano et chant. Paris. Grus. [1873.] M.295.39
Le roi Candaule. Opéra en 2 actes. [Paroles de Michel Carré.] Musique de E. Diaz. [Partition chant et piano.] Paris. Girod. [1864.] M.363.30

Diaz de Soria, Jules. *Works about.*
AZEVEDO, A. J. Impressions d'un vieux dilettante. Jules Diaz de Soria. Paris. [1874?] M.373.53

Dibbern, Carl.

Der Bulgare. Romantische Operette in 3 Akten. Text und Musik von Karl Dibbern. Vollständiger Klavier-Auszug mit Text. Offenbach a. Main. André. [190–?]
No. 1 in M.381.13

Dibdin, Charles. *1745–1814.*

Bachelor's Hall: . . . for his entertainment, The oddities. [T. with pianoforte accomp.] London. The Author. [179–?] No. 3 in M.384.48
A later arrangement may be found in his Songs [M.133.1].

The blind sailor . . . for his entertainment, The Quizes, or a trip to Elysium. [Song, s. or T. Accomp. for pianoforte.] London. The Author. [1792?] No. 11 in M.384.48

Buxom Nan, . . . for his entertainment, The wags, or the camp of pleasure. [Song, s. or T. with pianoforte accomp.] London. The Author. [1790?] No. 17 in M.384.48
A later arrangement may be found in his Songs [M.133.1].

[The captive.] The songs in the comic opera of The captive . . . The words by the author of Love in a village [Isaac Bickerstaff] and the music by the most eminent composers. London. Johnston. [1769.] M.220.28

The cestus. A serenata. [Accomp. for pianoforte.] London. Thompson. [1783.] No. 3 in M.220.16.2

Damon and Phillida. A comic opera. [The text adapted from Colley Cibber's play.] Composed by Mr. Dibdin for the voice, harpsichord or violin. London. Thompson. [1768.] No. 6 in M.220.16.2

[The deserter.] The songs, &c. in The deserter. A musical drama . . . Composed by Monsigny, Philidor [Danican], & C. Dibdin. [Accomp. for pianoforte.] London. Johnston. [1773.] No. 5 in M.220.16.2
An adaptation of parts of Monsigny's Le déserteur [M.283.20] with a few airs of Philidor and more of his own.

The Ephesian matron, or the widow's tears. A comic serenata by the author of Love in a village [Isaac Bickerstaff]. The music by Charles Dibdin. [Accomp. for pianoforte.] London. Johnston. [1769.] No. 2 in M.220.16.1

Far from the world. Catch [for 3 voices]. (*In* Apollonian harmony. Vol. 1, p. 53.) No. 45 in M.141.21.1
Also to be found in Social harmony.

Father and mother and Suke . . . in his entertainment, called Castles in the air. [Song, T., with pianoforte accomp.] London. The Author. [1793?] No. 30 in M.384.48
A later arrangement may be found in his Songs [M.133.1].

The flowing can . . . for his entertainment, The oddities. [T., with pianoforte accomp.] London. The Author. [178–?] No. 2 in M.324.48
A later arrangement may be found in his Songs [M.133.1].

The free mason's glee. [A. T. B.] (*In* Social harmony. Pp. 262–264.) No. 216 in M.215.21

Give round the word. Song [T. T.]. (*In* Social harmony. P. 234.) No. 191 in M.215.21

Harvest home. A comic opera . . . [Written and] composed by Mr. Dibdin. [Accomp. for pianoforte.] London. Preston. [1787.] No. 7 in M.220.16.2

[The institution of the Garter.] The overture, songs, duets . . . in The institution of the Garter, or Arthur's Round table restored . . . Compos'd & adapted for the harpsichord, German-flute, & violin, by C. Dibdin. [Score.] London. Longman, Lukey & Co. [1771?]
No. 1 in M.220.16.2; No. 4 in M.220.19
The libretto is an adaptation by Garrick of Gilbert West's poem The institution of the Order of the Garter.

Jack at the windlass, . . . for his entertainment called The Quizes, or a trip to Elysium. [Song, T. with pianoforte accomp.] London. The Author. [1792.]
No. 19 in M.384.48
A later arrangement may be found in his Songs [M.133.1].

Jack Ratlin, a favorite song . . . in Liberty Hall. [T., with pianoforte accomp.] London. Preston. [1785?]
No. 12 in M.384.48
A later arrangement may be found in his Songs [M.133.1].

The jolly ringers . . . in his entertainment, Castles in the air. [Song. s. or T. with pianoforte accomp.] London. The Author. [1793?] No. 23 in M.384.48

The lamplighter . . . for his entertainment, The oddities. [Song, T. with pianoforte accomp.] London. The Author. [1790?] No. 18 in M.384.48
A later arrangement may be found in his Songs [M.133.1].

Dibdin, Charles. *1745–1814. (Continued.)*

Lawyer Brief. Catch [for 3 voices]. (*In* Social harmony. Pp. 74, 75.) No. 64 in M.215.21

Liberty-Hall, or the test of good-fellowship; a comic opera . . . An entirely original composition by Mr. Dibdin. [Accomp. for pianoforte.] London. Preston. [1785.]
No. 5 in M.220.16.1

Lionel & Clarissa; or, a school for fathers, a comic opera . . . By the author of Love in a village [Isaac Bickerstaff]. The music composed by eminent masters. [Accomp. for piano.] London. Longman & Broderip. [1768?]
No. 2 in M.130.2

Lovely Nan. [Song, T. Accomp. for pianoforte.] London. The Author. [1793?] No. 40 in M.384.48

Same. [180–?] No. 36 in M.237.7
Also to be found in Turle and Taylor's The People's music book.

The lucky escape . . . for his entertainment, Private theatricals or nature in nubibus. [Song, s. or T. with pianoforte accomp.] London. The Author. [1791?]
No. 10 in M.384.48
A later arrangement may be found in his Songs [M.133.1].

The lyrist, or family concert, containing the overtures, favourite songs, &c., in the operas of The islanders, Plymouth in an uproar, Chelsea-pensioner, & Harlequin-freemason . . . [Accomp. for pianoforte.] London. Thompson. [178–?] No. 2 in M.220.16.2

Music epitomized: a school book: in which the whole science of music is completely explained, . . . 8th edition, revised and corrected by J. Jousse. London. Goulding, D'Almaine, Potter & Co. [182–?] No. 5 in M.376.25

The musical tour of Mr. Dibdin. Sheffield. Gales. 1788.
M.121.1
Contains the music of seven songs, *i. e.*, Pomposo, The Cape of Good Hope, The musician's lamentation for the loss of his mistress, The siege of Troy, The return of Ulysses to Ithaca, Bonny Kitty, Hope.

The neighboring convent's bell. Duet [S. T.]. (*In* Musical library. Vol. 3, pp. 118–120.) No. 38 in M.235.18.3

None so pretty . . . for his entertainment, The Quizes, or a trip to Elysium. [Song, s. or T. with pianoforte accomp.] London. The Author. [1792?] No. 8 in M.384.48

The padlock, a comic opera. . . . The words by the author of the Maid of the mill, &c. [Isaac Bickerstaff]. The music by Mr. Dibdin. [Accomp. for pianoforte.] London. Johnston. [1768.] No. 2 in M.152.12; No. 1 in M.220.16.1

Poor Jack, a favorite song in the Whim of the moment. [T., with accomp. for pianoforte.] London. Preston. [1789.]
No. 5 in M.384.48

Poor Tom, or the sailor's epitaph . . . for his The oddities. [Song, s. or T., with pianoforte accomp.] London. The Author. [1790?] No. 15 in M.384.48
A later arrangement may be found in his Songs [M.133.1].

[Poor Vulcan!] The overture, songs, &c., in Poor Vulcan! A comic opera . . . [Written and] composed by Charles Dibdin. [Accomp. for pianoforte.] London. Longman & Broderip. [1778.] No. 4 in M.220.16.1

The professional life of Mr. Dibdin. With six hundred songs. 2d edition. London. Cundee. 1804. 4 v. Portrait. Plates. M.117.1

[The Quaker.] The overture, songs, &c., in The Quaker, a comic opera. [Accomp. for pianoforte.] London. Johnston. [1777.] No. 4 in M.220.16.2

The race horse. A celebrated song . . . in Liberty Hall. [T. with pianoforte accomp.] London. Preston. [1785?]
No. 16 in M.384.48
A later arrangement may be found in his Songs [M.133.1].

Saturday night at sea . . . for his entertainment, The oddities. [Song, s. or T. with piano accomp.] London. The Author. [1790?] No. 9 in M.384.48
A different arrangement may be found in his Songs [M.133.1].

[The seraglio.] The overture, songs, &c., in The seraglio . . . [Written and] the music chiefly composed by C. Dibdin. [Accomp. for pianoforte.] London. Johnston. [1776.]
No. 6 in M.220.16.1

Skaiting duet [S. A. or T. B.]. (*In* Social harmony. Pp. 294, 295.) No. 237 in M.215.21

The soldier's adieu. [Song, T. Accomp. for pianoforte.] London. [18—?] No. 38 in M.237.7

Dibdin, Charles. *1745–1814. (Continued.)*
Songs, . . . chronologically arranged, with notes . . . and the music of the best of the melodies, with new pianoforte accompaniment. Prefixed a memoir on the author by George Hogarth. London. How & Parsons. 1842. 12 parts in 1 v. Portrait. M.133.1
Sound, drums. Round [for 3 voices]. (*In* Social harmony. P. 249.) No. 207 in M.215.21
Sweetly, sweetly let's enjoy. Glee [A. T. B.]. (*In* Social harmony. Pp. 334, 335.) No. 283 in M.215.21
The true hearted tar, being a sequel to The disconsolate sailor. [Song, S. or T., with pianoforte accomp.] London. Preston. [179–?] No. 7 in M.384.48
The waterman, a comic opera of 2 acts . . . Composed [and written] by C. Dibdin. [Accomp. for pianoforte.] London. Johnston. [1774.] No. 3 in M.220.16.1
While the lads in the village. Rondo [T. Accomp. for pianoforte]. (*In* Musical library. Vol. 4 pp. 92–94.) No. 30 in M.235.18.4

Dibdin, Charles, *Jr. 1768–1833.*
The farmer's wife, a comic opera. Composed by H. R. Bishop. No. 2 in M.271.18

Dibdin, Charles, *Jr., translator. 1768–1833.*
Whitaker. The celebrated Odes of Anacreon. No. 1 in M.380.19

Dibdin, Thomas John.
Il bondocani, a musical drama . . . composed by T. Attwood and J. Moorehead. No. 2 in M.391.22
The cabinet. A comic opera . . . The music by Reeve, Davy, Moor[e]head & Braham. No. 2 in M.251.3
The English fleet in 1342. Comic opera . . . Composed by Mr. Braham. No. 3 in M.251.4
The last lays of the last of the three Dibdins. London. Harding & King. 1833. M.145.30
The magic oak, or Harlequin woodcutter. [Comic opera.] Composed by Thos. Attwood. No. 4 in M.396.2
The mouth of the Nile. A favorite musical entertainment . . . Composed by T. Attwood. No. 1 in M.391.63
St. David's Day, a favorite comic opera. Composed by T. Attwood. No. 6 in M.396.2
Thirty thousand, or who's the richest? A comic opera . . . The music by Reeve, Davy & Braham. No. 3 in M.251.3
Valentine and Orson. A grand melodrama. Composed by J. Jouve. No. 1 in M.251.4
Zuma, or the tree of health. Comic opera. The music composed by H. R. Bishop. Book 1, 2. M.396.14

Dic quaeso. *Aria.* Hasse, J. A. P. No. 22 in M.290.29.5

Dicesi, che la morte. *Part-song.* Lassus. Sämmtliche Werke. Band 4. M.8040a.67.4

Dich halt ich treu im Herzen. *Part-song.* Abt, F. Acht patriotische Lieder. No. 12 in M.392.2

Dich, Herr des Himmels preiset. *Hymn.* Fluegel, G. No. 26 in M.203.7

Dich preist, Allmächtiger. *Hymn.* Breitenbach. No. 11 in M.147.4

Dich segn' ich alle Tage. *Song.* Abt, F. Vier Gesänge. No. 3 in M.192.2

Dich vergessen? *Part-song.* Terschak. Zwei Gedichte. No. 26 in M.392.26

Dichiarazione, La. *Song.* Florimo. Ore musicali. No. 2 in M.244.19

Dichter, De, en zijn droombeeld. *Opera.* For the Music see **Miry.** For the Libretto see **Conscience.**

Dichter und Bauer. *Overture.* Suppé. No. 3 in M.342.41

Dichterliebe. *Songs.* Schumann, R. A. No. 4, 5 in M.244.15.2; etc.

Dichters Genesung. *Song.* Schumann, R. A. Sechs Gedichte von Reinick. No. 10 in M.244.15.1; etc.

Dicite, quidnam vidistis? *Anthem.* Vittoria. Opera. Tomus 1. M.313.2.1

Dickmann, Hermann.
Thusnelda. Grosse Oper. Musik von Carl Grammann. M.266.29

Dicks, Ernest A.
Momo. A Japanese operetta (for use in ladies' schools, &c.). Words by Henry Branch. Music by Ernest A. Dicks. London. Beal & Co. [190–?] No. 3 in M.397.62

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Auber. The crown diamonds. M.237.20

Dickschaedel, Die. *Opera.* For the Music see **Dvořák.** For the Libretto see **Stolba.**

Dickschaedel, Der. *Quartet.* Kremser. Neue Chor-Compositionen. Band 1, Heft 3. No. 15 in M.392.14

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A letter to the Lord Bishop of Salisbury, on congregational singing in parish churches. Oxford. Henry & Parker. 1857. No. 6 in M.104.49
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Meude Monpas, J. J. O. de. Dictionnaire de musique, dans lequel on simplifie les expressions et les définitions mathématiques et physiques qui ont rapport à cet art . . . Paris. 1787. M.373.62
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Did Celia's person. *Catch.* Pring, J. No. 215 in M.235.17.2

Didier, Édouard.
Le mariage au cliché. Opéra-comique. Paroles de MM. E. Didier et E. Roger. Musique de Alfred Mutel. No. 3 in M.267.15

Dido and Æneas. *Opera.* For the Music see **Purcell, H.** For the Libretto see **Tate.**

Dido, chi giace entro quest' urna? *Madrigal.* Palestrina. Werke. Band 28. M.8040a.66.28

Didon. *Opera.* For the Music see **Charpentier;** also Piccinni, N. For the Libretto see **Augé de Lassus;** also **Marmontel, J. F.**

Didone. *Opera.* For the Music see **Paisiello.** For the Libretto see **Metastasio.**

Didone abbandonata, La. *Opera.* For the Music see **Andreozzi.** Caro Enea; also **Paer.** For the Libretto see **Metastasio.**

Didron, Adolphe Napoléon.
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Die Du Gott gebarst. *Song.* Wolf, H. Spanisches Liederbuch. No. 2 in M.380.20

Die Du mein Alles bist. *Part-song.* Gruber, J. No. 1 in M.370.30

Die, hapless man! *Madrigal.* Wilbye, J. No. 28 in M.111.4.3; etc.

Die hier im Herrn entschlafen. *Part-song.* Weigl. No. 106 in M.129a.43.3

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Die not, fond man. *Madrigal.* Ward, J. No. 9 in M.235.7.1; etc.

Diebstahl. *Song.*
Rheinberger, J. G. Zwei Gesänge. No. 5 in M.194.21
Taubert, C. G. W. Sechs Lieder von Reinick. No. 9 in M.221.26

Dieck, Albert.
Heute ist heut [T. T. B. B.]. Hamburg. [188–?] No. 29 in M.392.8

Diehl, Louis.
A dress rehearsal. Musical sketch. The words by G. R. Sims. The music by Louis Diehl. [Accomp. for pianoforte.] London. Boosey & Co. [188–?] No. 5 in M.277.23
Our bazaar. An operetta. The libretto by Wilfrid Mills. The music by Louis Diehl. [Score for voice and piano, with libretto.] London. Ashdown. [188–?] No. 1 in M[382.17
Slumberetta. A musical charade, for treble or mixed voices. Written by Harold Wynn, music by Louis Diehl. [Accomp. for pianoforte.] London. Hutchings & Romer. [1883?] No. 3 in M.204.3

Diémer, Louis.
Concert-Stück pour violon et orchestre. Op. 33. Part^on d'orchestre. Paris. Hamelle. [189–?] No. 1 in M.403.27

Diemer, Philip Henry.
Bethany, a sacred cantata. The words arranged by R. B. Poole. The music by P. H. Diemer. [S. M.-S. A. T. BAR. and chorus. Accomp. for pianoforte.] London. Novello, Ewer & Co. [188–?] No. 1 in M.194.11
Autumn, a four-part song. London. Novello, Ewer & Co. [187–?] No. 48 in M.121.3

Dies irae. *Oratorio.* For the Music see **Caillebotte.**

Dies ist der wohlvertraute Flieder. *Part-song.* Hering, G. No. 61 in M.392.8

Dies sanctificatus. *Mass.* Palestrina. Werke. Band 15. M.8040a.66.15

Dies sanctificatus. *Motet.* Palestrina. Werke. Band 5, 7. M.8040a.66.5, 7; etc.

Dies sanctificatus illuxit nobis. *Gradual.* Eybler. Graduale. No. 4 in M.191.6

Dies und das. *Song.* Franz, R. Sechs Gesänge. Op. 30. No. 89 in M.244.5.2

Diet, Edmond.
Fleur de vertu. Vaudeville-opérette en 3 actes. Paroles de Ernest Depré. Musique de Edmond Diet. [Partition chant et piano.] Paris. Dupont. [189–?] No. 1 in M.305.1
Madame Putiphar. Opérette en trois actes de Ernest Depré & Léon Xanrof. Musique de Edmond Diet. [Partition chant et piano.] Paris. Biardot. 1897. M.394.13

Diet, Edmond. *(Continued.)*
Stratonice. Opéra comique en 1 acte. Paroles d'Eug. Chardon. Musique de E. Diet. [Partition chant et piano.] Paris. Grus. [1888.] No. 2 in M.305.1
Le voyage de la mariée. Opérette en 3 actes à grand spectacle de Paul Ferrier et Maurice Ordonneau. Musique de Edmond Diet. Ballets de Justin Clérice. Partition chant et piano. Paris. Choudens. 1904. No. 2 in M.389.3

Dietrich, Adolphe.
Le Tintoret. Opéra en 3 actes et 4 tableaux. Paroles de E. Guinand. Musique de Ad. Dietrich. Partition piano & chant. Paris. Grus. [1887.] M.303.27

Dietrich, Albert Hermann.
Einleitung u. Romanze. Concertstück für Horn (od. Violoncell) mit Begleitung des Orchesters (od. Pianoforte). Op. 27. Partitur. Hamburg. Pohle. [187–?] No. 2 in M.358.5
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Dietrich, Albert Hermann, *editor.*
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Dietsch, Heinrich Rudolf.
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Une page d'histoire locale. L'Institut de musique, premier conservatoire de Dijon, 1793–1796. Dijon. Lamarche. 1884. No. 1 in M.372.39

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Messe, 10^e^, à 4 voix d'hommes, avec acc^t^. d'orgue, ad lib. Paris. Richault. [185–?] No. 2 in M.260.8.4
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Dietz, Max, *editor.*
LEOPOLD I., *Emperor of Germany.* Missa. No. 4 in M.193.16
—— Requiem. No. 5 in M.193.16
—— Stabat mater. No. 6 in M.193.16

Dieu. *Song.* SCHUBERT, F. P. Mélodies. Vol. 6. M.327.4.6

Dieu conserve le Roi. *Song.* ROUGET DE LISLE. 48 chants français. M.202.44

Dieu, Le, des moissonneurs. *Tyrolienne.* WECKERLIN. Chants des Alpes. No. 1 in M.158.44

Dieu d'Israël. *Part-song.* MÉHUL. No. 6 in M.130.7

Dieu est assis. *Anthem.* SWEELINCK. Werken. Deel 4. M.413.2.4

Dieu est regnant. *Anthem.* SWEELINCK. Werken. Deel 5. M.413.2.5

Dieu, Le, et la bayadère. *Opera.* For the MUSIC see **Auber.** For the LIBRETTO see **Scribe.**

Dieu, Le, et la bayadère. *Overture.* AUBER. No. 2 in M.332.3

Dieu le fort, Le. *Psalm.* SWEELINCK. Werken. Deel 2. M.413.2.2

Dieu nous soit doux. *Anthem.* SWEELINCK. Werken. Deel 3. M.413.2.3

Dieu pour fonder. *Anthem.* SWEELINCK. Werken. Deel 5. M.413.2.5

Dieu puissant. *Part-song.* DESTOUCHES. No. 2 in M.296.6

Dieulafoy, Jane Rachel.
Parysatis. Drame. Musique de C. Saint Saëns. M.381.38

Dieulafoy, Joseph Marie Armand Michel.
Milton. Opéra de Joui et Dieulafoi, mis en musique . . . par Gaspard Spontini. M.274.32
Olimpia, grosse Oper [von Brifaut und Dieulafoy], in Musik gesetzt . . . vom Ritter Spontini. Mit deutschem und französischem Texte. M.284.4

Dieux, ce n'est pas pour moi. *Aria.* SACCHINI. Le Sacchini des concerts. M.274.9

Dieux immortels. *Duet.* DESTOUCHES. No. 2 in M.296.6

Difficile lectu. *Canon.* MOZART. Werke. Serie 7, Band 2. No. 58 in M.315.1.7.2

Diffusa est gratia. *Anthem.* LACHNER, F. No. 20 in M.194.16
LUTZ. No. 63 in M.156.59
NANINO. No. 30 in M.158.33.4
RHEINBERGER, H. G. Sechs Hymnen. No. 11 in M.158.27
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Difyrrwch y brenin. The king's delight. [Welsh air.] Arranged [for 1 voice, also] harmonized for 4 voices. (*In* Thomas. Welsh melodies. Vol. 1, pp. 44–52.) No. 6 in M.235.6.1

Digli ch' io son fedele. *Aria.* PICCINNI, N. No. 4 in M.120.27; etc.

Digli ch' è un infedele. *Song.* BARTHÉLEMON, M. Six English and Italian songs. No. 4 in M.221.32

Dignam, Joseph.
Mass in G. With accomp. for organ or pianoforte. Boston. White-Smith Music Publishing Co. 1891. No. 2 in M.193.16

Dignare, Domine. *Anthem.* GRAUN. No. 27 in M.290.29.4
SCHICHT. M.260.23.1

Dignowity, James, *Jr.*
The girl and the chauffeur. A musical comedy in two acts. Book and lyrics by James Dignowity. Music by Archibald T. Davison. No. 1 in M.389.22

Dignowity, James Victor.
The counterfeiter. Comic opera. Book and lyrics by Clarence P. Whorf, additional lyrics by James V. Dignowity. Music by Archibald T. Davison, Jr., and Frank H. Grey. No. 1 in M.383.12

Dignum, Charles.
Vocal music . . . Consisting of songs, duetts & glees. London. Preston. [1810?] No. 2 in M.236.18

Dignum, Charles, *editor.*
The neglected tar, a celebrated song, adapted . . . by Mr. Dignum. [T. with pianoforte accomp.] London. Thompson. [178–?] No. 21 in M.384.48

Dihau, Désiré.
On demande un anarchiste. Saynète en un acte. Paroles de MM. Mélandri & V. Meusy. Musique de Désiré Dihau. [Partition chant et piano.] Paris. Fouquet. [1892?] No. 1 in M.395.24

Dilectus meus descendit in hortum suum. *Motet.* PALESTRINA. Werke. Band 4. M.8040a.66.4

Dilectus meus mihi et ego illi. *Motet.* PALESTRINA. Werke. Band 4. M.8040a.66.4

Dilettante, Un. See **Damme,** Jean van.

Dilettante, Le, d'Avignon. *Opera.* For the MUSIC see **Halévy,** J. F. F. É. For the LIBRETTO see **Hoffman,** F. B.

Dilettanten-Oper.
DORN, A. J. P. Ein Damen-Kaffee, oder, der junge Doctor. No. 3 in M.402.64
—— Das Testament. No. 2 in M.402.64

Dilexi quoniam. *Mass.* PALESTRINA. Werke. Band 15. M.8040a.66.15

Diligam Te. *Motet.* LASSUS. Sämmtliche Werke. Band 1. M.8040a.67.1
SWEELINCK. Werken. Deel 6. M.413.2.6

Dilige solitudinem. *Motet.* LASSUS. Sämmtliche Werke. Band 7. M.8040a.67.7

Diliges Dominum. *Canon.* WOODWARD, R. No. 46 in M.220.9.2

Diliges proximum. *Motet.* LASSUS. Sämmtliche Werke. Band 1. M.8040a.67.1

Dilley, Joseph J.
"His only coat." Operetta. Words by J. J. Dallas [Dilley]. Music by Walter A. Slaughter. No. 2 in M.322.32
Marjorie. A new English comic opera. Written by Lewis Clifton and Joseph J. Dilley. Music by Walter Slaughter. M.328.15

Diluvio universale. *Opera.* For the MUSIC see **Donizetti.** For the LIBRETTO see **Gilardoni.**

Dim and grey appear the mountains. *Part-song.* ABT, F. No. 21 in M.205.10.6

Dim, dim is my eye. *Song.* BEETHOVEN. Werke. Serie 24. M.413.1.24

Dimanche et lundi. *Opera.* For the MUSIC see **Deslandres.** For the LIBRETTO see **Gillet, H.**

Dimanche matin, Le. *Chorus.* WECKERLIN. Chœurs. M.157.12

Diminished seventh. See **Seventh,** Diminished.

Dimitresco, Constantin.
Quatuors pour 2 violons, alto et violoncell. No. 1–4. [Partitur.] Leipzig. Schuberth. [188–?] 4 parts in 1 v. No. 2–5 in M.211.1
Contents. — 1. Op. 21. En sol majeur. 2. Op. 26. En ré mineur. 3. Op. 33. En si bémoll majeur. 4. Op. 38. En sol mineur.

Dimitri. *Opera.* For the MUSIC see **Joncières.** For the LIBRETTO see **Bornier.**

Dimitri Donskoi. *Overture.* RUBINSTEIN. No. 3 in M.334.15

Dimmi che m' ami. *Duet.* CAMPANA. No. 19 in M.244.9

Dimmi, o mio cor. *Aria.* HANDEL. Werke. Lieferung 50. M.313.1.50

Dimond, William.
[The Æthiop; or, the child of the desert.] The overture, songs, &c. Composed by Henry R. Bishop. No. 1 in M.391.13

Dimond, William. *(Continued.)*
[Brother & sister.] The overture, songs, duetts, trios and choruses. Composed by Wm Reeve and Henry R. Bishop. No. 1 in M.396.6
Native land, or the return from slavery. Opera. Composed by Henry R. Bishop. M.391.4
The peasant boy. An opera . . . written by Wm Dimond, Esq. The music composed by Michl Kelly. [Accomp. for pianoforte. London. 1811.] M.380.47
The young hussar, or love & mercy. Composed by Michl Kelly. No. 3 in M.391.65
Youth, love & folly, a comic opera . . . The music composed and selected by Ml Kelly. No. 1 in M.251.5
Dinah. *Opera.* For the MUSIC see **Missa.** For the LIBRETTO see **Carré**, M.
Dinah Doe. *Part-song.* MOLLOY, J. L. No. 17 in M.392.7
Dindon, Le, de la farce. *Opera.* For the MUSIC see **Deransart.** For the LIBRETTO see **Blondelet.**
Dine, John. See **Dyne**, John.
Diner, Le, de Pierrot. *Opera.* For the MUSIC see **Hess**, C.L. For the LIBRETTO see **Millanvoye.**
Ding, dong. *Catch.* TAYLOR, R. No. 67 in M.215.21
Ding dong bell. *Part-song.* STONARD. No. 4 in M.220.5; etc.
Dingelstadt, Franz Ferdinand Friedrich.
Lichtenstein. Grosse Oper. Musik von P. von Lindpaintner. M.263.10
Dino, Duc de. See **Talleyrand-Périgord**, A. E., *Duc de Dino.*
Dinorah, ossia il pellegrinaggio di Ploermel. *Opera.* For the MUSIC see **Meyerbeer.** For the LIBRETTO see **Barbier**, P. J.
Dio che col cenno moderi. *Romanza.* DONIZETTI. Matinées musicales. No. 2 in M.236.14
Dio, Vittoria di, *pseud.* (?).
Enoch Arden. Oper. [Musik] von Robert Erben. No. 1 in M.394.33
Diogenes. *Opera.* For the MUSIC see **Zepler.** For the LIBRETTO see **Freund**, J.
Dione. *Song.* ARNE, T. A. Lyric harmony. Vol. 2. M.380.1
Dionysische Phantasie. *Symphonic poem.* HAUSEGGER. M.406.16
Dippe, Gustav.
Serenade für Streichorchester. Op. 10. Partitur. Berlin. Schultz. [187–?] No. 4 in M.332.13
Dippold, George Theodore.
Richard Wagner's poem, The ring of the Nibelung, explained and in part translated. 2d edition. New York. Holt & Co. 1888. Plate. M.149c.27
Dir, mein Land, bin ich ergeben. *Part-song.* KERN. No. 51 in M.392.12
Dir, Seele des Weltalls. *Cantata.* For the MUSIC see **Mozart.** Werke. Serie 24.
Dirge for the faithful lover. *Part-song.* BENEDICT. No. 4 in M.195.1.1
Dis-le-moi. *Song.* SCHUBERT, F. P. Mélodies. Vol. 5. M.327.4.5
Dis-moi, mon cœur. *Part-song.* LASSUS. Sämmtliche Werke. Band 14. M.8040a.67.14
Disciplinam et sapientiam docuit eos Dominus. *Motet.* PALESTRINA. Werke. Band 6. M.8040a.66.6
Discord, dire sister. *Part-song.* WEBBE, S. No. 10 in M.220.3.2; etc.
Discours qui a remporté le prix à l'Académie de Dijon . . . [Anon.] ROUSSEAU, J. J. No. 1 in M.103.3
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Distant hie thee. *Glee.* DANBY. No. 56 in M.235.17.3
Distin, Theodore.
My love is fair as summer morning. Madrigalian part-song. London. Jefferys. N. d. [The Choral Society. 18.] No. 18 in M.121.3
Oh, the gallant fisher's life. The angler's part-song [for male voices]. London. Jefferys. N. d. [The Choral Society. 39.] No. 39 in M.121.3
Distracted with care. *Motet.* HAYDN, F. J. No. 12 in M.195.2.4
Dite almeno in che mancai. *Quartett.* MOZART. Werke. Serie 6, Band 2. No. 32 in M.315.1.6.2
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Diti mio si, o no senza timo. *Madrigal.* MORALES. M.236.10
Ditson, Oliver, *publisher.*
The Orphean lyre, a collection of glees and catches . . . Arranged with piano-forte accomp. Vol. 1. Boston. Ditson. [185–?] M.235.22
Contents. — Knyvett: Lady of beauty. — Harington: How great is the pleasure. — Webbe: Let us cheerful souls. — Fill the wine cup. — Hayes: Wind gentle evergreen. — Callcott: Farewell to Lochaber. — The foresters. — Webbe: Glorious Apollo. — Wilson: The pedlar. — Horsley: Mine be a cot beside a hill. — Shield: Shakspeare's loadstars [O happy fair]. — King: Peace and contentment. — Webbe: Now we are met. — King: Soft falls the tear. — King: We hail thee, mirth. — Callcott: Go, idle boy. — Danby: Fairest daughter of the year. — Webbe: While fools their time. — Horsley: See the chariot at hand. — Knyvett: There is a bloom. — Bishop: Slow and sadly toiling. — Callcott: Once upon my cheek. — Knyvett: The rose of the valley. — Hindle: Queen of the silver bow. — Arne: Thou soft flowing Avon. — Hawes: Bring me flowers. — Giardini: Beviamo tutti tre. — Bishop: When wearied wretches. — Cooke: Hark! the lark. — Purcell: Soldier, take off thy wine. — Bishop: What phrase sad and soft. — Callcott: Who comes so dark. — Bishop: Though he be now a grey, grey friar. — Bishop: Sleep, gentle lady. — Atterbury: O thou sweet bird. — Nares: Wilt thou lend me thy mare. — Bishop: Breathe my harp. — Scotland: Lightly tread.
Ditters von Dittersdorf, Carl.
Der Apotheker und der Doctor. Komische Oper in 2 Acten [von G. Stephanie der Jüngere], in Musik gesetzt von Carl Ditters von Dittersdorf. Clavier Auszug . . . von Eduard Marxsen. Hamburg. Schuberth & Co. [184–?] M.305.3
Ausgewählte Orchesterwerke. Zur Centenarfeier des Todestages Dittersdorfs, 31 October, 1799–1899, herausgegeben von Josef Liebeskind. [Partitur.] Leipzig. Reinecke. [1899.] 10 parts in 1 v. M.404.77
Contents. — Abtheilung 1. Die Sechs vorhandenen Sinfonien nach Ovids Metamorphosen: 1. Die vier Weltalter. 2. Der Sturz Phaëtons. 3. Verwandlung Acteons in einen Hirsch. 4. Die Rettung der Andromeda durch Perseus. 5. Verwandlung der lyrischen Bauern in Frösche. 6. Die Versteinerung des Phineus und seiner Freunde. Abtheilung 2. Verschiedene Orchesterwerke: 7. Sinfonie F dur. 8. Sinfonie Es dur. 9. Overture zu dem Oratorium „Esther," und Musique pour un petit ballet en forme d'une contre danse. 10. Divertimento. „Il combattimento dell' umane Passione."
The autobiography of Karl von Dittersdorf, dictated to his son. Translated by A. D. Coleridge. London. Bentley. 1896. M.370.8
Hieronymus Knicker, komische Oper in 2 Aufzügen. Klavierauszug von Siegfried Schmiedt. Leipzig. Breitkopf & Härtel. [184–?] 22 nos. in 1 v. M.231.15
Karl von Dittersdorf. Seine kurze Biographie und ästhetische Darstellung seiner Werke. Erfurt. Müller. 1810. No. 1 in M.139.9
Die Liebe im Narrenhaus. Eine komische Oper in 2 Aufzügen [von H. G. Schmieder. In Musik gesetzt] vom Herrn Ditters, Edlen von Dittersdorf, für das Clavier eingerichtet von Ignaz Walter. Mainz. Schott. [1787?] M.360.14
O wie herrlich. [Männerchor.] (*In* Orpheus. Band 2, pp. 12, 13.) No. 51 in M.129a.43.2

Ditters von Dittersdorf, Carl. *(Continued.)*
Quartett [A-dur] für 2 Violinen, Viola und Violoncell. [Partitur.] Leipzig. [1885? Payne's Kleine Partitur-Ausgabe. No. 137.] No. 6 in M.355.6
Quartett [B-dur] für 2 Violinen, Viola und Violoncell. [Partitur.] Leipzig. [1884? Payne's Kleine Partitur-Ausgabe. No. 107.] No. 2 in M.355.6
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Quartett [G-dur] für 2 Violinen, Viola und Violoncell. [Partitur.] Leipzig. [1885? Payne's Kleine Partitur-Ausgabe. No. 136.] No. 3 in M.355.6
Der Schiffspatron, oder der neue Guthsherr, eine komische Oper in 2 Aufzügen. Im Klavierauszuge von Siegfried Schmiedt. Leipzig. Breitkopf & Härtel. [184–?] M.231.16
Sinfonie in C dur . . . eingerichtet von Hermann Kretzschmar. Partitur. Leipzig. Breitkopf & Härtel. 1896. No. 1 in M.410.19
Two maidens sat complaining. A duet [S. A.], in The doctor and the apothecary. [Accomp. for pianoforte. London.] Longman & Broderip. [179–?] No. 12 in M.237.2

Diva, Une. *Autobiography.* Ambre. M.118.6

Diva, Die. *Opera.* For the Music see **Weinberger.** For the Libretto see **Buchbinder.**

Diva, La. *Opera.* For the Music see **Offenbach.** For the Libretto see **Meilhac.**

Diva Lucrézia, La. *Opera.* For the Music see **Villebichot.** For the Libretto see **Houssot.**

Diva par amour, Une. *Opera.* For the Music see **Rieffler.** For the Libretto see **Lafrique.**

Divertissement. *For orchestra.* Lalo. No. 1 in M.338.23

Divertissement à la Hongroise. *For orchestra.* Schubert, F. P. No. 1 in M.335.13

Divin poème, Le. *Symphony.* Skriabin. M.406.86

Divine Cecilia. *Part-song.* Valton. No. 134 in M.235.17.1; etc.
Webbe, S. Selection of glees. Vol. 3. No. 15 in M.235.13.3

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Divites eguerunt. *Motet.* Lassus. Sämmtliche Werke. Band 5. M.8040a.67.5

Divorce, Le, de Pierrot. *Opera.* For the Music see **Ravera.** For the Libretto see **Lénéka.**

Dix, Les. *Opera.* For the Music see **Girard, N.** For the Libretto see **Ribbing.**

Dix ennemis, tous désarmez. *Part-song.* Lassus. Sämmtliche Werke. Band 14. M.8040a.67.14

Dix jours aux Pyrénées. *Opera.* For the Music see **Varney, L.** For the Libretto see **Ferrier.**

Dixi ergo in corde meo. *Motet.* Lassus. Sämmtliche Werke. Band 7. M.8040a.67.7

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Dixit autem Maria. *Motet.* Lassus. Sämmtliche Werke. Band 7. M.8040a.67.7

Dixit Dominus. *Anthem.* Azioli. No. 11 in M.260.18
Handel. Werke. Lieferung 38. M.313.1.38
Leo. No. 10 in M.233.26.4
Roeder, G. V. Psaumes des vêpres. Two settings. No. 1, 2 in M.202.7
Selle. L. Vespers. No. 5 in M.201.36

Dixit Dominus. *Cantata.* Romberg, A. J. No. 1 in M.280.41

Dixit Joseph undecim fratribus suis. *Motet.* Lassus. Sämmtliche Werke. Band 15. M.8040a.67.15

Dixit Maria. *Anthem.* Hasler. No. 15 in M.158.33.4

Dixit mater ejus. *Motet.* Lassus. Sämmtliche Werke. Band 15. M.8040a.67.15

Dixon, George.
O give thanks unto the Lord. Anthem. [Accomp. for organ.] (*In* Fowle. Parochial anthems. Pp. 76–80.) No. 1 in M.233.29

Dixon, William.
Sleep! thou fearful lover's friend. Glee, A. T. B. (*In* Hague. A second collection of glees. Pp. 64, 71.) No. 5 in M.340.15

Djamileh. *Opera.* For the Music see **Bizet.** For the Libretto see **Gallet.**

Djamileh. *Overture.* Bizet. No. 1 in M.405.5

Djelma. *Ballet.* Lefebvre, C. É. No. 4 in M.406.51

Djelma. *Opera.* For the Music see **Lefebvre, C. É.** For the Libretto see **Lomon.**

Djihan-Ara. *Opera.* For the Music see **Colbert Chabannais.** For the Libretto see **Duprez, É.**

Djinns, Les. *Symphonic poem.* Franck, C. A. No. 2 in M.338.18

Do D. D. *Song.* Moniuszko. Trzy śpiewy. No. 31 in M.221.30

Do, do. *Quartet.* Weckerlin. 6 quatuors. No. 2 in M.328.35

Do malade, Un. *Opera.* For the Music see **Banès.** For the Libretto see **Pittaud.**

Do, re, mi, fa. Round [for 4 voices]. (*In* Bland. The Ladies' collection. Vol. 1. p. 33.) No. 51 in M.235.17.1
Also to be found in Social harmony.

Do, re, mi, fa. *Catch.* Arne, T. A. No. 104 in M.220.9.1

Do well, O Lord. *Anthem.* Smith, G. T. No. 26 in M.233.13

Dobbs, Beatrice Harvey.
Just as I am. [Hymn-anthem. s. solo and chorus.] Boston. Schmidt. [1894.] No. 1 in M.203.27

Dobbs' farm. *Opera.* For the Music see **Stratton, G. W.**

Doch der Herr . . . *Song.* Mendelssohn-Bartholdy, J. L. F. Werke. Serie 14, Abtheilung B. M.413.3.14B

Doche, Alexandre Pierre Joseph.
Le veuf du Malabar. Opéra comique en 1 acte de P. Siraudin [pseud.] et Adrien Robert [pseud.]. Musique de A. Doche. [Partition chant et piano.] Paris. Latte. [1846.] M.252.37

Docker, Frederick Arthur William.
O ye that love the Lord. Anthem for s. solo and chorus. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 12, pp. 9–18.) No. 3 in M.195.2.12

Docteur Blanc, Le. *Opera.* For the Music see **Pierné.** For Directions for pantomime see **Mendès.**

Docteur Frontin, Le. *Opera.* For the Music see **Nargeot.** For the Libretto see **Constantin, M.**

Docteur Miracle, Le. *Opera.* For the Music see **Lecocq, A. C.** For the Libretto see **Battu.**

Docteur Mirobolan, Le. *Opera.* For the Music see **Gautier, J. F. E.** For the Libretto see **Piestre.**

Docteur Ox, Le. *Opera.* For the Music see **Offenbach.** For the Libretto see **Mortier.**

Docteur Purgandi, Le. *Opera.* For the Music see **Robillard.** For the Libretto see **Chivot.**

Docteur Rose, Le. *Opera.* For the Music see **Ricci, F.** For the Libretto see **Najac.**

Docteur Tam-Tam, Le. *Opera.* For the Music see **Barbier, F. É.** For the Libretto see **Tourte.**

Docteur Vieuxtemps, Le. *Opera.* For the Music and Libretto see **Nadaud.**

Doctor bonus. *Motet.* Palestrina. Werke. Band 5. M.8040a.66.5

Doctor bonus amicus Dei Andreas. *Anthem.* Vittoria. Opera. Tomus 1. M.313.2.1

Doctor egregie. *Hymn.* Palestrina. Werke. Band 8. M.8040a.66.8

Doctor Faust's Hauskäppchen oder Die Räuberherberge im Walde. *Opera.* For the Music see **Hebenstreit.** For the Libretto see **Hopp, F.**

Doctor, A, in spite of himself. *Play.* W., H. G. Cupid's little game. No. 1 in M.143.18

Doctor! man of copper! *Quartet.* Bishop, H. R. Complete collection of glees. Vol. 3. M.235.1.3

Doctor of Alcantara, The. *Opera.* For the Music see **Eichberg, J.** For the Libretto see **Woolf.**

Doctor St. Paul. *Part-song.* Zelter. No. 1 in M.205.10.4

Doctor, The, slept. *Catch.* Smith, J. S. No. 65 in M.220.9.3

Dóczi, Ludwig.
Ritter Pasmán. Komische Oper. Musik von Johann Strauss. M.323.20

Dodecachordon. *History.* Glareanus. M.400.8

Dodelinette. *For strings.* Gounod. No. 6 in M.332.22

Dodici scene drammatiche tratte dalla Divina commedia. *Cantata.* For the Music see **Fodale.**

Dodson, Richard Ball.
San Martino. [Part-song, T. T. B. B.] Philadelphia. Boner & Co. 1882. No. 49 in M.392.6

Dodwell, Henry.
A treatise concerning the lawfulness of instrumental musick in holy offices. 2d edition with additions. London. Haws. 1700. M.147.2

Doebber, Johannes.
Die Grille. Oper in 3 Aufzügen, unter Benutzung einer Grundidee von George Sand von Erich Speth. Musik von Johannes Doebber. Clavierauszug. Berlin. Ries & Erler. [1897.] M.394.4

Doerfchen, Das. *Part-song.* Schubert, F. P. No. 7 in M.392.31; etc.

Doerffel, Alfred, *editor.*
Gluck. Orpheus und Eurydice. M.282.3
Schubert, F. P. Chor-Gesangwerke. M.280.48
Schumann, R. A. Sämmtliche Lieder für eine Singstimme. M.8055.221

Doering, Carl Heinrich.
In a year, my love. [Part-song, T. T. B. B.] (*In* The Osgood collection of part-songs. Vol. 2, pp. 32–34.) M.193.23.2
Suite (A-moll) für Streichinstrumente. Op. 16. [Partitur.] Dresden. Hoffarth. [1864.] No. 7 in M.336.1

Doering, Georg Christian Wilhelm Asmus.
Der Berggeist, romantische Oper, in Musik gesetzt von L. Spohr. M.151.12
Fortunat mit dem Säckel und Wünschhütlein. Mährchen-Oper. In Musik gesetzt von X. Schnyder von Wartensee. M.151.25
W. A. Mozart. Traduction par C. Viel. Paris. Bohné. 1860. No. 4 in M.119a.10

Doering, Johann Michael Heinrich.
Carl Maria von Weber's Biographie und Characteristik. [Wolfenbüttel. Holle. 183–?] No. 4 in M.380.58
Verzeichniss, pp. 23, 24.
Joseph Haydn's Biographie und Characteristik. [Wolfenbüttel. Holle. 183–?] No. 5 in M.380.58
Verzeichniss Haydn's Werke, p. (1).
Muzio Clementi's Biographie und Charakteristik. [Wolfenbüttel. Holle. 183–?] No. 2 in M.380.58
Verzeichniss von Clementi's Compositionen, pp. 3–5.
W. A. Mozart's Biographie und Charakteristik. [Wolfenbüttel. Holle. 183–?] No. 3 in M.380.58
Verzeichniss von Mozart's Werken, pp. 14, 15.

Doering, Moritz.
Bergmann's Gruss. Gedicht in Musik gesetzt von . . . A. F. Anacker. No. 1 in M.221.9; No. 4 in M.221.5

Doerpertanzweise. *Part-song.* Zenger. No. 34 in M.392.27

Doerrjen, Heinrich.
An die Freude. [Männerchor.] (*In* Fink. Die deutsche Liedertafel. P. 2.) No. 2 in M.213.9
Bergmannslied [T. T. B. B.]. (*In* Fink. Die deutsche Liedertafel. Pp. 154, 155.) No. 101 in M.213.9
Gesang [T. T. B. B.]. (*In* Fink. Die deutsche Liedertafel. Pp. 60, 61.) No. 46 in M.213.9
Hoffnung. [Männerchor.] (*In* Fink. Die deutsche Liedertafel. Pp. 108, 109.) No. 76 in M.213.9
Lied beim Wein [T. T. B. B.]. (*In* Fink. Die deutsche Liedertafel. Pp. 40, 41.) No. 35 in M.213.9
Lied des Trostes [T. T. B. B.]. (*In* Fink. Die deutsche Liedertafel. Pp. 40, 41.) No. 40 in M.213.9
Nachtlied [T. T. B. B.]. (*In* Fink. Die deutsche Liedertafel. P. 20.) No. 20 in M.213.9
Tischlied [T. T. B. B.]. (*In* Fink. Die deutsche Liedertafel. Pp. 141, 142.) No. 92 in M.213.9
Weg! ihr eitlen Träume. Trinklied [T. T. B. B.]. (*In* Fink. Die deutsche Liedertafel. Pp. 26, 27.) No. 25 in M.213.9

Doerstling, Gustav Robert.
Der Liebesring, romantische Oper in 2 Acten. Text von H. T. Schmid. Musik von G. R. Doerstling. Vollständiger Clavierauszug. Gotha. Ziert. [1858.] No. 1 in M.305.8
Die Schutzengel. Gedicht von Th. H. Friedrich. für Solo [S. A. BAR. B.], Chor und Orchester von R. Doerstling. [Partitur.] N. t. p. [Gotha? 186–?] No. 1 in M.391.38

Dohn, A. W., *translator.*
Berlioz, L. H. „Les Troyens." No. 3 in M.265.5

Dohnányi, Ernst von.
Quartett (A dur) für 2 Violinen, Viola und Violoncell. Op. 7. Partitur. Wien. Doblinger. [1902?] No. 3 in M.412a.6
Symphonie in D-moll für grosses Orchester. Partitur. Mainz. Schott. [1903.] M.406.9

Dokois, Georges.
La petite maison, opéra comique de Alexandre Bisson et Georges Dokois. Musique de William Chaumet. M.381.10

Dolan, W.
Sancta Maria, a motett. [Accomp. for organ.] London. Novello. [185–?] No. 13 in M.260.10.5

Dolce dell' anima. *Duet.* Paer. No. 26 in M.235.18.3

Dolce far niente. *For strings.* Zopff. Zwei Idyllen. No. 5, 6 in M.405.63

Dolce figlia al tuo padre perdona. *Cavatina.* Rossini. No. 2 in M.364.10

Dolce mio ben. *Aria.* Handel. Werke. Lieferung 50. M.313.1.50

Dolce pur d'amor l'affano. *Aria.* Handel. Werke. Lieferung 50. M.313.1.50
Two settings.

Dolce sonno, Il. *Madrigal.* Palestrina. Werke. Band 28. M.8040a.66.28

Dolce speranza in seno. *Part-song.* Guglielmi, P. No. 17 in M.235.14

Dolch, Der. *Song.* Rubinstein. Zwölf Lieder. No. 10 in M.192.5

Dolci labri amorosi portieri. *Part-song.* Sweelinck. Werken. Deel 8. M.413.2.8

Dolci miei sospiri. *Glee.* Berg, G. No. 95 in M.110.1.2; etc.

Dolcissimo ben mio. *Part-song.* Sweelinck. Werken. Deel 8. M.413.2.8

Dolcy Jones. *Song.* Foster, S. C. No. 14 in M.380.41.1

Dole, Nathan Haskell.
A score of famous composers. New York. Crowell & Co. [1891.] Portraits. M.194.15
Contents. — Palestrina. — Purcell. — Bach. — Händel. — Gluck. — Haydn. — Mozart. — Beethoven. — Rossini. — Weber. — Schubert. — Spohr. — Meyerbeer. — Mendelssohn. — Schumann. — Chopin. — Glinka. — Berlioz. — Liszt. — Wagner.

Dole, Nathan Haskell, *translator.*
Mascagni. L'amico Fritz. M.247.27
Hummel, F. Columbus. No. 2 in M.384.14
Dvořák. Praise Jehovah. 149th Psalm. No. 3 in M.154.54

Dolente istoria. *Arietta.* Ricci, F. Soirées de Vienne. No. 11 in M.244.18

Dolf, S., *pseud.* See **Schmidt,** Adolf.

Dolly Day. *Song.* Foster, S. C. No. 15 in M.380.41.1

Dolly Varden. *Opera.* For the Music see **Edwards, J.** For the Libretto see **Stange, S.**

Dolmetsch, Arnold.
Pâques. Hymne de fête pour chant [S. ou T.] avec accomp. de piano, violon et orgue ad lib. [Partition et parties séparées d'orgue et de violon.] Paris. Schott. [188–?]
With French and English words. No. 3 in M.201.32

Dolor non fu. *Madrigal.* Palestrina. Werke. Band 28. M.8040a.66.28

Dolore, *Dr., pseud.* See **Paine,** John Knowles.

Dolore e speranza. *Song.* Mariani, A. XXII melodie. No. 1 in M.158.28

Dolores. *Opera.* For the Music see **Auteri Manzocchi.** For the Libretto see **Auteri Pomàv.**

Dolorès. *Opera.* For the Music see **Pollonnais.** For the Libretto see **Boyer.**

Dolores, La. *Opera.* For the Music and Libretto see **Bréton y Hernandez.**

Dom Sébastien. *Opera.* For the Music see **Donizetti.** For the Libretto see **Scribe.**

Domenica.
SOUTHARD. As the hart pants. [Motet.] No. 25 in M.190.7
—— My heart doth find. [Motet.] No. 27 in M.190.7
—— Praise waiteth for Thee. [Motet.] No. 26 in M.190.7

Domerc, Jules.
L'école buissonnière. Saynète à 3 personnages. Par Jules Domerc. [Partition chant et piano.] Paris. Bathlot. [187–?] No. 2 in M.393.16

Domergue, Charles.
Une paire d'Anglais. Saynette bouffe. Paroles d'Alexis Bouvier et Édouard Prével. Musique de Charles Domergue. [Partition chant et piano.] Paris. Feuchot. [1863.] No. 2 in M.395.24

Domergue, Charles Mathieu.
Les jeudis de Monte-Carlo. Impressions musicales. Nice. 1875. Plate. No. 2 in M.119.15

Domergue, Eugène.
Le baiser d'Yvonne. Vaudeville-opérette en 3 actes. Paroles de Médina [pseud.]. Musique de Eugène Domergue. Partition piano et chant. Paris. Le Boulch & Régnier. [189–?] No. 4 in M.295.12

Domestic music for the wealthy. BANISTER, H. J. No. 3 in M.116.10

Domestique, Un, pour rire. *Opera.* For the MUSIC see **Wachs.** For the LIBRETTO see **Laroche.**

Domicent, Eugène Édouard.
Aveugle par amour. Opérette. Paroles de Bertol-Graivil [pseud.]. Musique de Ch. de Sivry. No. 3 in M.322.9
Le sabre enchanté. Opéra-comique. Musique de Émile Boussagol. No. 2 in M.302.15
Le vieux sorcier ou les femmes salées. Musique de F. Desgranges. No. 2 in M.378.45

Dominant seventh, The. *Fiction.* CLARK, K. E. M.101.27

Dominator Domine. *Motet.* LASSUS. Sämmtliche Werke. Band 5. M.8040a.67.5

Domine ad adjuvandum. *Anthem.* COLONNA. No. 2 in M.233.26.5

Domine ad adjuvandum me. *Motet.* LASSUS. Sämmtliche Werke. Band 3. M.8040a.67.3
SELLE, L. Vespers. No. 5 in M.201.36

Domine clamavi. *Motet.* LASSUS. Sämmtliche Werke. Band 9. M.8040a.67.9

Domine convertere. *Motet.* LASSUS. Sämmtliche Werke. Band 3. M.8040a.67.3
LUTZ. No. 35 in M.156.50

Domine convertere et eripe animam meam. *Offertory.* PALESTRINA. Werke. Band 9. M.8040a.66.9

Domine Deus. *Anthem.* CLARI. No. 7 in M.233.26.2

Domine Deus fortissime. *Motet.* LASSUS. Sämmtliche Werke. Band 7. M.8040a.67.7

Domine, Deus meus. *Motet.* LASSUS. Sämmtliche Werke. Band 1. M.8040a.67.1
SWEELINCK. Werken. Deel 6. M.413.2.6

Domine Deus, qui conteris. *Motet.* PALESTRINA. Werke. Band 3. M.8040a.66.3

Domine Deus, Rex coelestis. *Anthem.*
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Domine Deus salutis meae. *Motet.* LASSUS. Sämmtliche Werke. Band 3. M.8040a.67.3

Domine, Dominus noster. *Anthem.* WOUTERS. No. 17 in M.201.36

Domine, exaudi orationem. *Gradual.* REISSIGER. 15 Graduales. No. 2 in M.158.27

Domine exaudi orationem meam. *Motet.* LASSUS. Sämmtliche Werke. Band 3. M.8040a.67.3

Domine fac mecum. *Motet.* LASSUS. Sämmtliche Werke. Band 3. M.8040a.67.3

Domine, Fili Dei. Canon, 6 in 1. (*In* Warren. Collection of catches. Vol. 1, p. 11.) No. 15 in M.220.9.1

Domine fili unigenite. *Air.* BACH, J. S. 8 airs for an alto voice. M.244.16

Domine in auxilium. *Motet.* LASSUS. Sämmtliche Werke. Band 3. M.8040a.67.3
LUTZ. No. 46 in M.156.50

Domine in virtute Tua. *Motet.* PALESTRINA. Werke. Band 2. M.8040a.66.2

Domine Jesu Christe. *Anthem.* DURANTE, F. No. 23 in M.202.6.2
FUX. No. 36 in M.202.6.2
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WINTER, P. VON. No. 38 in M.260.24.2

Domine, labia mea aperies. *Motet.* LASSUS. Sämmtliche Werke. Band 3. M.8040a.67.3
PERGOLESI. No. 21 in M.290.29.6

Domine, miserere mei. *Gradual.* REISSIGER. 15 Graduales. No. 3 in M.158.27

Domine, non est exaltatum. *Motet.* LASSUS. Sämmtliche Werke. Band 1, 7. M.8040a.67.1,7
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Domine, non mea. *Canon.* CIRRI. No. 31 in M.139a.18.1; etc.

Domine non sum dignus. *Anthem.* VITTORIA. Opera. Tomus 1. M.313.2.1

Domine pater. *Motet.* PALESTRINA. Werke. Band 2. M.8040a.66.2

Domine praevenisti eum. *Motet.* PALESTRINA. Werke. Band 2. M.8040a.66.2

Domine probasti me. *Motet.* LASSUS. Sämmtliche Werke. Band 9. M.8040a.67.9
STOCKHAUSEN. No. 8 in M.260.10.6

Domine, quando veneris. *Motet.* LASSUS. Sämmtliche Werke. Band 3. M.8040a.67.3

Domine, quid multiplicati sunt. *Anthem.* GAUDIMEL. No. 11 in M.202.6.1

Domine salvum. *Motet.* KOENIG, F. Huit motets. No. 2 in M.158.25

Domine salvum fac. *Anthem.* COOKE, B. M.260.23.2
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"Domine salvum fac reginam." *Anthem.* SULLIVAN, A. S. No. 1 in M.157.32

Domine, secundum actum. *Motet.* LASSUS. Sämmtliche Werke. Band 3. M.8040a.67.3

Domine, secundum actum meum. *Motet.* PALESTRINA. Werke. Band 7. M.8040a.66.7

Domine, si observaveris. *Offertory.* EYBLER. Offertorium. No. 1–7. No. 1 in M.191.7

Domine, vivifica me. *Motet.* LASSUS. Sämmtliche Werke. Band 3. M.8040a.67.3

Dominicans. *Liturgy, ritual, etc.*
Processionarium sacri ordinis Prædicatorum auctoritate apostolica approbatum. Lugduni. Pelagaud. 1861. M.147.12

Dominiceti, Cesare.
Il lago delle Fate. Dramma fantastico in un prologo e tre atti. Parole di A. Zanardini. Musica di Cesare Dominiceti. Riduz. per canto con accomp. di pianoforte. Milano. Lucca. [1878.] M.383.14

Domino nero, Il. For the MUSIC see **Rossi, L.** For the LIBRETTO see **Rubino.**

Domino noir, Le. *Opera.* For the MUSIC see **Auber.** For the LIBRETTO see **Scribe.**

Dominus a dextris Tuis. *Anthem.*
PERGOLESI. No. 1 in M.233.26.2
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Dominus Jesus in qua nocte. *Motet.* PALESTRINA. Werke. Band 2. M.8040a.66.2

Dominus regnabit. *Anthem.* NAUMANN, J. G. M.260.23.2
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Dominus scit cogitationes. *Motet.* LASSUS. Sämmtliche Werke. Band 9. M.8040a.67.9

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Don Crescendo. *Opera.* For the MUSIC see **Picchi.** For the LIBRETTO see **Pozzesi.**
Don Desiderio. *Opera.* For the MUSIC see **Poniatowski.** For the LIBRETTO see **Giraud, G.**
Don Férocio. *Opera.* For the MUSIC see **Barbier, F. É.** For the LIBRETTO see **Blondelet.**
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Don Giovanni, Il. *Opera.* For the MUSIC see **Mozart.** For the LIBRETTO see **Ponte.**
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Don Quixote. *For orchestra.* STRAUSS, R. No. 2 in M.404.96
Don Quixote. *Symphonic poem.* RUBINSTEIN. No. 3 in M.345.1
Don Sebastiano. *Opera.* For the MUSIC see **Donizetti.** For the LIBRETTO see **Scribe.**
Don Tacagno. *Opera.* For the MUSIC see **Drieberg.** For the LIBRETTO see **Koreff.**
Don Tocagno. See **Don Tacagno.**
Don Trabuco de Trabucillos. *Opera.* For the MUSIC and LIBRETTO see **Genée.**
Dona Branca (Donna Bianca). *Opera.* For the MUSIC see **Keil.** For the LIBRETTO see **Féréal.**
Doña Flor. *Opera.* For the MUSIC see **Westerhout.** For the LIBRETTO see **Colautti.**
Donald Caird ist wieder da! *Cantata.* For the MUSIC see **Jensen, A.** For the LIBRETTO see **Scott, W.**
Donato, Baldassare.
All ye who music love. Madrigal. (*In* Hullah. Part music. Secular. Vol. 1, pp. 5–8.) No. 2 in M.157.28.1
Also to be found in Oliphant's Madrigals in parts, 2d series.
Villanella alla Napolitana. [Madrigal, T. T. B. B.] (*In* Widmann. Sechs Madrigale. Heft 3, pp. 2–4.) No. 19 in M.392.27
Donauschiffer-Lied. *Part-song.* ERK, *editor.* Volksklänge. No. 1 in M.130.8
Donauweibchen, Das. *Opera.* For the MUSIC see **Kauer.** For the LIBRETTO see **Hensler.**
Donebauer, Fritz.
BATKA, R. Aus der Musik- und Theater-Welt. Beschreibendes Verzeichnis der Autographen-Sammlung Fritz Donebauer. [Anon.] Prag. 1894. M.371.33
Donizetti, Gaetano.
A miei prieghi arrise il cielo. Rondo [s. o T. Accomp. de piano]. (*In* Fleurs d'Italie. Pp. 156–160.) No. 2 in M.364.10
Adelasia. See his Adelia.
Adelia. Opera seria in 2 atti [di F. Romani e G. M. Marini]. Musica di G. Donizetti. [Per canto e piano.] Paris. Schlesinger. [1843?] M.262.5
Ah! tu sai. Quartetto [S. T. B. B.]. (*In* Échos d'Italie. Vol. 4, pp. 69–76.) No. 11 in M.157.14
From Parisina.
L'ajo nell' imbarazzo. Opera buffa in 2 atti [di Ferretti], musica di G. Donizetti. [Per canto e piano.] Paris. Schonenberger. [184–?] M.364.12
Alfin son tua. Preghiera. [Accomp. di piano.] (*In* Lira d'Italia. Pp. 36, 37.) No. 7 in M.157.39
From Lucia.
All hail to the greenwood! [Trio, s. s. A. Accomp. for pianoforte.] London. Cock & Co. [185–?] No. 4 in M.244.10.2
[Anna Bolena. Full score without the words.] Manuscript. [Paris? 184–?] M.221.18
Same. Tragedia lirica di F. Romani. Posta in musica dal Mº Donizetti. [Per canto e piano.] Paris. Richault. [182–?] M.262.1
Same. Launer. [184–?] M.363.33
L'assedio di Calais. Melodramma lirico in 3 atti. Poesia di Salvatore Cammarano. Musica del Mº G. Donizetti. Riduzione [per canto e pianoforte] del Mº L. Gervasi. Milano. Ricordi. [184–?] M.231.24
Beautiful streamlet. [Trio, s. s. A. Accomp. for pianoforte.] London. Leader & Cock. [185–? Chamber trios. 20.] No. 20 in M.244.10.1
Belisar. Heroische Oper in 3 Acten. Music von Donizetti. [Partitur.] Manuscript. [183–?] M.227.14
Same. Belisario. Opera seria del Sigr Cammarano. Posta in musica dal Mº Donizetti. [Per canto e piano.] Paris. Pacini. [1836?] M.364.11
Same. Milano. Ricordi. [1852.] M.231.21
The bells. [Trio, s. s. A. Accomp. for pianoforte.] (*In* Hills. Vocal trios. Vol. 2, pp. 97, 98.) No. 21 in M.157.17.2
Berceuse. [s. Inédite. Accomp. de piano. Portrait. Facsimile.] (*In* Album du Gaulois. Vol. 1.) No. 13 in M.391.28.1
Betly. Opera in 2 atti. [Parole e] Musica del Mº Donizetti. [Per canto e piano.] Paris. Launer. [1836?] No. 2 in M.262.3
Same. Milano. Ricordi. [1852?] M.231.17
Il borgomastro di Saardam, opera buffa in 2 atti [di D. Gilardoni], musica di G. Donizetti. [Per canto e piano.] Paris. Schonenberger. [184–?] M.364.4
Il campanello. Melodramma giocoso in 1 atto. Riduzione per canto e piano. Edizione riveduta. Milano. Ricordi. [1851.] M.231.20
Il castello di Kenilworth, opera in 3 atti [di Tottola], musica di G. Donizetti. [Per canto e piano.] Paris. Schonenberger. [184–?] M.364.14
Caterina Cornaro. [Opera di Sacchéro.] Musique del Mo. Gaetano Donizetti. Partition réduite avec accomp. de piano. Paris. Richault. [1845.] M.363.34
La cloche. Petit quatuor [T. T. B. B. Accomp. de piano]. Paris. Meissonnier. [185–?] No. 12 in M.270.59
Com' è bello. Romanza [A. O. BAR. Accomp. di piano]. (*In* Lira d'Italia. Pp. 32–35.) No. 6 in M.157.39
From Lucrezia Borgia.
Come, weary souls. [Solo, T., duo, T. A., and chorus. Accomp. for organ.] Arranged by W. K. Bassford. New York. Hall. 1866. [Sabbath melodies.] No. 16 in M.190.1

Donizetti, Gaetano. *(Continued.)*

Come, ye fays. [Trio, s. s. a. Accomp. for pianoforte.] (*In* Hills. Vocal trios. Vol. 2, pp. 57–63.) No. 11 in M.157.17.2

Le convenienze ed inconvenienze teatrali, opera in 1 atto, musica de G. Donizetti. [Per canto e piano.] Paris. Schonenberger. [184–?] No. 1 in M.364.19

Deh non voler. Romanza [s. o. t. Accomp. di piano]. (*In* Lira d'Italia. Pp. 146, 147.) No. 40 in M.157.39
From Anna Bolena.

Di pescatore ignobili. Romanza [a. o. bar. Accomp. di piano]. (*In* Lira d'Italia. Pp. 56–59.) No. 12 in M.157.39
From Lucrezia Borgia.

Diluvio universale, opera in 3 atti [di Gilardoni], musica di G. Donizetti. [Per canto e piano.] Paris. Schonenberger. [184–?] M.364.17

Dom Sébastien. Opéra en cinq actes. Musique de G. Donizetti. [Paroles de Scribe.] Partition d'orchestre. Paris. Bureau central de musique. [184–?] M.401.8

Same. Dom Sebastian von Portugal. Grosse Oper in 5 Acten. Nach dem Französischen des M. E. Scribe von Leo Herz. Musik von G. Donizetti. Vollständiger Clavierauszug. Wien. Mechetti. [184–?] M.262.7

Same. Don Sebastiano. Opera in 5 atti di E. Scribe. Tradotta in italiano da Gio. Ruffini. Musica di G. Donizetti. [Per canto e piano.] Paris. Escudier. [184–?] M.305.5

Don Pasquale. [Opera. Parole e musica] di Donizetti. Partitura. Manuscript. N. d. 3 v. M.401.9

Same. Opéra bouffe en 3 actes. [Paroles et] musique de Donizetti. Avec accomp. de piano par Th. Labarre. Paris. La France musicale. [184–?] M.252.38

Same. [Poesia e musica] del Mo. G. Donizetti. [Per canto e piano.] Paris. Chabal. [184–?] M.364.2

Potpourri für vierstimmigen Männergesang aus der Oper Die Regiments-Tochter von Donizetti. Mainz. Schott. [184–?] No. 8 in M.392.20

Il Duca d'Alba. Opera postuma di G. Donizetti. Parole di E. Scribe. Versione ritmica dal francese di A. Zanardini. Riduzione per canto e pianoforte. Milano. Lucca. [1881.] M.305.4

Egli ancora non giunge. Romanza [bar. Accomp. di piano]. (*In* Lira d'Italia. Pp. 114–118.) No. 31 in M.157.39
From Maria di Rudenz.

Eleonora di Guienna. Opera seria [di Felice Romani. Musica] del Mo. G. Donizetti. [Per canto e piano.] Paris. Latte. [183–?] Unpaged. M.262.8
The original title was Rosamonda d'Inghilterra.

Élisabeth, ou la fille du proscrit. Drame lyrique en 3 actes. Poëme de MM. de Leuven [pseud.] et Brunswick [pseud.]. Musique de G. Donizetti. Partition piano et chant. Paris. Escudier. [1853.] M.364.6

L'elisire d'amore. Opéra complet pour piano et chant. Paroles italiennes [de Felice Romani]. Musique de Donizetti. Paris. Launer. [184–?] M.364.3

Same. Der Liebestrank. [(L'elisire d'amore.) Oper in drei Akten von Donizetti. Text von Felice Romani. Partitur.] Manuscript. N. d. 3 v. M.401.12

Emilia. See his L'eremitaggio di Liverpool.

L'eremitaggio di Liverpool. Melodramma semi-serio [di Checcherini], musica di G. Donizetti. [Per canto e piano.] Paris. Schonenberger. [184–?] No. 2 in M.364.15
The original title was Emilia.

L'esule di Roma. Melodramma eroico di Domenico Gilardoni. Posto in musica da G. Donizetti. [Per canto e piano.] Milano. Lucca. [184–?] M.231.26

[Fausta. Melodramma in 2 atti, di Domenico Gilardoni. Musica di Donizetti. Partitura.] Manuscript. [Milano. 1832?] 2 v. M.30.2

Same. Melodramma in 2 atti [di D. Gilardoni]. Posto in musica dal Mo G. Donizetti. Ridotta con accomp. di piano. Paris. Richault. [183–?] M.262.6

La favorita. [Opera in 4 atti. Musica di Donizetti. Parole di A. Royer e J. N. G. Van N. Vaez.] Partitura. Manuscript. N. d. 3 v. M.401.10

Same. Opera seria in 4 atti dei Sigre Scribe, A. Royer & G. Vaëz, posta in musica del Mo. Donizetti. Partizione per canto con accomp. di piano. Paris. Grus. [1840.]
A part of the third act only was written by Scribe. M.363.35

Donizetti, Gaetano. *(Continued.)*

La figlia del reggimento. Opéra italien, musique de Donizetti. [Paroles de Bayard et de Saint-Georges, traduites par C. Bassi. Partition chant et piano.] Paris. Schonenberger. [1840.] M.364.18

Same. La fille du régiment. Opéra comique en 2 actes. Paroles de MM. Bayard et St. Georges. Musique de G. Donizetti. Partition d'orchestre. Paris. Schonenberger. [184–?] M.401.11

Same. Ouverture à grand orchestre de l'opéra La fille du régiment. [Partition.] Paris. Schonenberger. [1840?] No. 1 in M.331.15

Il furioso, opera in 2 atti, musique de Donizetti. Opéra complet. Partition piano et chant. Paroles italiennes [de Ferretti]. Paris. Launer. [184–?] M.364.7

Una furtiva lagrima. Romanza [s.] from L'elisire d'amore. [Accomp. di piano.] (*In* Lira d'Italia. Pp. 143–145.)
Also to be found in Musical library. No. 39 in M.157.39

Gemmi di Vergy. Opera in 2 atti [di Bidera]. Musica del Mo. Donizetti. Partizione di canto con accomp. di piano. Paris. Pacini. [1839.] M.364.16

Gianni di Parigi. Melodramma comico di Felice Romani. Posto in musica da G. Donizetti. Riduzione per canto con accomp. di piano. Paris. Richault. [185–?] M.364.22

Il Giovedi grasso, opera buffa in 1 atto [di Gilardoni], musica di G. Donizetti. [Per canto e piano.] Paris. Schonenberger. [184–?] No. 1 in M.364.15

Give me the comfort of Thy help. Trio. For s. s. a. [Accomp. for organ.] (*In* Hullah. The Singer's library. Sacred. Pp. 85–88.) No. 17 in M.157.3

Hark! the solemn music pealing. [Trio, s. s. a. Accomp. for pianoforte.] London. Leader & Cock. [184–? Chamber trios. 9.] No. 9 in M.244.10.1

Un hiver à Paris, 1838–1839. Nouvel album lyrique. Naples. Girard & cie. [184–?] No. 16 in M.244.4
Contents. — Ballate: Il pescatore; La ninna nonna; Il trovatore in caricatura; La sultana. — L'addio, duettino. — L'ultima notte di un novizio, cantata. — La pazza di S. Elena, cantata.

Ispirazioni viennesi. [Ballate ec.] Paris. Schonenberger. [185–?] No. 1 in M.364.10
Contents. — La zingara. — Non m'ami più. — L'ora del ritorno. — Il sospiro. — È morta. — Predestinazione. — Che vuoi di più.

La lettera anonyma, opera buffa in 1 atto [di Giulio Genoino], musica di G. Donizetti. [Per canto e piano.] Paris. Schonenberger. [184–?] No. 1 in M.364.21

Der Liebestrank. See his L'elisire d'amore.

Linda [di Chamounix. Opera] di Gaetano Donizetti. [Parole di G. Rossi.] Partitura. Manuscript. N. d. 3 v. M.401.13

Same. Opéra italien [de G. Rossi], musique de Donizetti. [Partition chant et piano.] Paris. Schonenberger. [1842.] M.363.17

Lucia di Lammermoor. Composed by Donizetti. [Text by S. Cammarano.] With Italian and English words. [Vocal score.] Boston. Ditson & Co. [1855?] M.328.4
The English version is by John Wrey Mould.

Same. [Full score without the words.] Manuscript. [Paris? 184–?] M.224.19

Lucrezia Borgia. [Opera. Musica] di Gaetano Donizetti. [Parole di F. Romani.] Partitura. Manuscript. [187–?] 3 v. M.401.14

Same. Opera seria in 3 atti [di Felice Romani], musica del Mo. G. Donizetti. Partition piano et chant. Paris. Mavaud & cie. [184–?] M.363.32

Maria de Rudenz. Tragische Oper in 3 Acten . . . gedichtet von S. Cammarano. In Musik gesetzt von G. Donizetti. Klavierauszug mit italienischem u. deutschem Texte. Leipzig. Hofmeister. [184–?] M.231.25

Maria di Rohan. Opéra en 3 actes [de S. Cammarano]. Musique de G. Donizetti, avec accomp. de piano. Paris. Legouix. [184–?] M.364.5

Maria Padilla. Opéra italien [de G. Rossi], musique de Donizetti. [Partition chant et piano.] Paris. Schonenberger. [1841.] M.364.8

Maria Stuarda. Dramma in 3 atti. Poesia di Giuseppe Bardari. Musica di G. Donizetti. Riduzione per canto e pianoforte. Paris. Gérard & cie. [185–?] M.364.23

Donizetti, Gaetano. *(Continued.)*

Marino Faliero. Dramma in 3 atti del Sr G. E. Bidera. Posto in musica dal Cav. Donizetti. Ridotta con accomp. di pianoforte dal Mo Tadolini. Paris. Pacini. [183–?] M.262.4

Same. Oper in 3 Akten [von G. E. Bidera. Componirt] von Gaetano Donizetti. [Partitur.] Manuscript. [183–?] 3 v. M.231.22

I martiri. Opéra italien [de S. Cammarano], musique de Donizetti. [Partition chant et piano.] Paris. Schonenberger. [184–?] M.364.1

Same. [Ouverture à grand orchestre. Partition. Paris. Schonenberger. 184–?] No. 2 in M.331.15

Same. Les martyrs. Opéra en quatre actes, paroles d'Eugène Scribe, mis en musique . . . par G. Donizetti. Partition [et] parties d'orche. Paris. Schonenberger. [1840.] 32 v. M.400.23

Matinée musicale. Recueil d'ariettes et de duettinos italiens, avec accomp. de pianoforte. Leipzig. Hofmeister. [184–?] 8 parts in 1 v. No. 1–8 in M.244.4
The music of these pieces is the same as that of the first eight numbers of the Matinées musicales [M.236.14]. The words differ in some of them, and some have Italian, French and German words.

Matinées musicales, ossia raccolta di ariette. romanze, etc. composte . . . da Donizetti. London. Mori, Lavenu & Co. [184–?] M.236.14
Contents. — Vieni, la barca è pronta. — Dio che col cenno moderi. — Il ritorno al deserto. — Com' io ti son fedele. — Dai primi di del viver mio. — Non giova il sospirar. — Io resto fra le lagrime. — Di vero amor. — La campana. — Rataplan.

Messa di requiem (postuma). Scritta pei funerali del maestro V. Bellini. Ridotta con accompto. d'organo dal maestro F. Almasio. Milano. Lucca. [1870?] M.156.26

Mira o bella il trovatore. Canzone [T. Accomp. de piano]. (*In* Fleurs d'Italie. Pp. 135–137.) No. 2 in M.364.10

Ne'er of sadness nor sorrow. From Lucrezia Borgia. Part-song. (*In* The Choralist. Vol. 2, ser. 5, pp. 32–35.) No. 57 in M.157.5.2

Ninna nonna. Ballata [s. Accomp. di piano]. (*In* Lira d'Italia. Pp. 65–71.) No. 15 in M.157.39

Nuits d'été à Pausilippe. Recueil de 6 ariettes et 6 duos. Mayence. Schott. [184–?] No. 15 in M.244.4
With German and Italian words.
Contents. — Ariettes: Der Schiffmann; Der Kreuzritter; Um Mitternacht; Der Thurm von Biasone; Der Spinnrocken; Die Morgendämmerung. — Duos: Der Schwur; Die Morgenröthe; Der Bothe der Geliebten; Liebe ist ein Himmelswort; Ein Blick und ein Wort; Die Trinker.

O, April night (Com' è gentil, Don Pasquale). Four-part song. (*In* The Choralist. Vol. 1, pp. 10–16.) No. 5 in M.157.5.1

O Salutaris Hostia. [Motet, s. T. T. B. Accomp. for organ.] Adapted and arranged by T. Frost. London. Butler. [184–?] No. 20 in M.260.3

Olivo e Pasquale. Opera buffa in 2 atti [di Ferretti], musica di G. Donizetti. [Per canto e piano.] Paris. Schonenberger. [184–?] M.364.20

Il paria. Opera seria in 2 atti [di Gilardoni], musica di G. Donizetti. [Per canto e piano.] Paris. Schonenberger. [184–?] M.364.13

La Parisina. Opéra complet pour piano et chant. Paroles italiens [de Felice Romani]. Musique de Donizetti. Paris. Launer. [184–?] M.364.9

Same. Parisina. [Opera seria di F. Romani, posta in musica da] Gaetano Donizetti. [Partitura.] Manuscript. [183–?] 2 v. M.231.23

I pazzi per progetto. Opera in 1 atto [di Gilardoni], musica di G. Donizetti. [Per canto e piano.] Paris. Schonenberger. [184–?] No. 2 in M.364.19

Perchè dell' aure in sen. Romanza [s. o. T.]. (*In* Fleurs d'Italie. Pp. 138–140.) No. 2 in M.364.10

Perchè non ho. Cavatina [s. Accomp. di piano]. (*In* Lira d'Italia. Pp. 150–157.) No. 42 in M.157.39
From Lucia.

Pour tant d'amour ne soyez pas ingrate. Cavatine [s.] de La favorite. [Accomp. de piano.] (*In* Album lyrique du chant français. Pp. 51–54.) No. 2 in M.157.38

Prayer [T. T. B. B.]. (*In* Chickering collection. Vol. 2, p. 34.) No. 15 in M.392.48.2

Donizetti, Gaetano. *(Continued.)*

Quanto é bella. Cavatina [T. Accomp. di piano]. (*In* Lira d'Italia. Pp. 148, 149.) No. 41 in M.157.39
From L'elisire d'amore.

Raggio d'amor. Romanza [B. Accomp. di piano]. (*In* Lira d'Italia. Pp. 104, 105.) No. 28 in M.157.39
From Il furioso.

Rataplan. Quartettino [T. T. B. B. Accomp. di piano]. Milano. Lucca. [184–?] No. 9 in M.212.4

La regina di Golconda. Opera buffa in 2 atti [di Felice Romani], posta in musica . . . da Gaetano Donizetti. [Ridotta per canto con accomp. di pianoforte.] Milano. Ricordi. [184–?] M.231.19

Rest, weary pilgrim. [Trio, s. s. A. Accomp. for pianoforte.] London. Cock, Addison & Co. [185–? Chamber trios. 50.] No. 2 in M.244.10.3

Rita, ou le mari battu, opéra comique en 1 acte, poëme de Gustave Vaëz, musique posthume de G. Donizetti. Partition chant et piano. Paris. Lemoine. [1860.] M.363.36

Roberto d'Evreux, conte d'Essex. Tragedia lirica in 3 atti di S. Cammarano, musica del Cav. G. Donizetti. [Per canto e piano.] Paris. Pacini. [1838?] No. 1 in M.262.3

Same. [Dramma serio di S. Cammarano. Posto in musica da G. Donizetti. Partitura.] Manuscript. [183–?] M.231.27

La romanziera. Opera buffa in 1 atto [di D. Gilardoni], musica di G. Donizetti. [Per canto e piano.] Paris. Schonenberger. [184–?] No. 2 in M.364.21

Sah' ich ihr Auge. Romanze [A. o. B.] aus der Oper: Der Wahnsinnige auf Sct. Domingo. [Mit Begleitung des Pianoforte.] Manuscript. N. d. No. 13 in M.236.6

Sancia di Castiglia. Tragedia lirica [di Salatino] posta in musica da Gaetano Donizetti. [Per canto con accomp. di piano.] Milano. Ricordi. [185–?] M.231.18

Say where is Lucy. [Recitative, quartet and chorus from Lucia.] London. Addison & Hollier. [184–?] No. 37 in M.235.7.1

Il segreto. Brindisi. [Per s. o. T. Accomp. di piano.] (*In* Lira d'Italia. Pp. 28–31.) No. 5 in M.157.39
From Lucrezia Borgia.

Sei pur tu che ancor rivedo. Duetto per M.-s. e B. [Accomp. di piano.] Napoli. Girard & ci. [184–?] No. 7 in M.221.20
From Alina regina de Golconda.

Signor sergente. Quartetto [S. S. T. B.]. (*In* Échos d'Italie. Vol. 4, pp. 59–68.) No. 10 in M.157.14
From L'elisire d'amore.

Signora? Che? Tacete! Duetto [S. B. Accomp. di piano]. Napoli. Girard & ci. [184–?] No. 6 in M.221.20
From Gianni di Calais.

Soirées de Paris. Album d'ariettes et de nocturnes italiens, avec accomp. de pianoforte. Vienne. Mechetti. [184–?] 6 parts in 1 v. No. 9–14 in M.244.4
With Italian and German words.
Contents. — La lontananza. — L'amante spagnuolo. — Amore e morte. — Me voglio fa' na casa. — Qui dove mercè negasti. — L'inconstanza d'Irene.

Tombe degl' avi. [Cavatina, T. Accomp. di piano.] (*In* Lira d'Italia. Pp. 158–165.) No. 43 in M.157.39

Torquato Tasso. Opera del Mo Donizetti. [Parole di G. Ferretti. Per canto e piano.] Paris. Pacini. [183–?] M.262.2

Ugo conte di Parigi. Tragedia lirica [di Felice Romani]. Posta in musica . . . da G. Donizetti. [Per canto e piano.] Milano. Ricordi. [184–?] M.231.28

Vieni o tu, che ognor io chiamo. Romanza [s. o. T. Accomp. de piano]. (*In* Fleurs d'Italie. Pp. 152–155.) No. 2 in M.364.10

Why should we frown? [Trio, s. s. A. Accomp. for pianoforte.] (*In* Hills. Vocal trios. Vol. 2, pp. 65–70.) No. 13 in M.157.17.2

La zingara. Opera semi-seria in 2 atti [di Tottola]. Musica di G. Donizetti. [Per canto e piano.] Paris. Schonenberger. [184–?] M.363.31

Donizetti, Gaetano. *Works about.*

Alborghetti, F. Gaetano Donizetti e G. Simone Mayr. [Di] F. Alborghetti e M. Galli. Notizie e documenti. Bergamo. 1875. Portraits. Plates. Facsimiles. M.372.46
Elenco delle opere, cantate, ecc., pp. 143–157.

Donizetti, Gaetano. *Works about. (Continued.)*
Cicconetti, F. Vita di Gaetano Donizetti. Roma. 1864. Portrait. Facsimile. No. 1 in M.126.6
Cox, C. The music of Donizetti and Bellini. Illus. Porp. 42–44. New York. [1895?]) M.14.1.1
Neumann, W. Gaëtano Donizetti. Eine Biographie. Cassel. 1854. Portrait. No. 5 in M.205.17; etc.
Ponchielli, A. A G. Donizetti. Cantata . . . Versi di A. Ghislanzoni. Musica di A. Ponchielli. Riduzione per canto e pianoforte. Milano. [1875.] No. 2 in M.297.6
Maliierbe, C. T. Centenaire de Gaetano Donizetti. Catalogue bibliographique de la section française à l'Exposition de Bergame. Paris. 1897. Portraits. Facsimiles. M.102.32

Donna bell' e gentil. *Madrigal.* Palestrina. Werke. Band 28. M.8040a.66.28

Donna Caritea. *Opera.* For the Music see **Mercadante.** For the Libretto see **Pola.**

Donna che un falso. *Catch.* Lidarti. No. 110 in M.220.9.1

Donna, La, del lago. *Opera.* For the Music see **Rossini.** For the Libretto see **Tottola.**

Donna, La, di genio volubile. *Opera.* For the Music see **Portogallo.**

Donna Diana. *Entr'acte.* Řezniček. No. 5 in M.404.6

Donna Diana. *Opera.* For the Music see **Hofmann,** H. C. J.; also **Řezniček.** For the Libretto see **Wittkowsky;** also **Moreto y Cavaña.**

Donna Diana. *Overture.* Řezniček. No. 4 in M.404.6
Riemenschneider. No. 4 in M.336.22

Donna, La, è mobile. *Song.* Verdi. Verdi album. No. 14 in M.236.5

Donna gentil quando talor degnata. *Madrigal.* Palestrina. Werke. Band 28. M.8040a.66.28

Donna Juanita. *Opera.* For the Music see **Suppé.** For the Libretto see **Walzel.**

Donna Maria Infantin von Spanien. *Opera.* For the Music see **Reiset.**

Donna, presso al cui viso. *Part-song.* Palestrina. Werke. Band 30. M.8040a.66.30

Donna, vostra mercede. *Madrigal.* Palestrina. Werke. Band 28. M.8040a.66.28

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Donnay, Maurice.
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Donne curiose, Le. *Opera.* For the Music see **Usiglio.** For the Libretto see **Zanardini.**

Donne-la moi dans nos adieux. *Duet.* Grétry, A. E. M. No. 9 in M.120.16

Donne moi cette fleur. *Song.* Gounod. No. 21 in M.391.28.1
— Vingt mélodies. 2e recueil. No. 11 in M.157.36.2

Donne secours, Seigneur. *Anthem.* Sweelinck. Werken. Deel 3. M.413.2.3

Donner, Johann Jakob Christian, *translator.*
Markull. Der rasende Ajas des Sophokles. No. 1 in M.203.18

Donnez au Seigneur gloire. *Anthem.* Sweelinck. Werken. Deel 5. M.413.2.5

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Music and action; or, the elective affinity between rhythm and pitch. A psychological essay on a new principle of explanation for the genesis and development of music. London. Kegan Paul, Trench & Co. 1889. M.376.13

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Don't you know? *Catch.* Atterbury. No. 149 in M.220.9.1

Donville, F. de.
Frédérick-Lemaitre: souvenirs . . . Paris. Baur. 1876. No. 2 in M.125.7

Donzel, James, *translator.*
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Doorly, Martin Edward.
Lazarus, a sacred cantata. The words from the Bible. The music by M. E. Doorly. [S. A. T. B. and chorus. Accomp. for pianoforte or organ.] London. Novello, Ewer & Co. [188–?] No. 2 in M.155.2

Dopo cento affanni. *Duet.* Winter, P. von. No. 26 in M.235.18.4

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Doppelgaenger, Der. *Opera.* For the Music see **Zamara.** For the Libretto see **Hirschfeld, V.**

Doppelgaenger, Der. *Song.* Schubert, F. P. Werke. Seric 20. Band 9. M.317.1.20.9

Doppeltes Vaterland. *Part-song.*
Fesca, F. E. No. 54 in M.129a.43.2
Weitzmann. No 99 in M.129a.44

Doppelwandlung. *Song.* Franz, R. Sechs Gesänge. Op. 44. No. 75 in M.244.5.3

Doppler, Albert Franz.
Judith. Oper in 4 Aufzügen. von S. H. Mosenthal. Musik von Franz Doppler. Vollständiger Clavierauszug. Wien. Lewy. [1870.] M.305.6
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Dorchain, Auguste.
Conte d'avril. Musique composée . . . par Ch. M. Widor. M.410.81
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Dorf, Das, im Gebirge. *Opera.* For the Music see **Weigl.** For the Libretto see **Kotzebue.**

Dorfbarbier, Der. *Opera.* For the Music see **Hiller,** J. A.; also **Schenk.** For the Libretto see **Weidemann.**

Dorfdeputirten, Die. *Opera.* For the Music see **Schuhbauer;** also **Wolf,** E. W. For the Libretto see **Goldoni;** also **Heermann,** G. E.

Dorfeuil, Georges.
Les cadets de Gascogne. Opérette. Paroles de Dorfeuil & Mey. Musique de Firmin Bernicat. No. 4 in M.265.4
Les Tziganes de Longjumeau. Opérette. Paroles de Georges Dorfeuil. Musique de Firmin Bernicat. No. 4 in M.301.1

Dorfgala, Die. *Opera.* For the Music see **Schweizer.** For the Libretto see **Gotter.**

Dorfglocke, Die. *Part-song.* Kalliwoda, J. W. No. 8 in M.130.7; etc.

Dorfglocke, Die. *Song.* Pierson. No. 75 in M.204.39

Dorfjahrmarkt, Der. *Opera.* For the Music see **Benda,** G. For the Libretto see **Gotter.**

Dorfkirchglocke, Die. *Part-song.* Fesca, A.E. No. 23 in M.147.4

Dorfmusikanten, Die. *Part-song.* Genée. Heitere Lieder. No. 26 in M.392.9

Dorfmusikanten-Sextett. *For horns and strings.* Mozart. No. 5 in M.412a.1

Dorfsaengerinnen, Die. *Opera.* For the Music see **Fioravanti, V.**

Dorgeval, Bryon. See **Orgeval,** Édouard Barthélemy Bryon d'.

Dori, La. *Opera.* For the Music see **Cesti.** For the Libretto see **Apolloni.**

Doria, I. *Opera.* For the Music see **Machado.** For the Libretto see **Ghislanzoni.**

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Dormez, Marie. *Song.* DAVID, F. C. Cinquante mélodies. M.363.28

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Dormouse, The. *Glee.* COOKE, B. In paper case. No. 18 in M.139a.18.4; etc.

Dorn, Alexander Julius Paul.
Ein Damen-Kaffee, oder, der junge Doctor. Humoristisch-musikalische Hausblüette. Opus 10. [Klavier-Auszug.] Erfurt. Bartholomäus. [1869. Dilettanten-Oper.] No. 3 in M.402.64

Das Testament. Komische Operette, gedichtet und componirt von Alexander Dorn. Opus 18. [Clavierauszug.] Erfurt. Bartholomäus. [1869. Dilettanten-Oper.] No. 2 in M.402.64

Dorn, Heinrich Ludwig Egmont.
Abu Kara, romantische Oper in 3 Aufzügen von L. Bechstein, in Musik gesetzt . . . von Heinrich Dorn. Klavierauszug. Leipzig. Hofmeister. [183–?] M.231.29

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Contents.—1. Erinnerungen: Acht Häuser und keine Schlafstelle; Seltenes Zusammentreffen besonderer Umstände; Ludwig Berger und Friedrich Wieck; Eine fünfzigjährige Jungfrau; Karl Jost. 2. Musikalische Skizzen: Erinnerungen an einen Jugendfreund; Eine musikalische Reise und 2 neue Opern; Ritter G. Spontini. 3. Erinnerungen, 3te Sammlung: D. D. D.; Angelica Catalani; F. Mendelssohn-Bartholdy; Eine Historie von den vier verwandelten Handwerkspurschen, item was drum und dran hängt; Pauline Viardot-Garcia; Michel François Hoguet.

Der Botenläufer von Pirna. Komische Oper in 3 Akten, nach dem Französischen des Mélesville [Pseud.] von Moritz Heydrich. Musik von Heinrich Dorn. Vollständiger Klavierauszug. Berlin. Bote & Bock. [1865.] M.262.9

Der Dampfwagen. [Männerchor.] (*In* Fink. Die deutsche Liedertafel. Pp. 66–68.) No. 49 in M.213.9

Des Wirthen Töchterlein. Öffentlicher Unterricht. Warnung vor dem Rhein. Drei vierstimmige Männergesänge. Op. 40. Hamburg. Schuberth & Co. [184–?] No. 68 in M.392.3

Ergebnisse aus Erlebnissen. Fuenfte Folge der Erinnerungen von Heinrich Dorn. Berlin. Liebel. 1877. No. 1 in M.217.6

Contents. — Susanna und ihre Gartenarie. — Sie haben einen guten Mann begraben. — Zur Apostelgeschichte. — Aus längst vergangener Zeit. — Von Cöln nach Berlin, über Berlin. — Missa solemnis. — Das deutsche G. — Jaques Offenbach. — Post festum! aber immer noch nicht zu spät, um die Wahrheit zu sagen. — Ein Provisorium, Tragikomoedie von Schoene und Falk. — Aus dem Hundertsten in's Tausendste. — Letzter Rückblick, Erinnerung an Richard Wagner. — Epilog eines Verstorbenen.

Fünf Liedertafel-Gesänge . . . für vier Männerstimmen. Op. 55. Mainz. Schott. [1846?] No. 50 in M.392.6

Contents. — Zur Eröffnung einer Liedertafel. — Der Liedertafel Dauer. — Die Flügel. — Wasser? — Rheinische Zecher.

Fünf Quartette für Frauenstimmen [s. s. a. a.]. Berlin. Bote & Bock. [185–?] No. 4 in M.244.11

Contents. — Heimath. — Vergeblich Fragen. — Die Freude. — Verheissung.

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Contains a criticism of the plots of Wagner's opera.

Herr Durst. [Männerchor.] (*In* Abt. Deutsche Sängerhalle. Vol. 2, pp. 13–16.) No. 5 in M.392.42.2

Ländliche Revolte. Humoristische Scene für Bariton-Solo und Männerchor mit Begleitung des Pianoforte. Op. 84. Clavier-Partitur. Berlin. Ries & Erler. [187–?] No. 10 in M.212.4

Meine Wünsche. [Männerchor.] (*In* Fink. Die deutsche Liedertafel. Pp. 30, 31.) No. 28 in M.213.9

Dorn, Heinrich Ludwig Egmont. *(Continued.)*
Die Nibelungen. Grosse Oper in 5 Acten von E. Gerber. Musik von H. Dorn. Klavierauszug mit Text. Berlin. Bote & Bock. [1854.] M.262.10

Quodlibet. Siebente Sammlung vermischter Aufsätze. Berlin. Behr. 1886. No. 2 in M.217.6

Contents. — Gesetzgebung und Operntext. — Ein begrabener Leichenredner. — Alte Komödianten. — Carl Krebs. — Im Elfenreiche. — Richard Wüerst. — Zur Ehrenrettung einer Dame. — Wisby. — Vergangen, aber nicht vergessen. — Ceciderunt in profundum. — Silvana. — Eine Zimmerreise.

Weinprobe. [Männerchor.] (*In* Abt. Deutsche Sängerhalle. Vol. 1, pp. 72–74.) No. 26 in M.392.42.1

Winter song. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 16, pp. 93–97.) No. 15 in M.195.1.16

Zwei Gesänge für vier Männerstimmen. Op. 64. Mainz. Schott. [1850?] No. 51 in M.392.6

Contents. — Kreislauf. — Heuler und Wühler.

Dorn, Heinrich Ludwig Egmont. *Works about.*
NEUMANN, W. Friedrich Wilhelm Kücken. Heinrich Dorn. Biographien. Cassel. 1856. Portrait. No. 4 in M.205.19

Dorn, Otto.
Närodal. Nordische Oper in einem Aufzuge. Dichtung und Musik von Otto Dorn. Klavierauszug mit Text. Leipzig. Seemann. [189–?] M.380.63

Lithograph script.

„Röslein, wann blühst du auf?" Männer-Chor. Leipzig. Licht. [188–? Der Chorgesang. 15.] No. 69 in M.392.3

Dornheckter, Robert.
Zwei leicht ausführbare Motetten für s. a. t. b. Leipzig. Rieter-Biedermann. 1879. No. 17 in M.158.22

Contents. — Sei getreu bis in den Tod. — Gnädig und barmherzig ist der Herr.

Dornroeschen. *Cantata.* For the MUSIC see **Perfall;** also **Schletterer;** also **Tottmann.** For the LIBRETTO see **Bonn;** also **Schmidt, M.;** also **Fuerst.**

Dornroeschen. *Opera.* For the MUSIC see **Humperdinck;** also **Langer, F.;** also **Langert;** also **Weweler.** For the LIBRETTO see **Eberling-Filhès;** also **Reinhardt, P. J.;** also **Levy, A.;** also **Eschelbach.**

Dornroeschen. *Song.* BRAHMS. Volks-Kinderlieder. No. 8 in M.380.40.3

Dornroeschen-Cyclus. *For orchestra.* KIENZL. No. 7 in M.342.9

Dornroeschen, schlaf. *Part-song.* ABT F. Vier vierstimmige Männergesänge. No. 6 in M.392.35

Dorothy. *Opera.* For the MUSIC see **Cellier.** For the LIBRETTO see **Stephenson.**

Dorr, Clarence A.
Music for the church service. [Anon.] Boston. Dutton & Co. 1869. M.101.14

Dorrell, William.
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Dorrington, C. F.
Mass in G, for four voices. With organ or piano accomp. Boston. White-Smith Music Publishing Co. 1892. No. 3 in M.193.16

Dors, petit. *Song.* DAVID, F. C. Cinquante mélodies. M.363.28

Dort in den Weiden. *Song.* BRAHMS. Sechs Lieder. Op. 97. No. 2 in M.380.40.3

Dort in den Weiden steht ein Haus. BRAHMS. Deutsche Volkslieder. Heft 5. No. 13 in M.380.40.3

Dort senket die Sonne. *Part-song.* MUEHLING, A. No. 17 in M.129a.43.1

Dort sind wir her. *Song.* ABT, F. Drei Lieder. No. 7 in M.192.2

Dort sind wir her. *Part-song.* ABT, F. Drei Lieder für Sopran und Männer-Quartett. No. 5 in M.392.35; etc.

Dort unten im Thal. *Part-song.* SCHWALM. Drei Lieder. No. 8 in M.392.24

Dort unter'm Lindenbaume. *Song.* FRANZ, R. Sechs Gesänge. Op. 31. No. 1 in M.244.5.3

Dort vergiss leises Fleh'n. *Song.* MOZART. No. 4 in M.204.37

Dorval, Marie Amélie Thomase Delaunay.
DUMAS, A. La dernière année de Marie Dorval. Paris. 1855. No. 3 in M.129a.33

Dorval, P.
L'art de la prononciation appliquée au chant et manière facile d'augmenter les resources de la voix. Versailles. L'auteur. 1850. No. 7 in M.206.3

Dorvaldo e Dorliska. See **Rossini.** Torvaldo e Dorliska.

Doss, Adolphe de.
Ave Maria. Solo, s. ou t., avec accomp. d'orgue. (*In* Lambillotte. Musique religieuse. 7e Salut, pp. 5, 6.) No. 26 in M.260.18

Dost thou hear the trees? *Part-song.* HENSEL, F. C. No. 13 in M.195.1.12

Dost thou idly ask? *Part-song.* SMART, H. No. 20 in M.195.1.5

Dot, La. *Opera.* For the MUSIC see **Dalayrac.** For the LIBRETTO see **Desfontaines de La Vallée.**

Dot, La, de Brigitte. *Opera.* For the MUSIC see **Serpette.** For the LIBRETTO see **Ferrier.**

Dot, La, de Suzette. *Opera.* For the MUSIC see **Boieldieu,** F. A. For the LIBRETTO see **Dejaure.**

Dot, La, mal placée. *Opera.* For the MUSIC see **Lacome d'Estalenx.** For the LIBRETTO see **Mancel.**

Doth not my lady come. *Part-song.* SMART, H. No. 2 in M.156.4; etc.

Dotzauer, Justus Johann Friedrich.
Andante et polacca pour violoncelle et piano, tirés du septième concerto. Œuvre 93. [Piano seul.] Paris. Farrenc. [183–?] No. 4 in M.210.2
Same. [Partie de violoncelle.] No. 20 in M.210.11
[Concerto, no. 8, for violoncello, with accomp. for orchestra. Full score.] Manuscript. [184–?] M.312.21
[Variations sur une Walse favorite pour le violoncelle, avec accomp. de deux violons, alto et basse, ou de piano. Œuvre 109. Piano seul. Paris. Richault. 184–?] No. 5 in M.210.2
Same. [Partie de violoncelle.] No. 19 in M.210.11

Douane, Alfred.
La fiancée en loterie. Opérette de C. de Roddaz. et Alfred Douane. Musique de André Messager. No. 1 in M.395.69

Douay, Georges.
Les amoureux de Fanchon. Opérette en 1 acte. Paroles de Turpin de Sansay et Ad. Huard. Musique de Georges Douay. [Partition chant et piano.] Paris. Cartereau. [1864.] No. 1 in M.301.5
Un baiser pour lot. Opérette en 1 acte. Paroles de Francis Tourte. Musique de Georges Douay. [Partition chant et piano.] Paris. Union musicale. [1877.] No. 2 in M.301.5
La barbe de Bêtasson. Pochade musicale. Paroles de Turpin de Sansay et Adolphe Huard. Musique de Georges Douay. [Partition chant et piano.] Paris. Cartereau. [1864.] No. 1 in M.305.9
Ce bon roi Dagobert. Légende musicale en 1 acte. Paroles de Marquet et Delbès. Musique de Georges Douay. [Partition chant et piano. Paris. 1869.] No. 4 in M.301.5
Un bureau de nourrices. Folie musicale en 1 acte. Paroles de Francis Tourte. Musique de Georges Douay. [Partition chant et piano.] Paris. Chatot. [1867.] No. 1 in M.305.14
Les crêpes de la Marquise. [Opéra-comique en 1 acte.] Paroles de Turpin de Sansay. Musique de Georges Douay. [Partition piano et chant.] Paris. Cartereau. [1865.] No. 2 in M.305.14
Les deux alcades. Opérette en 1 acte. Paroles de Mr Chauvin. Musique de Georges Douay. [Partition chant et piano.] Paris. Chatot. [1879.] No. 1 in M.305.13
L'écaillère africaine. Bouffonnerie musicale en 1 acte. Paroles de Marquet et Delbès. Musique de Georges Douay. [Partition chant et piano.] Paris. Cartereau. [1867.] No. 3 in M.305.14
Une explosion. Opérette en 1 acte. Paroles de Auguste Jouhaud. Musique de Georges Douay. [Partition chant et piano.] Paris. Chatot. [1877.] No. 4 in M.305.14
Farfadette. Opérette en 1 acte. Paroles de Francis Tourte. Musique de Georges Douay. [Partition chant et piano.] Paris. [1884. Journal des demoiselles.] No. 1 in M.301.4
La fleur du Val Suzon. Opéra-comique en 1 acte. Paroles de Turpin de Sansay. Musique de Georges Douay. Partition orchestre. Paris. Ledentu. [1862.] M.224.20

Douay, Georges. *(Continued.)*
Same. [Chant et piano.] No. 1 in M.305.10
Les gammes d'Oscar. Folie musicale en 1 acte. Paroles de William Busnach, musique de Georges Douay. Partition chant et piano. Paris. Prilipp. [1865.] No. 2 in M.301.4
Le garnisaire. Opérette en 1 acte. Paroles de Francis Tourte. Musique de Georges Douay. [Partition chant et piano.] Paris. Chatot. [1872.] No. 3 in M.301.5
Le hanneton de la châtelaine. Excentricité musicale en un acte. Paroles de Lassouche [pseud.]. Musique de Georges Douay. [Partition, chant et piano.] Paris. Chatot. [1884.] No. 3 in M.393.2
Jérôme Pointu. Opérette en 1 acte. Paroles de Turpin de Sansay. Musique de Georges Douay. [Partition piano et chant.] Paris. Cartereau. [1864.] No. 2 in M.305.13
Madame Lecomte. Opérette en 1 acte. Paroles de Francis Tourte. Musique de Georges Douay. [Partition chant et piano.] Paris. Chatot. [187–?] No. 4 in M.305.9
Un mariage d'autrefois. Opéra comique de salon en 1 acte. Paroles de Francis Tourte. Musique de Georges Douay. Partition chant & piano. Paris. Leduc. [188–?] No. 2 in M.305.10
Un merlan frit. Opérette bouffe en 1 acte. Paroles de Marquet & Delbès. Musique de Georges Douay. Partition piano et chant. Paris. Mackar. [1868.] No. 1 in M.305.11
Les mules de Suzette. Opérette en 1 acte. Paroles de Francis Tourte. Musique de Georges Douay. [Partition chant et piano.] Paris. Chatot. [1875.] No. 1 in M.305.12
La nouvelle Ève. Opérette en 1 acte. Paroles de Francis Tourte. Musique de Georges Douay. Partition chant et chant. Paris. Lemoine. [188–?] No. 3 in M.301.4
Oh! c' Paladin. Bouffonnerie musicale en 1 acte. Paroles de E. Seurat et J. Valdy. Musique de Georges Douay. [Partition chant et piano.] Paris. Chatot. [1875.] No. 4 in M.301.4
Le phoque à ventre blanc. Parade musicale en 1 acte. Paroles de William Busnach. Musique de Georges Douay. [Partition chant et piano.] Paris. Martin. [1871.] No. 5 in M.301.4
Picador. Opérette en 1 acte. Paroles de Francis Tourte. Musique de Georges Douay. [Partition chant et piano.] Paris. Chatot. [1877.] No. 3 in M.305.13
Le pommier des Amours. Opérette en 1 acte. Paroles de Francis Tourte. Musique de George Douay. [Partition chant et piano.] Paris. Chatot. [1872.] No. 3 in M.305.9; No. 2 in M.305.11
Le rêve du parrain. Opérette en 1 acte. Paroles de Francis Tourte. Musique de Georges Douay. [Partition chant et piano.] Paris. Chatot. [187–?] No. 2 in M.305.9; No. 2 in M.305.12
Les souliers de noce. Opérette en 1 acte. Paroles de Francis Tourte. Musique de Georges Douay. [Partition chant et piano.] Paris. Chatot. [187–?] No. 3 in M.305.11
Le tonneau de Mignonne. Opérette en 1 acte. Paroles de Jules de la Guette et Charles Supernant. Musique de Georges Douay. [Partition chant et piano.] Paris. Chatot. [1872.] No. 4 in M.305.11
Le trésor de la Tante Béchut. Opérette en 1 acte. Paroles de A. Philibert [pseud.]. Musique de Georges Douay. [Partition chant et piano.] Paris. Philibert. [1872.] No. 5 in M.305.11
Les valets modèles. Opérette en 1 acte. Paroles de Francis Tourte. Musique de Georges Douay. Partition chant & piano. Paris. Colombier. [1875.] No. 3 in M.305.12

Double disguise, The. *Opera.* For the MUSIC see **Hook,** J. For the LIBRETTO see **Hook,** *Mrs.* J.

Double échelle, La. *Opera.* For the MUSIC see **Thomas,** C. L. A. For the LIBRETTO see **Planard.**

Double épreuve, La. *Opera.* For the MUSIC see **Labit;** also **Vercken de Vreuschmen.** For the LIBRETTO see **Toulon;** also **Dubreuil,** E.

Double-croches malades, Les. *Criticism.* AZEVEDO. M.246.23

Doublons, Les, de ma ceinture. *Opera.* For the **Darcier.** For the LIBRETTO see **Thiry.**

Doubt thou the stars. *Glee.* MADDISON. No. 9 in M.139a.18.8

Doubt thou the stars are fire. *Glee.* STEVENS, R. J. S. No. 52a in M.157.6.2

Doubtless the pleasure. *Catch.* TRAVERS. No. 45 in M.141.21.2; etc.

Douce mer. *Song.* BIZET. Vingt mélodies. No. 2 in M.265.24

Douces flammes. *Part-song.* CAMPRA. No. 2 in M.296.6

Douen, Emmanuel Orentin.

Clément Marot et le Psautier huguenot, étude historique, littéraire, musicale et bibliographique. Paris. Imprimerie nationale. 1878, 79. 2 v. M.122.40

Douen, O. See **Douen,** Emmanuel Orentin.

Douland, Robert. See **Dowland,** Robert.

Douglas, Hugh A.

[Romeo and Juliet up to larks.] The original songs, dances &c. in Romeo and Juliet up to larks. Burlesque in two acts by Claude Cane. The lyrics chiefly by M. B. Lucas. The music by Hugh A. Douglas. Vocal score complete [with pianoforte accomp.]. London. Marriott & Williams. [189–?] No. 1 in M.399.75

Doulx nenny, Ung. *Part-song.* LASSUS. Sämmtliche Werke. Band 12. M.8040a.67.12

Doumka. *For orchestra.* RUBINSTEIN. No. 2 in M.405.51

Dourlen, Victor Charles.

Le frère Philippe. Opéra comique en 1 acte et en prose, paroles de Auguste Duport, musique de Mr Dourlen. [Partition.] Paris. Petit. [182–?] M.262.11

Doute, Le. *Song.* GLINKA. Romances. No. 11 in M.244.8

Doux échos des bois. *Duet.* GRÉTRY, A. E. M. No. 28 in M.390.37

Doux est ton regard. *Song.* VAUCORBEIL. Mélodies. M.213.25

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Drei Blumen. *Part-song.* Beschnitt. No. 1 in M.392.42.3
Drei Ersten, Die. *Part-song.* Janson, F. XII Lieder für vier Männerstimmen. No. 34 in M.392.11
Drei Frühlingstage, Die. *Part-song.* Cornelius. Werke. Band 2. M.414.20.2
Drei Gesellen, Die. *Part-song.* Podbertski. Zwei Männerchöre. No. 14 in M.212.13
Drei Gläser. *Part-song.*
Abt, F. Sieben leichte Männerchöre. No. 7 in M.392.35
Hanschmann. No. 46 in M.392.8
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Drei Liebchen, Die. *Cantata.* For the Music see **Schmidt**, Adolf.
Drei Lilien. *Part-song.* Sturm, W. Vier Lieder. No. 30 in M.392.24
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Drei Ritter. *Cantata.* For the Music see **Tinel.** For the Libretto see **Claeys.**
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Drei Sänger, Die. *Song.* Schubert, F. P. Werke. Serie 20, Band 10. M.317.1.20.10
Drei Sängersprüche. *Part-songs.* Hart, A. No. 49 in M.392.8
Drei Veilchen. *Song.* Hiller, F. Acht Ritornelle. No. 21 in M.192.3
Drei Wochen nach Weinachten. *Song.* Taubert, C. G. W. Klänge aus der Kinderwelt. Heft 10. No. 20 in M.192.8
Drei Worte. *Song.* Kuecken. No. 9 in M.244.6.2
Drei Wünsche, Die. *Opera.* For the Music see **Loewe**, J. C. G. For the Libretto see **Raupach.**
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Callcott, J. W. No. 1 in M.139a.18.7;etc.
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Drop down, ye heavens. *Anthem.* Barnby. No. 21 in M.234.10
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Drummond, William, *of Hawthornden.*
Phoebus, arise. Composed by John K. Paine. No. 2 in M.204.14; No. 4 in M.203.21

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Du bist die Ruh'. *Part-song.* Schubert, F. P. Neun Gesänge. No. 12 in M.158.21; etc.

Du bist ja doch der Herr. *Part-song.* Hauptmann, M. Sechs geistliche Gesänge. No. 4 in M.157.22

Du bist mein einzig Glück. *Song.* Abt F. Sechs Lieder. No. 16 in M.192.2

Du bist mein Traum. *Song.* Abt, F. Zwei Lieder. No. 18 in M.192.1

Du bist mein, und ich bin dein. *Part-song.* Haan. Aus dem Mittelalter. No. 53 in M.392.10

Du bist nöt d'Erste. *Part-song.* Storch. No. 5 in M.270.13

Du bist so schön und rein. *Song.* Franz, R. Sechs Gesänge. Op. 37. No. 31 in M.244.5.3

Du bist so still. *Quartet.* Hauer. Männerquartette. No. 7 in M.392.36

Du bist wie eine Blume. *Song.* Kuecken. No. 12 in M.244.6.1
Liszt. Gesammelte Lieder. No. 16, 17 in M.244.14
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Schumann, R. A. Myrthen. Heft 4. No. 5 in M.244.15.1; etc.

Du bist's allein! *Part-song.* Weber, G. No. 1 in M.130.7

Du ciel la voûte magnifique. *Quartet.* Panseron. Collection de 40 morceaux. No. 26 in M.260.13

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Du deutsches Volk. *Part-song.* Abt, F. No. 98 in M.246.22

Du, du liegst mir im Herzen. *Part-song.* Pax.
No. 114 in M.129a.43.3
Du festes, treues Egerland. *Part-song.* Tschirch, F. W.
No. 78 in M.204.39
Du fond de ma pensée. *Part-song.* Lassus. Sämmtliche Werke. Band 16. M.8040a.67.16
Du fonds de ma pensée. *Anthem.* Sweelinck. Werken. Deel 2. M.413.2.2
Du frågar mig, min hjertans kär. *Song.* Kjerulf. Sånger och Visor. Band 1. M.158.47
Du Friedefürst, Herr Jesu Christ. *Anthem.* Bach, J. S. Werke. Jahrgang 24. M.8040.21.24
Du frischer, froher Morgenwind. *Part-song.* Tschirch, F. W.
No. 158 in M.246.22
Du grüne Rast im Haine. *Song.* Franz, R. Sechs Gesänge. Op. 41. No. 60 in M.244.5.3
Du hast mich aber lange warten lassen. *Song.* Posa. Fünf Lieder. No. 13 in M.380.22
Du hast mich verlassen, Jamie. *Song.* Franz, R. Zwölf Gesänge. Op. 4. No. 25 in M.244.5.1
Du, Herr, zeigst mir den rechten Weg. *Motet.* Hauptmann, M. Drei Kirchenstücke. No. 3 in M.204.18
Du herziges Liebchen. *Part-song.* Kowal. No. 3 in M.370.30
Du Hirte Lsraël, höre. *Anthem.* Bach, J. S. Werke. Jahrgang 23. M.8040.21.23
Du kleine Biene, verfolg mich nicht. *Song.* Cornelius. Werke. Band 1. M.414.20.1
Du liebe, du trauliche Stelle. *Part-song.* Kugler. Vier Gesänge. No. 6 in M.392.15
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No. 19 in M.244.5.2
Du liebst mich nicht. *Song.* Schubert, F. P. Werke. Seric 20, Band 7. M.317.1.20.7
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Du mein einzig Licht. *Song.* Brahms. Deutsche Volkslieder. Heft 6. No. 14 in M.380.40.3
Du meines Herzens Krönzlein. *Song.* Strauss, R. „Schlichte Weisen." No. 18 in M.380.24.1
Du mit den schwarzen Augen. *Song.* Kuecken. Neapolitanisch. No. 15 in M.244.6.2
Du moins alors je la voyais. *Romance.* Weber, C. M. F. E. von. Sämmtliche Lieder. Band 2. No. 96 in M.244.7
Du Mühle, tief im prächtigen Wald. Grunewald. Drei Mühlenlieder. No. 42 in M.392.8
Du nennst mich armes Mädchen. *Song.* Schumann, R. A. Sieben Lieder von E. Kulmann. No. 1 in M.244.15.4; etc.
Du pauvre seul ami fidèle. *Song.* Auber. No. 2 in M.157.38
Du Quell. *Part-song.* Fischer, C. L. Waldeslieder. 2. Heft.
No. 61 in M.392.7
Du Quell hast einen süszen Mund. *Song.* Waley. Thou streamlet. No. 19 in M.380.18
Du Ring an meinem Finger. *Song.* Schumann, R. A. Frauenliebe und Leben. No. 2 in M.244.15.2
Du ringst, O Mensch, vergebens. *Song.* Bečvařovsky. Gesänge beim Klavier. Heft 1. No. 20 in M.221.33
Du sagst mir dass ich keine Fürstin sei. *Song.* Wolf, H. Italienisches Liederbuch. Band 2. M.380.29
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No. 4 in M.280.6
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Du Seigneur les bontés. *Anthem.* Sweelinck. Werken. Deel 4. M.413.2.4
Du siehst mich an. *Song.* Curschmann. Curschmann-Album.
No. 1 in M.157.37
Du sollst Gott, deinen Herren, lieben. *Cantata.* For the Music see Bach, J. S. Werke. Jahrgang 18.
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No. 33 in M.392.42.1
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Du und Du. *For orchestra.* Strauss, J. Drei Walzer. M.404.22
Du wahrer Gott und Davids Sohn. *Cantata.* For the Music see Bach, J. S. Werke. Jahrgang 5, Theil 1.
Du weisst wohl. *Song.* Mihalovich. Sieben Gedichte.
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Dubbio verno, Un, un instabil sereno. *Part-song.* Lassus. Sämmtliche Werke. Band 6. M.8040a.67.6
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The dynamiters. Music by N. H. Pride. Lyrics by F. R. DuBois, J. G. Forbes and others. No. 2 in M.382.11
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L'enlèvement de Proserpine. Scène lyrique pour soli [S. B.], chœurs et orchestre. Paroles de Paul Collin. Musique de Th. Dubois. Partition piano et chant. Paris. Girod. [187–?] No. 3 in M.213.5
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Une loi somptuaire. Opérette. Musique de Victor Massé. No. 3 in M.247.28
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Iphigénie en Tauride. Tragédie lyrique. Mise en musique par M. Piccinni. M.254.24
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Dubreuil, Jean.
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Duca d'Alba, Il. *Opera.* For the Music see **Donizetti;** also **Pacini, G.** For the Libretto see **Scribe;** also **Peruzzini.**

Duca di Scilla, Il. *Opera.* For the Music see **Petrella.** For the Libretto see **Peruzzini.**

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Duchess, The, of Dantzic. *Opera.* For the Music see **Tilkins.** For the Libretto see **Hamilton, H.**

Duchessa di S. Giuliano, La. *Opera.* For the Music see **Graffigna.** For the Libretto see **Peruzzini.**

Duchessa di Guisa, La. *Opera.* For the Music see **Serrao.** For the Libretto see **Piave.**

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Les caractères de la folie. Ballet, mis en musique par M. de Bury. No. 1 in M.281.18

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Wytche Hazelle. Music by Harold Tappin, 00. Libretto and lyrics by J. H. Holliday, '00, and E. L. Dudley, '00. No. 2 in M.382.48

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Due contesse, Le. For the Libretto see **Paisiello.**

Due fanciulle, Le. *Duet.* Campana. No. 2 in M.244.9

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Due Foscari, I. *Opera.* For the Music see **Verdi.** For the Libretto see **Piave.**

Due gemelle, I. *Opera.* For the Music see **Guglielmi, P.**

Due giornate, Le. *Opera.* For the Music see **Mayer, J. S.** For the Libretto see **Foppa.**

Due illustri rivali, Le. *Opera.* For the Music see **Mercadante.** For the Libretto see **Rossi, G.**

Due orsi, I. *Opera.* For the Music see **Dall' Argine.** For the Libretto see **Ghislanzoni.**

Due sergenti, I. *Opera.* For the Music see **Mazzucato.** For the Libretto see **Romani, F.**

Due supposti conti, I. *Opera.* For the Music see **Cimarosa.**

Duel, Un, à Valence. *Opera.* For the Music see **Louis, N.** For the Libretto see **Brard.**

Duel, Le, de Benjamin. *Opera.* For the Music see **Jonas, É.** For the Libretto see **Mestépès.**

Duello, Il. *Opera.* For the Music see **Paisiello.** For the Libretto see **Lorenzi.**

Duenna, The, or double elopement. For the Music see **Linley, T.** For the Libretto see **Sheridan.**

Duerenberg, F. L. S. von.
Die Symphonien Beethovens und anderer berühmter Meister . . . Analysirt und zum Verständnisse erläutert. Leipzig. Matthes. 1863. No. 3 in M.139.3

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Dueringer, Philipp Jakob.
Albert Lortzing, sein Leben und Wirken. Leipzig. Wigand. 1851. Portrait. M.109a.29

Duerrner, Ruprecht Johannes Julius.
Hard times. A four-part song [T. T. B. B.]. (*In* The Orpheus. New series. Vol. 5, pp. 99–109.) No. 21 in M.205.10.5
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Contents. — Der rechte Mann. — Juchhei! Frühling. — Treue Liebe. — Schneeglöckchen. — Soldatenart. — Das Lied vom Wein.
The spring again rejoices. [Part-song, T. T. B. B.] (*In* Chickering collection. Vol. 1, pp. 55, 56.) No. 24 in M.392.48.1
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Same. The storm at sea. [Part-song, T. T. B. B.] (*In* Mosenthal. Songs of the Mendelssohn Glee Club. Pp. 136, 137.) No. 36 in M.204.38
Treue Liebe. [Männerchor.] (*In* Regensburger Liederkranz. Pp. 20, 21.) No. 9 in M.129a.44
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Duets.
Many of the instrumental duets in this section allow for a choice of instruments, but the work is entered only under the name of the instrument first mentioned. If a duet is written for the pianoforte and some other instrument it is alphabetized under the name of that other instrument. See also the subdivision under Sonatas.

Duets. *Bassoon and pianoforte.*
Goepfart. 2 Charakterstücke für Fagott und Klavier. Op. 31. No. 3 in M.410.33

Duets. *Clarinet and pianoforte.*
Goepfart. Drei Stücke für Clarinette (in B) und Klavier. Op. 29. No. 2 in M.410.33
Schumann, R. A. Fantasiestücke für Pianoforte u. Clarinette (oder Violine, oder Violoncell). Op. 73. No. 5 in M.353.15; etc.

Duets. *Flute and pianoforte.*
Lemoine, H. Divertissement pour piano et violon ou flûte, . . . sur des motifs de La sentinelle perdue [de Rifaut]. Par H. Lemoine, Op. 31, et N. Louis, Op. 24. No. 10 in M.390.12

Duets. *Flute and pianoforte. (Continued.)*
—— Fantaisie pour piano et flûte ou violon . . . sur le ballet de L'orgie de Carafa. Par Henri Lemoine et N. Louis. Op. 24 et 9. No. 8 in M.390.12
—— Fantaisie pour piano et flûte sur une cavatine du Grand prix d'Adolphe Adam par Henri Lemoine et N. Louis. Op. 21 et 8. No. 7 in M.390.12
Louis, N. Ave Maria. Nocturne concertant pour piano et flûte, sur une prière de Madlle L. Puget. Op. 42. No. 11 in M.390.12
—— 6 petits morceaux de salon sur des motifs de Mlle L. Puget pour piano et flûte [ou violon]. Op. 144. No. 1–6 in M.390.12; etc
—— Son nom! Nocturne concertant pour piano et flûte, sur la romance de Mlle L. Puget. Op. 64. No. 12 in M.390.12
—— Fantaisie concertante sur une mélodie suisse pour piano et flûte par N. Louis et Forestier. No. 13 in M.390.12
—— Souvenirs de Nice. Deux quadrilles de contredanses dialoguées pour piano et violon ou flûte par N. Louis et Henri Lemoine. No. 16, 17 in M.390.12

Duets. *Horn and pianoforte.*
Schumann, R. A. Adagio und Allegro für Pianoforte und Horn (ad libit. Violoncell oder Violine). Op. 70. Werke. Serie 5, Band 3. M.316.1.5.3
Sieber, J. G. Nocturne, Quatrième, pour forte piano, avec cor, ou violon, ou violoncelle, sur la cavatine du Pirate de Bellini. [Piano seul.] No. 12 in M.210.6
—— Same. [Partie de cor.] No. 21 in M.210.12
—— Same. [Partie de violon.] No. 19 in M.210.10
—— Same. [Partie de violoncelle.] No. 20 in M.210.12

Duets. *Oboe and pianoforte.*
Goepfart. 2 Characterstücke für Oboe und Clavier. Op. 27. No. 1 in M.410.33
Louis, N. Fantaisie brillante sur Le roi d'Yvetot, opéra d'Ad. Adam, pour piano et hautbois par N. Louis et A. Veny. No. 14 in M.390.12
—— Souvenirs de Richard Cœur de Lion, de Grétry, pour piano & hautbois par N. Louis et A. Veny. No. 15 in M.390.12
Schumann, R. A. Drei Romanzen für Oboe (ad libit. Violine) und Pianoforte. Op. 94. Werke. Serie 5, Band 3. M.316.1.5.3

Duets. *Pianofortes.* See **Pianoforte.** *Music. Four hands.*

Duets. *Viola and pianoforte.*
Schumann. R. A. Märchen-Bilder. Vier Stücke für Pianoforte und Viola (Violine ad libit.). Op. 113. No. 9 in M.353.15; etc.

Duets. *Violin and flute.*
Louis, N. Duo-fantaisie pour flûte et violon. Op. 128. No. 19 in M.390.12
—— Grand duo concertant pour violon et flûte. Op. 3. No. 18 in M.390.12; etc.

Duets. *Violin and harp.*
Labarre. Fantaisies et variations concertantes . . . Arrangées pour harpe et violon par Th. Labarre et N. Louis. No. 17–19 in M.390.13

Duets. *Violin and pianoforte.*
Amelot. Fantaisie pour violon avec accomp. de piano. Op. 3. No. 1 in M.210.1; etc.
Barbedette. Fantaisie concertante pour piano et violon sur les motifs de Moïse, opéra de G. Rossini par Barbedette et Pellegrin. No. 2 in M.210.1; etc.
Batta, A. Fantaisie et adagio de la cavatine chantée par Rubini dans l'opéra La somnambule, composée pour le violoncelle par A. Batta et arrangée pour le violon avec accomp. de piano par N. Louis. [Parties séparées.] No. 10 in M.390.10
Baudiot. La dame du lac. Duo concertant pour piano et violon, arrangé d'après le duo pour harpe et violoncelle de Baudiot par N. Louis. No. 10 in M.390.10
—— Duo pour piano et violon sur la romance, Le départ de la Montagnarde, de F. Bérat. Arrangé d'après le duo de piano et violoncelle de Baudiot, par N. Louis. No. 9 in M.390.10

Duets. *Violin and pianoforte. (Continued.)*

BEETHOVEN. Andante & March. Violin and piano. [Arranged by Henri Ernst.] No. 4 in M.357.12

—— Ouvertures choisies de L. van Beethoven. Arrangées pour piano et violon par W. Meves. No. 1 in M.357.8

—— Rondo (in G). Violin and piano. No. 7 in M.357.12; etc.

—— Zwölf Variationen über die Arie: „Se vuol ballare, Signor contino" aus der Oper Figaro's Hochzeit von Mozart, für Pianoforte und Violine. Werke. Serie 12. M.413.1.12

BELLINI. Ouvertures choisies de V. Bellini. Arrangées pour piano et violon par W. Meves. No. 2 in M.357.8

BERTINI, H. J. 3 duos pour piano et violon arrangés par N. Louis d'après les trios Op. 20, 21 et 22 composés par Henri Bertini jeune. No. 1–3 in M.390.10

BOCHSA. [Nocturne, 2me, en si bémol, pour piano et violoncelle, ou violon par Bochsa et Duport. 2e édition. Œuvre 70.] No. 10, 11 in M.210.2; etc.

BOHRER, M. Duo concertant composé par Max: Bohrer, Op. 14, pour piano et violoncelle, arrangé pour piano et violon par N. Louis. No. 7 in M.390.2

DAVENPORT, A. Gen'l Custer's funeral march. Violin and piano. No. 23 in M.357.12

ERNST, H. Gipsey dance. Violin and piano. No. 22 in M.357.12

—— La prière. Violin and piano. No. 26 in M.357.12

FRANCK, C. A. Panis angelicus. Le pain des anges. (Extrait de la messe solennelle.) Arrangé [pour] violon [ou violoncelle] et piano [ou orgue]. No. 1 in M.410.27

GOUNOD. Menuetto. Violin and piano. No. 29 in M.357.12

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HAYDN, F. J. Serenade. Violin and piano. [Arr. by Henri Ernst.] No. 25 in M.357.12

—— Trois symphonies. Arrangées pour le clavecin ou piano-forte, avec accomp. de violon. Par A. J. Gros. Œuvre 8. [Piano seul.] No. 2 in M.210.3

—— Same. [Partie de violon.] No. 21 in M.210.9

HERZ, H. La Carlotta-Grisi. Grande valse . . . , arrangée pour piano et violon par N. Louis. No. 8 in M.390.10

—— Trois sœurs. Trois fantaisies pour piano, Op. 118, arrangées pour piano et violon par N. Louis. No. 4–6 in M.390.10

JADIN, L. E. Sérénade concertante, Troisième, pour piano et violon ou flûte obligée. No. 5 in M.210.3

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KRAUSE, A. Romanze. Violin and piano. [Arr. by Henri Ernst.] No. 27 in M.357.12

KUHLAU. Deux airs variés . . . arrangés pour piano et violon concertans par N. Louis. Op. 65 bis, 101 bis. No. 18, 19 in M.390.19

—— 2 grands duos brillans . . . arrangés pour piano et violon. Op. 33, 69 bis. No. 16, 17 in M.390.19

—— 3 airs variés . . . arrangés pour piano et violon par N. Louis. Op. 112. No. 10–12 in M.390.19

—— Trois airs variés et rondo, sur l'opéra de G. Onslow: Le colporteur. Op. 94 bis, 98 bis, 99 bis . . . Arrangés pour piano et violon concertans par N. Louis. No. 4–6 in M.390.19

—— 3 duos brillans . . . arrangés pour piano et violon concertans par N. Louis. Op. 83 bis. No. 1–3 in M.390.19

—— 3 grands duos concertans . . . Op. 64 bis, 71 bis, 85 bis. Arrangés pour piano et violon par N. Louis. No. 7–9, 13–15 in M.390.19

LEMOINE, H. Fantaisie concertante [2e] pour piano et violon, avec accomp. de basse, ad-libitum, sur des motifs de Mathilde de Sabran par A. H. Lemoine fils et N. Louis. Op. 3 et 8. No. 2 in M.390.1

—— Souvenir du Pré aux clercs. Fantaisie pour piano et violon avec accomp. de basse (ad libitum) par A. H. Lemoine fils et N. Louis. Op. 4 [et] 10. No. 4 in M.390.1

LISZT. Mélodies hongroises de F. Liszt, arrangées pour piano et violon par N. Louis. No. 17 in M.390.18

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LOUIS, N. Andante et rondo sur l'opéra Don Pasquale de G. Donizetti pour piano et violon. Op. 131. No. 11 in M.390.18

—— Les bijoux. 2 fantaisies gracieuses pour piano et violon sur des mélodies de Pilati, Bergmüller, Bellini, Labitski. Op. 177. No. 2, 3 in M.390.28

—— Brises d'Italie. Vingt duos concertants, progressifs et mélodiques pour piano et violon. Op. 185. No. 1–20 in M.390.24

—— Caprice sur La dame blanche de Boieldieu, pour piano et violon concertans. Op. 203. No. 9 in M.390.28

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—— I Capuletti. Fantaisie brillante sur une cavatine de l'opéra de Bellini pour le violon avec accomp. de piano. No. 18 in M.390.18

—— Deux fantaisies brillantes sur les mélodies favorites de L'élisire d'amore de Donizetti. Pour piano & violon. Op. 101. No. 1, 2. in M.390.7

—— 2 fantaisies gracieuses sur La fée aux roses de F. Halévy, pour piano et violon. Op. 189. No. 21, 22 in M.390.24

—— 2 mosaïques faciles sur l'opéra Nina de A. Thomas, pour piano et violon. Op. 143. No. 10, 11 in M.390.13

—— Divertissement brillante sur Manon Lescaut, opéra de Auber, pour piano et violon. Op. 264. No. 6 in M.390.36

—— Divertissement concertant, 1er, pour piano et violon, sur des motifs de l'opéra La mantille de L. Bordèse. Op. 77. No. 3 in M.390.7

—— Divertissement concertant, 2e, pour piano et violon, sur les motifs de l'opéra Le planteur, de H. Monpou. Op. 77. No. 4 in M.390.7

—— Divertissement pour piano et violon sur des airs du ballet La filleule des fées de A. Adam et A. de St Julien. Op. 191. No. 5 in M.390.20

—— Divertissement pour piano et violon, sur les motifs de La fille du régiment de Donizetti. Op. 93. No. 5 in M.390.7

—— Divertissement sur des motifs d'un ballet de A. Adam, pour piano et violon. Op. 208. No. 13 in M.390.18

—— Divertissement sur Le farfadet, opéra d'A. Adam, pour piano et violon. Op. 226. No. 14 in M.390.29

—— Divertissement sur Stella, ballet de St. Léon et Pugni, pour piano et violon. Op. 234. No. 9 in M.390.35

—— 12 caprices-études pour piano et violon. Op. 80. No. 2 in M.390.27

—— 12 mélodies-études pour piano et violon. Op. 120. No. 1 in M.390.27

—— Duettino brillant, pour piano et violon. Op. 67. No. 16 in M.390.13

—— Duo brillant pour piano et violon, sur des motifs de l'opéra Les treize de F. Halévy. Op. 76. No. 5 in M.390.18

—— Fantaisie brillante pour piano et violon sur L'étoile du nord de G. Meyerbeer. Op. 249. No. 16 in M.390.35

—— Fantaisie brillante sur l'opéra La chanteuse voilée, de Victor Massée, pour piano et violon. Op. 206. No. 11 in M.390.28

—— Fantaisie brillante sur l'opéra Le roi d'Yvetot d'Ad. Adam, pour piano et violon. Op. 129. No. 10 in M.390.18

—— Fantaisie brillante sur La Fanchonnette, de Clapisson, pour piano et violon. Op. 265. No. 7 in M.390.36

—— Fantaisie brillante sur La favorite de G. Donizetti, pour piano et violon. Op. 103. No. 11 in M.390.7

—— Fantaisie brillante sur La reine de Chypre de F. Halévy, pour piano et violon. Op. 118. No. 8 in M.390.18

—— Fantaisie brillante sur Le caïd d'Ambr. Thomas, pour piano et violon. Op. 192. No. 6 in M.390.28

—— Fantaisie brillante sur Le nabab de F. Halévy, pour piano et violon. Op. 244. No. 15 in M.390.35

—— Fantaisie brillante sur Le Père Gaillard, opéra de Reber, pour piano et violon. Op. 231. No. 7 in M.390.35

—— Fantaisie brillante sur Le 3 nozze, opéra d'Alary, pour piano et violon. Op. 236. No. 10 in M.390.35

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—— Fantaisie brillante sur Mosquita la sorcière, de X. Boisselot, pour piano et violon concertans. Op. 218. No. 10 in M.390.29; etc.

—— Fantaisie concertante [1re], pour piano et violon. sur l'air Vierge timide du Bocage. Op. 4. No. 1 in M.390.1

—— Fantaisie concertante, 3e, pour piano et violon, sur la romance: Emmène moi. Op. 7. No. 3 in M.390.1

—— Fantaisie dramatique pour piano et violon, sur des mélodies de F. Schubert. Op. 73. No. 15 in M.390.7

—— Fantaisie élégiaque pour piano et violon sur des motifs des Martyrs de G. Donizetti. Op. 92. No. 14 in M.390.7

—— Fantaisie gracieuse sur Marco Spada, de Auber, pour piano et violon. Op. 239. No. 11 in M.390.35

—— Fantaisie gracieuse sur une mélodie de Bellini, pour piano et violon. No. 7 in M.390.10

—— Fantaisie gracieuse sur Zerline, ou la corbeille d'oranges de Auber, pour piano et violon. Op. 214. No. 7 in M.390.29

—— Fantaisie héroïque sur l'opèra Charles VI de F. Halévy, pour piano et violon. Op. 137. No. 13 in M.390.18

—— Fantaisie italienne, sur des motifs de Mercadante, pour piano et violon. Op. 116. No. 7 in M.390.18

—— Fantaisie-mélodique pour piano et violon sur des motifs de L'enfant prodigue, opéra de Auber. Op. 210. No. 16 in M.390.18

—— Fantaisie mignonne, 3e, sur l'opéra: Il furioso de Donizetti, pour piano et violon. Op. 170. No. 23 in M.390.24

—— Fantaisie montagnarde pour piano et violon. Op. 85. No. 13 in M.390.7

—— Fantaisie sur La perle du Brésil de Félicien David, pour piano et violon. Op. 223. No. 11 in M.390.29

—— Fantaisie sur La poupée de Nuremberg, d'Ad. Adam, pour piano et violon. Op. 225. No. 13 in M.390.29

—— Fantaisie sur Le carillonneur de Bruges, opéra de Grisar, pour piaoo et violon. Op. 224. No. 12 in M.390.29

—— Fantaisie sur Le juif errant, de F. Halévy, pour piano et violon. Op. 228. No. 5 in M.390.35

—— Fantaisie tyrolienne. Pour piano et violon. Op. 261. No. 5 in M.390.36

—— Les fiancés, drame lyrique en 6 parties, composé pour piano et violon . . . d'après la légende de Méry. [Op. 230.] No. 6 in M.390.35; etc.

—— Les fleurs du bal. 3 valses brillantes, pour piano et violon. Op. 217. No. 1–3 in M.390.35

—— Frère et sœur, 2 fantaisies élégantes pour piano et violon. Op. 242. No. 12, 13 in M.390.35

—— Galathée. Fantaisie mélodique pour piano et violon. Op. 227. No. 15 in M.390.29

—— Grand caprice concertant pour piano et violon sur des motifs des Huguenots de Meyerbeer. Op. 24. No. 6 in M.390.2

—— Grand duo brillant [pour piano et violon] sur Le guitarréro de F. Halévy. Op. 104. No. 10 in M.390.7

—— Grand duo concertant pour piano et violon, sur des motifs de L'éclair de F. Halévy. No. 5 in M.390.2

—— Grand duo concertant pour piano et violon sur l'opéra: Les deux sergents. Op. 205. No. 10 in M.390.28; etc.

—— Grande fantaisie pour piano et violon sur . . . l'opéra Guido et Ginévra de F. Halévy. Op. 65. No. 12 in M.390.7

—— Grande fantaisie pour violon et piano sur Maria di Rohan de Donizetti. Op. 145. No. 3 in M.390.13

—— Hommage à Rossini. Fantaisie pour piano et violon concertans. Op. 172. No. 1 in M.390.28

—— 8 fantaisies-études composées pour piano et violon. Op. 130. No. 3 in M.390.27

—— Introduction et rondo-valse pour piano et violon, sur les mélodies Nizza de Rossini et Nella de Meyerbeer. Op. 86. No. 6 in M.390.18

—— Nocturne concertante sur La dame de pique de F. Halévy, pour piano et violon. Op. 211. No. 17 in M.390.28

—— Les plaisirs de la valse. Trois fantaisies concertantes et progressives pour piano et violon, sur les plus jolies valses de Strauss. Op. 55. No. 1–3 in M.390.28

Duets. *Violin and pianoforte. (Continued.)*

—— La polka nationale, nouvelle danse allemande dialoguée pour piano et violon, avec introduction et finale. Op. 148. No. 15 in M.390.18

—— Le premier pas. 3 duettinos pour piano & violon. Op. 275. No. 11–13 in M.390.36

—— La première soirée. 3 petites fantaisies pour piano et violon. Op. 255. No. 2–4 in M.390.36

—— La retraite. Petite fantaisie militaire pour piano et violon. Op. 273. No. 9 in M.390.36

—— Rêveries musicales: 3 fantaisies pour piano et violon. No. 1, 2. Op. 215. No. 8, 9 in M.390.29

—— Les rêveries orientales: 2 fantaisies pour piano et violon. Op. 213. No. 5, 6 in M.390.29

—— Rondo élégant, pour piano et violon. Op. 274. No. 10 in M.390.36

—— Rondo hongrois, composé pour le violon, avec acct. de piano. Op. 243. No. 14 in M.390.35

—— Rondoletto pour piano, avec accomp. de violon, ad. libit. Op. 6. No. 8 in M.390.2; etc.

—— Sérénade, 1re, pour piano et violon, sur Les laveuses du couvent de Grisar. Op. 43. No. 1 in M.390.5

—— Sérénade, 2e, pour piano [et] violon. Op. 48. No. 2 in M.390.5

—— Sérénade, 3e, pour piano et violon, sur des motifs du Postillon de Loujumeau, d'Adolphe Adam. Op. 49. No. 3 in M.390.5

—— Sérénade, 4e, pour piano et violon. Sur des motifs tirés des Soirées de Rossini. Op. 51. No. 4 in M.390.5

—— Sérénade, 5e, pour piano & violon, sur les motifs de La sonnambula de Bellini. Op. 57. No. 5 in M.390.5

—— Sérénade, 6e, pour piano et violon, sur les motifs de l'opéra La double échelle, de Thomas. Op. 59. No. 6 in M.390.5

—— Sérénade, 7e, pour piano et violon, sur des motifs du Fidèle berger d'Ad. Adam. Op. 62. No. 7 in M.390.5

—— Sérénade, 8e, pour piano et violon, sur des motifs du ballet: La chatte métamorphosée en femme de Montfort. Op. 63. No. 8 in M.390.5

—— Sérénade, 9e, pour piano et violon, sur des motifs de l'opéra Le brasseur de Preston, d'Adolphe Adam. Op. 72. No. 9 in M.390.5

—— Sérénade, 10e, pour piano et violon, sur des motifs de l'opéra Lucie de Lammermoor, de Donizetti. Op. 79. No. 10 in M.390.5

—— Sérénade, 11e, pour piano et violon sur des motifs de l'opéra Le shérif, de F. Halévy. Op. 85. No. 11 in M.390.5

—— Sérénade, 12e, pour piano et violon, sur l'opéra Lucrezia Borgia de Donizetti. Op. 95. No. 12 in M.390.5

—— Sérénade, 13e, sur l'opéra Le puits d'amour de Balfe, pour piano et violon. Op. 141. No. 1 in M.390.22

—— Sérénade, 14e, sur des motifs favoris de Mlle L. Puget, pour piano et violon. Op. 147. No. 14 in M.390.18; etc.

—— Sérénade, 15e, pour piano et violon sur les motifs de La part du Diable de D. F. E. Auber. Op. 135. No. 3 in M.390.22

—— Sérénade, 16e, pour piano et violon. Sur des motifs de La sirène d'Auber. Op. 150. No. 19 in M.210.3; etc.

—— Sérénade, 17e, pour piano et violon sur des motifs de Cagliostro, opéra d'A. Adam. Op. 151. No. 5 in M.390.22

—— Sérénade, 18e, pour piano et violon sur des motifs de Guillaume Tell de Rossini. Op. 159. No. 6 in M.390.22

—— Sérénade, 19e, sur l'opéra d'Halévy: Les mousquetaires de la reine, pour piano et violon. Op. 165. No. 7 in 390.22

—— Sérénade, 20e, sur des motifs de son opéra: Marie-Thérèse pour piano et violon. Op. 168. No. 8 in M.390.22

—— Sérénade, 21e, sur l'opéra: Ne touchez pas à la reine, de X. Boisselot, pour piano et violon. Op. 173. No. 9 in M.390.22

—— Sérénade, 22e, sur l'opéra: Gille ravisseur d'Albert Grisar, pour piano et violon. Op. 176. No. 10 in M.390.22

—— Sérénade, 23e, pour piano et violon, sur des motifs du Val d'Andorre, opéra comique de F. Halévy. Op. 178. No. 11 in M.390.22

Duets. *Violin and pianoforte. (Continued.)*

—— Sérénade, 24e, sur La Cenerentola de Rossini, pour piano et violon. Op. 180. No. 12 in M.390.22

—— Sérénade sur des motifs de Si j'étais roi, d'Ad. Adam, pour piano et violon. Op. 232. No. 8 in M.390.35

—— Sérénade sur Giralda d'Ad. Adam, pour piano et violon. Op. 201. No. 8 in M.390.28

—— Sérénade sur Jenny Bell, opéra de Auber, pour piano et violon. Op. 254. No. 1 in M.390.36

—— 6 petits morceaux de salon sur des motifs de Mlle L. Puget pour piano et flûte [ou violon]. Op. 144. No. 1–6 in M.390.12; etc.

—— Souvenir des Pyrénées, divertissement pour piano et violon. Op. 267. No. 8 in M.390.36

—— Souvenir du Prophète, opéra de Meyerbeer. Grande fantaisie dramatique pour piano et violon. Op. 184. No. 4 in M.390.28

—— Souvenirs de Boieldieu. Mélodies de salon pour piano et violon. Op. 209. No. 14, 15 in M.390.28

—— Souvenirs de Dom Sébastien [de Donizetti]. 2 divertissements pour piano et violon. Op. 146. No. 1, 2 in M.390.13

—— Souvenirs de l'opéra Le code noir, de L. Clapisson, pour piano et violon. Op. 124. No. 9 in M.390.18

—— Souvenirs de La figurante [de Clapisson]. 3 nocturnes concertans pour piano et violon. Op. 71. No. 12–14 in M.390.13

—— Souvenirs de Richard Cœur de Lion, de Grétry, pour piano et violon. Op. 117. No. 15 in M.390.13

—— Souvenirs de Weber. 3 fantaisies concertantes pour piano et violon sur des motifs de Freischütz, Euriante et Obéron. Op. 212. No. 4–6 in M.390.27

—— Souvenirs des Porcherons d'Albert Grisar. Fantaisie concertante pour piano et violon. Op. 198. No. 7 in M.390.28

—— 3 mélodies de salon pour piano et violon. Op. 97. No. 7–9 in M.390.7

Mayseder. Grand duo concertant pour piano et violon, d'après le 5e quatuor de J. Mayseder, Œuv. 9 . . . par Chrétien Urhan. [Piano seul.] No. 1 in M.210.4

—— Same. [Partie de violon.] No. 34 in M.210.9

—— Trois grands duos concertans pour piano et violon. No. 1. Œuv. 30. [Piano seul.] No. 2 in M.210.4

—— Same. [Partie de violon.] No. 35 in M.210.9

—— Trois grands duos concertans pour piano et violon. No. 2. Œuv. 31. [Piano seul.] No. 36 in M.210.4

—— Same. [Partie de violon.] No. 36 in M.210.9

Mendelssohn-Bartholdy, J. L. F. Confidence. (Song without words.) Violin and piano. [Arr. by Henri Ernst.] No. 13 in M.357.12

—— Contemplation. Violin and piano. [Arr. by Henri Ernst.] No. 14 in M.357.12

—— Notturno & Intermezzo. Violin and piano. [Arr. by Henri Ernst.] No. 11 in M.357.12

Meves, W., *editor*. Ouvertures choisies. Arrangées pour piano et violon. No. 3 in M.357.8

Meyerbeer. Cavatine. (Robert le Diable.) Violin and piano. [Arr. by Henri Ernst.] No. 16 in M.357.12

Mozart. Menuetto. [From 6th Grand symphony.] Violin and piano. [Arr. by Henri Ernst.] No. 12 in M.357,12

—— Rondo. [From Sonata XIV.] Violin and piano. No. 9 in M.357.12

—— Sechs Variationen über: „Hélas, j'ai perdu mon amant," für Pianoforte und Violine. Werke. Serie 18. M.315.1.18

—— Zwölf Variationen über: „La bergère Silimène," für Pianoforte und Violine. Werke. Serie 18. M.315.1.18

Norblin. Souvenir de Conantre. Les roses thé. Andante du XVIIe quatuor d'Haydn, transcrit pour piano et violon, ou violoncelle. Op. 11. No. 16 in M.210.4; etc.

Pillet-Will. Fantaisie pour le violon avec accomp. de piano. No. 10 in M.210.8; etc.

Pleyel, C. Sérénade pour piano-forte & violon obligé. Op. 15. No. 19 in M.210.4; etc.

Poisot. Sonatine d'après Tessarini [par] Poisot et de Kontski. Pour piano et violon. No. 8 in M.210.3.3; etc.

Duets. *Violin and pianoforte. (Continued.)*

Raff. Raff-album. 6 morceaux. Op. 85. Pour violon et piano. No. 1 in M.357.10

Schubert, F. P. Duos für Pianoforte und Violine, hrsg. von Ferd. David. M.353.11

—— Schubert-Album. Lieder und berühmte Stücke von Franz Schubert für Violine und Piano, übertragen von Ad. Grünwald. No. 2 in M.357.10

Schumann, R. A. Romances. Op. 94. Violon et piano. No. 7 in M.353.15

—— Träumerei. Violin and piano. [Arr. by Henri Ernst.] No. 10 in M.357.12

Strauss, J. Autograph waltzes. Violin and piano. No. 6 in M.357.12

—— 1001 nights waltzes. Violin and piano. No. 28 in M.357.12

—— Pizzicato polka. Violin and piano. No. 5 in M.357.12

Thys, A. Duo brillant & concertant pour piano & violon . . . Arrangé d'après le duo pour piano et violoncelle de A. Thys & C. Baudiot par N. Louis. No. 9 in M.390.2; etc.

Tit'l. Serenade. Violin and piano. [Arr. by Henri Ernst.] No. 15 in M.357.12

Vogt, J. Night-song. Violin and piano. [Arr. by Henri Ernst.] No. 19 in M.357.12

Wagner, W. R. Helmsman's song. (Flying Dutchman.) Violin and piano. [Arr. by Henri Ernst.] No. 18 in M.357.12

—— March. (Tannhäuser.) Violin and piano. [Arr. by Henri Ernst.] No. 30 in M.357.12

—— Star of evening. Violin and piano. [Arr. by Henri Ernst.] No. 17 in M.357.12

—— Was it magic? (Tannhäuser.) Violin and piano. [Arr. by Henri Ernst.] No. 31 in M.357.12

Weber, C. M. F. E. von. Ouvertures choisies de C. M. von Weber. Arrangées pour piano et violon par W. Meves. No. 4 in M.357.8

Wiederkehr. Trois duos pour piano et violon ou hautbois. Livre 1, 2. No. 8, 9 in M.210.8; etc.

Duets. *Violin and viola.*

Mozart. Duo für Violine und Viola. G dur. Werke. Serie 15. M.315.1.15

—— Duo für Violine und Viola. B dur. Werke. Serie 15. M.315.1.15

Spohr, L. Grand duo pour violon et viola. Op. 13. No. 8 in M.200.8

Duets. *Violins.*

Louis, N. Le défi. Concertino fantastique pour deux violons. Œuvre 12. No. 13 in M.390.3

—— Same. Avec accomp. de piano. No. 7 in M.390.14

No. 7i n M.390.14

—— Trois duos concertants et progressifs pour deux violons. Op. 22. No. 8 in M.390.3

Mozart. Duo für zwei Violinen. Werke. Serie 15. M.315.1.5

Sarasate y Navascues. Navarra. Duo pour deux violons, avec accomp. d'orchestre. Œuvre 33. No. 2 in M.404.12

Spohr, L. Deux duos concertants pour deux violons. Œuv. 9. No. 2 in M.200.8

—— 3 grosse Duette für zwei Violinen. Op. 148, 150, 153. No. 5–7 in M.200.8

—— Sämmtliche Duette für zwei Violinen. revidirt von Ferd. David. Op. 39. No. 3 in M.357.11

—— Trois duos concertans pour deux violons. Op. 67. No. 4 in M.200.8

—— Trois duos concertants pour deux violons. Op. 3. No. 1 in M.200.8

—— Trois grands duos pour deux violons. Œuv. 39. No. 3 in M.200.8

Viotti. Six duos concertans pour deux violons. 2e livre de duo. No. 2 in M.200.7

—— Six duos concertants pour deux violons. Premier livre de duo. No. 1 in M.200.7

—— Six duo faciles pour deux violons. 3e livre. No. 3 in M.200.7

Duets. *Violins. (Continued.)*

—— Trois duos concertans pour deux violons. Dédiés à M. Cary. No. 13 in M.200.7

—— Trois duo concertans pour deux violons. 4e livre de duo. No. 4 in M.200.7

—— Trois duo concertans pour deux violons. 5e livre, partie 1. No. 5 in M.200.7

—— Trois duo concertans pour deux violons. 5e livre, partie 2. No. 6 in M.200.7

—— Trois duos concertants pour deux violons. Œuvre 7. No. 8 in M.200.7

—— Trois duos pour deux violons. Op. 18. No. 9 in M.200.7

—— Trois duos pour deux violons. Op. 19. No. 10 in M.200.7

—— Trois duos concertants pour deux violons. Op. 20. No. 11 in M.200.7

—— Trois grands duos concertants pour deux violons. Op. 21. No. 12 in M.200.7

—— Trois nouveaux duos concertants pour deux violons. 6e livre. No. 7 in M.200.7

Duets. *Violoncello and pianoforte.*

Batta, A. La romanesca, fameux air de danse de la fin du XVIe siècle, arrangé pour violoncelle, avec acct. de piano. No. 3 in M.210.1

Baudiot. Trois fantaisies pour le violoncelle avec accomp. de piano obligé. Op. 12, no. 2. No. 4 in M.210.1; etc.

Beethoven. Sieben Variationen über das Duett „Bei Männern welche Liebe fühlen" aus der Oper: Die Zauberflöte von Mozart, für Pianoforte und Violoncell. Werke. Serie 13. M.413.1.13

—— Zwölf Variatioen über das Thema „Ein Mädchen oder Weibchen" aus der Oper: die Zauberflöte von Mozart, für Pianoforte und Violoncell. Op. 66. Werke. Serie 13. M.413.1.13

—— Zwölf Variationen über ein Thema aus dem Oratorium „Judas Maccabäus" von Handel, für Pianoforte und Violoncell. Werke. Serie 13. M.413.1.13

Chopin. Grosses Concert-Duo über Themen aus „Robert der Teufel," für Pianoforte und Violoncell. E dur. Werke. Band 11. M.316.2.11

—— Introduction und brillante Polonaise für Pianoforte und Violoncell. Op. 3. C dur. Werke. Band 11. M.316.2.11

Czerny. Rondeau concertant pour piano et violoncelle ou violon. No. 3. Œuvre 136. [Piano seul.] No. 15 in M.210.1

—— Same. [Partie de violoncelle.] No. 16 in M.210.11

—— Same. [Partie de violon.] No. 9 in M.210.9

Deforge. Première fantaisie pour piano & violoncelle. No. 2 in M.210.2; etc.

Dotzauer. Andante et polacca pour violoncelle et piano, tirés du septième concerto. Œuvre 93. [Piano seul.] No. 4 in M.210.2

—— Same. [Partie de violoncelle.] No. 20 in M.210.11

—— [Variations sur une Walse favorite pour le violoncelle, avec accomp. de deux violons, alto et basse. ou de piano. Œuvre 109. Piano seul.] No. 5 in M.210.2

—— Same. [Partie de violoncelle.] No. 19 in M.210.11

Duport, J. L. [Nocturne, 1er, en sol mineur, pour violoncelle avec piano.] No. 8 in M.210.3; etc.

—— [Nocturne, 1er, en si bémol, pour piano & violoncelle, ou violon par L. Duport et N. Ch. Bochsa. Op. 68, no. 1. No. 9 in M.210.2; etc.

—— [Nocturne, 3me, pour piano et violoncelle (ou violon) par L. Duport et N. Ch. Bochsa. Op. 68, no. 3.] No. 14 in M.210.2; etc.

—— Nouveau nocturne [3me, en mi majeur] pour le violoncelle, avec accomp. de piano. No. 13 in M.210.2; etc.

—— Nouveau nocturne [en ut mineur] pour le violoncelle, avec accomp. de piano. No. 12 in M.210.2; etc.

Foote, A. W. Drei Stücke für Pianoforte und Violoncello. No. 5 in M.210.13; etc.

Hummel, J. N. Variations alla Monferina pour le pianoforte, avec violoncelle obligé. Œuv. 54. [Piano seul.] No. 4 in M.210.3

—— Same. [Partie de violoncelle.] No. 30 in M.210.11

Duets. *Violoncello and pianoforte. (Continued.)*

Kalkbrenner, F. W. M. Nocturne pour piano et cor, ou violoncelle. Op. 93. No. 7 in M.210.3

Lebouc. Duo facile pour piano et violoncelle, ou violon, sur des mélodies de Gouffé. Op. 3. No. 14 in M.210.3; etc.

Lee, S. Ah cara immagine (Flauto magico) de Mozart. Transcrit pour violoncelle et piano. No. 16 in M.210.3; etc.

—— Air d'église de Stradella transcrit pour violoncelle et piano. No. 15 in M.210.3; etc.

—— Nocturne de Chopin transcrit pour violoncelle et piano. No. 17 in M.210.3; etc.

Mendelssohn-Bartholdy, J. L. F. Duos pour piano et violoncelle. Revue et doigtées par Leopold Grützmacher. No. 2 in M.353.7

—— Premier recueil de 6 romances sans paroles, pour piano et violoncelle. Op. 19. [Piano seul.] No. 6 in M.210.4

—— Same. [Partie de violoncelle.] No. 40 in M.210.11

Merk. Adagio et rondeau pour le violoncelle, avec accomp. . . . de piano. Œuv. 10. [Piano seul.] No. 9 in M.210.4

—— Same. [Partie de violoncelle.] No. 43 in M.210.11

—— Capriccio pour violoncelle, avec accomp. de piano. Op. 23. [Piano seul.] No. 10 in M.210.4

—— Same. [Partie de violoncelle.] No. 44 in M.210.11

—— Fantaisie pour le violoncelle avec accomp. de piano forte. Œuv. 5. [Piano seul.] No. 8 in M.210.4

—— Same. [Partie de violoncelle.] No. 42 in M.210.11

Moscheles, I. Grand caprice, suivi d'un potpourri pour le piano-forte et violoncelle, ou violon concertants. Œuvre 37. [Piano seul.] No. 12 in M.210.4

—— Same. [Partie de violoncelle.] No. 46 in M.210.11

—— Same. [Partie de violon.] No. 40 in M.210.9

Muentz-Berger. Nocturne, 1er, en duo pour piano et violoncelle ou violon. No. 8 in M.210.1; etc.

—— Nocturne [2e] en duo pour piano et violoncelle ou flûte. No. 9 in M.210.1; etc.

—— Nocturne [3me] en duo pour piano et violoncelle ou violon [ou flûte]. No. 10 in M.210.1; etc.

Romberg, B. Les charmes de Leipsick. Introduction, variations et rondo pour le violoncelle avec accomp. de . . . piano. Œuv. 61. No. 2 in M.210.6; etc.

—— Élégie sur la mort d'un objet chéri. Pour le violoncelle avec acct. . . . de piano. Op. 35. [Piano seul.] No. 1 in M.210.6

—— Same. [Partie de violoncelle.] No. 9 in M.210.12

Sayve, A. de la C. C. de. Duo pour piano et violoncelle [ou alto]. Œuvre 10. [Piano seul.] No. 4 in M.210.6

—— Same. [Partie de violoncelle.] No. 12 in M.210.12

—— Same. [Partie d'alto.] No. 14 in M.210.10

Schmitt, A. Rondo concertant pour piano et violoncelle. Œuvre 49. [Piano seul.] No. 5 in M.210.6

—— Same. [Partie de violoncelle.] No. 13 in M.210.12

Schumann, R. A. Fünf Stücke im Volkston für Pianoforte u. Violoncell. Op. 102. No. 8 in M.353.15; etc.

Schwencke, C. Première fantaisie concertante pour piano et violoncelle, ou violin, sur des airs russes. Œuv. 33. [Piano seul.] No. 7 in M.210.6

—— Same. [Partie de violoncelle.] No. 15 in M.210.12

—— Same. [Partie de violon.] No. 16 in M.210.10

Séligmann. Ballade de minuit. Rêverie. Op. 73. Pour piano et violoncelle. No. 8 in M.210.6; etc.

—— Deux nuits. No. 2. Nuit de décembre. Pour piano et violoncelle. Op. 74. No. 9 in M.210.6; etc.

Servier. The evening bells. (Les cloches du soir.) Air anglais . . . varié, avec introduction et finale, pour piano et violoncelle [ou violon]. Op. 2. No. 11 in M.210.6; etc.

Weiskopff. Duo pour forté-piano et violoncelle ou violon. Œuvre 16. [Piano seul.] No. 6 in M.210.8

—— Same. [Partie de violoncelle.] No. 25 in M.210.12

—— Same. [Partie de violon.] No. 33 in M.210.10

—— Duo, Quatrième, pour piano et violoncelle ou violon. Œuvre 22. [Piano seul.] No. 7 in M.210.8

—— Same. [Partie de violoncelle.] No. 26 in M.210.12

—— Same. [Partie de violon.] No. 34 in M.210.10

Duets. *Violoncello and pianoforte. (Continued.)*

WOELFL. Grand duo pour piano et violoncelle [ou violon]. Œuvre 31. [Piano seul.] No. 12 in M.210.8

—— Same. [Partie de violoncello.] No. 33 in M.210.12

—— Same. [Partie de violon.] No. 42 in M.210.10

WORZISCHEK. Rondeau concertant pour piano et violoncelle, ou violon. Œuv. 8. [Piano seul.] No. 16 in M.210.8

—— Same. [Partie de violoncelle.] No. 34 in M.210.12

—— Same. [Partie de violon.] No. 43 in M.210.10

Duets. *Violoncellos.*

SERVAIS, A. F. Caprice sur des motifs de l'opéra Le Comte Ory pour le violoncelle, avec accomp. d'un second violoncelle obligé ou de piano. Op. 3. [Piano et violoncelle principal.] No. 10 in M.210.6

—— Same. [Partie de violoncelle principal et second.] No. 18, 19 in M.210.12

Duets. *Vocal.*

ABRAMS. And must we part? Duet [A. T. Accomp. for pianoforte]. No. 3 in M.218.8.2; etc.

ABT, F. Vier Duette für S. und A. mit Pianoforte Begleitung. Op. 95. No. 36 in M.192.1

—— Zehn Duettinen für zwei Singstimmen [S. A. oder T. B.], mit Pianofrtebegleitung. Op. 91. No. 32 in M.192.1

ALARY. Ricreazioni musicali. Colezione di 6 ariette, 3 duetti e 2 terzetti. Con accomp. di piano forte. No. 1 in M.244.19

ALLY CROAKER. Harmonized for 2 voices [S. A.]. No. 160 in M.235.17.5

AND DOES a fond emotion. [Duet, S. T. Accomp. for pianoforte.] No. 23 in M.218.8.4

AND THEY'RE a' nodding. Ballad [S. A.]. No. 139 in M.235.17.5

ANFOSSI. [Sposo, Timante. Duet, S T. With accomp. for strings. Score.] No. 1 in M.120.17

APRILE. [Notturni, no. 1–6. Per 2 voci, S. A., e basso continuo.] No. 10 in M.120.29

ARNE, T. A. Fair Aurora. Duet [S. A.]. No. 10 in M.234.3.2

—— From tyrant laws. Duet [T. T.]. No. 138 in M.235.17.1; etc.

—— When all the Attic fire was fled. [Duet, A. B.] No. 181 in M.215.21

—— When Phœbus the tops. Duett [T. T. Accomp. for pianoforte]. No. 210 in M.235.17.2; etc.

ARNIM, C. VON. Indifference and affection. [Duet, S. T. Accomp. for pianoforte.] No. 15 in M.212.21.1

ARNOLD, J. Toby Swill. Song [T. B.]. No. 169 in M.215.21

ARNOLD, S. Adieu, my fears and sorrows. A duett [S. T.], in The maid of the mill. [Accomp. for pianoforte.] No. 10 in M.237.2

—— Brisk wine. Two part song [T. B.]. No. 235 in M.235.17.2

—— Faint and wearily the way-worn traveller. [Duet, S. T.] in The mountaineers. [Accomp. for pianoforte.] No. 21 in M.237.7

—— Idalian queen. Duet [S. S. or T. T.] from The castle of Andalusia. [Accomp. for pianoforte.] No. 18 in M.235.18.3

AS STEALS the morn. [Duet, S. T.] No. 67 in M.235.17.4

ATTWOOD. The waves retreating from the shore. Duet [S. S.] in The smugglers. [Accomp. for pianoforte.] No. 3 in M.237.2

AUBER. Le voilà, c'est heureux. Duo [S. T. From Le serment]. No. 10 in M.157.40

BACCHUS prens pitié. [Duet, T. B.] No. 3 in M.340.3

BACH, J. C. Io lo so. Duet [S. S.]. No. 56 in M.235.18.4

BALFE. Forget thee. Song or duet [A. BAR. Accomp. for pianoforte]. No. 7 in M.192.9.1

—— Sweet blossom of parental joy. Duet [S. T.] in the opera The siege of Rochelle. [Accomp. for pianoforte.] No. 11 in M.192.9.2

BARNI. Huit nocturnes, à deux voix. (Divisés en deux livraisons.) Paroles de Metastase. Mis en musique avec accomp. de piano ou harpe. Liv. 1. No. 2 in M.202.43

BEETHOVEN. Oh more, far more than mortal pleasure. Duet [S. T.] from Fidelio. [Accomp. for pianoforte.] No. 45 in M.235.18.2

BEGONE, dull care. Duett. [T. B. Accomp. for pianoforte.] No. 85 in M.235.17.4; etc.

Duets. *Vocal. (Continued.)*

BELLINI. Il rival salvar. Duetto [B. B. Mit Begleitung des Pianoforte]. No. 12 in M.236.6

BERLIOZ, L. H. Hélène. Ballade à 2 voix [T. B. ou S. A. Accomp. de piano]. No. 2 in M.391.32; etc.

—— Le trébuchet. Scherzo, S. S. ou T. T. [Accomp. de piano.] No. 16 in M.391.32; etc.

BERTHOLD. Katzenduett [S. A. Mit Begleitung des Pianoforte]. No. 17 in M.236.6

BIBLIOTHÈQUE MUSICALE, ancienne et moderne. 2e série. Duos pour T. et S. [Accomp. de piano.] M.157.40

BIGGAR. Fly, ye moments. Duett [S. S. or T. T.]. No. 26 in M.235.17.3

BLANGINI. Come fugace lampo. [Notturno, S. T. Accomp. di piano.] No. 18 in M.221.20

—— Da quel sembiante. [Notturno, S. T. Accomp. di piano.] No. 16 in M.221.20

BLOW. Go, perjur'd man. Song [T. B.]. No. 22 in M.141.21.2; etc.

BOIELDIEU, F. A. When the moonlight streaming. Duet [S. A. Accomp. for pianoforte]. No. 63 in M.235.18.1

BORTOLINI. Amori veneziani. Canzonette popolari in dialetto. [Accomp. di piano.] No. 1 in M.390.44

BOYCE. Together let us range. Duet [S. T. Accomp. for pianoforte]. No. 5 in M.237.2; etc.

BRAHAM. All's well. Duett [T. T.]. No. 1 in M.139a.18.6

BRUCH. Sieben kleine zwei- und dreistimmige Gesänge für weibliche Stimmen, mit Begleitung des Pianoforte. No. 8, 9 in M.204.7

BRUEDERSCHAFT. [Volkslied, T. B.] No. 15 in M.213.9

CAMMARANO, L. Ah no che il mio contento. Duettino [S. A. Accomp. di piano]. No. 14 in M.221.20

CAMPANA. Addio. Duettino [T. S. Accomp. di pianoforte]. No. 20 in M.244.9

—— Alla campanna andiamo. Duetto [S. A. Accomp. di pianoforte]. No. 4 in M.244.9; etc.

—— Allor che a notte splendere. Notturnino [S. A. O. T. B. Accomp. di pianoforte]. No. 14 in M.244.9

—— Gli amanti tirolesi. Duettino [A. T. Accomp. di pianoforte]. No. 11 in M.244.9

—— Cara Italia, amica e bella. Canto [S. S. Accomp. di pianoforte]. No. 17 in M.244.9

—— Dimmi che m'ami. [Duet, S. A. O. T. A. Accomp. di pianoforte.] No. 19 in M.244.9

—— Le due fanciulle. Duettino per S. e A. [Accomp. di pianoforte.] No. 2 in M.244.9

—— Giura, amor mio. [Duet, S. A. Accomp. di pianoforte.] No. 18 in M.244.9

—— Il maggio. Duettino [S. A. Accomp. di pianoforte]. No. 5 in M.244.9

—— Maria e Rizzio. Duettino [S. S. Accomp. di pianoforte]. No. 10 in M.244.9

—— La notte è serena. Duettino [S. A. Accomp. di pianoforte]. No. 7 in M.244.9

—— Per l'aure tacite. Duetto [S. A. Accomp. di pianoforte]. No. 1 in M.244.9; etc.

—— Il pescatore. Notturnino. [S. A. Accomp. di pianoforte.] No. 13 in M.244.9

—— La potenza d'amore, duetto [S. A. Accomp. di pianoforte]. No. 6 in M.244.9

—— La preghiera della sera. Duettino [S. A. Accomp. di pianoforte]. No. 16 in M.244.9

—— Roma! Duetto [S. S. O. T. T. Accomp. di pianoforte]. No. 8 in M.244.9

—— Una sera d'amore. Notturno [S. A. Accomp. di pianoforte]. No. 12 in M.244.9

—— Stornello trasteverino. Duetto [S. S. Accomp. di pianoforte]. No. 15 in M.244.9

—— Te 'l rammenti? Notturnino [T. A. Accomp. di pianoforte]. No. 3 in M.244.9

—— Vieni o bella, amor t'invita. Serenata [S. A. Accomp. di pianoforte]. No. 9 in M.244.9

CAMPRA. Belle pour qui je pleure. Duo [S. B. Accomp. de piano]. No. 2 in M.296.6

Duets. *Vocal. (Continued.)*

CARACCIOLI. Six Tuscan folk songs for two voices. No. 1 in M.384.20

CARAFA. Ah! calmons nous. Duo [s. t. Accomp. de piano]. No. 11 in M.390.37

—— Ai nostri gemiti. [Duettino, s. t. Accomp. di piano.] No. 17 in M.221.20

—— C'toi, je ne puis rien comprendre! Duo bouffe [t. t. Accomp. de piano]. No. 9 in M.390.37

—— Oh! comme il lui ressemble. Duo [s. s. Accomp. de piano]. No. 7 in M.390.37

CAREY. He comes, the hero comes. [Duet, t. b.] No. 182 in M.215.21

—— Love's a gentle, gen'rous passion. Duett [t. b.]. No. 141 in M.235.17.1

CARISSIMI. Dite, O cieli. Duet [t. b.]. No. 23 in M.141.21.2; etc.

CARLINI. Di sollevarmi al soglio. Duetto [s. a.] . . . Con accomp. di piano forte. No. 13 in M.221.20

CIMAROSA. Cara! non dubitar. Duetto [s. t. Accomp. di piano]. No. 45 in M.157.39

—— Che bel piacere. Duettino. [Partitura.] No. 3 in M.120.13

—— Deh ti conforta. Duettino [s. t. Accomp. di piano]. No. 48 in M.157.39; etc.

CLARI. Fünf italienische Duette. [Accomp. per pianoforte.] No. 3 in M.415.20.1

COCCIA. Tu cui al ciel. Duettino, m.-s. b. [Accomp. di piano.] No. 10 in M.221.20; etc.

CONCONE. Les brises du printemps. Nocturne a 2 voix [s. s. Accomp. de piano]. No. 12 in M.244.2

—— Comtesse et bachelette. Duettino [pour 2 voix de mezzo-soprano. Accomp. de piano]. No. 9 in M.244.2

—— Un concert sous le ciel. Duo [s. s. Accomp. de piano]. No. 13 in M.244.2

—— Les demoiselles d'honneur. Nocturne [s. a. Accomp. de piano]. No. 22 in M.244.2

—— Les filles du braconnier. Duo [s. s. Accomp. de piano]. No. 15 in M.244.2

—— Les filles du proscrit. Duo [s. a. Accomp. de piano]. No. 14 in M.244.2

—— Les Grenadines. Boléro [s. s. Accomp. de piano]. No. 20 in M.244.2

—— La jeune fille et le page. Duettino à 2 voix égales. [Accomp. de piano.] No. 10 in M.244.2

—— Les luttes de la voix. Duettino-étude [s. s. Accomp. de piano]. No. 25 in M.244.2

—— Les mères d'adoption. Nocturne [s. s. Accomp. de piano]. No. 21 in M.244.2

—— Les néophytes. Duo pour 2 soprani. [Accomp. de piano.] No. 11 in M.244.2

—— La nuit des vœux. Duo pour 2 soprani. [Accomp. de piano.] No. 18 in M.244.2

—— Les pélerines. Duo [s. s. Accomp. de piano]. No. 10 in M.244.2

—— St. Domingue en 1804. Duo [s. s. Accomp. de piano]. No. 17 in M.244.2

—— Les sœurs de lait. Duettino [s. s. Accomp. de piano]. No. 16 in M.244.2

—— Sous les palmiers. Nocturne [s. s. Accomp. de piano]. No. 24 in M.244.2

—— Les voix qui consolent. Nocturne [s. s. Accomp. de piano]. No. 23 in M.244.2

—— Walter Scott lyrique. [Série 1–6. Collection de 72 morceaux de chants, airs, duos, trios, etc. Accomp. de piano.] M.244.3

CONTENT. Duett [s. s.]. No. 71 in M.235.17.4

COOKE, B. Interred here doth lye. [Glee.] No. 190 in M.220.9.1

—— Le Rubinelli. Duett [t. b.]. No. 13 in M.139a.18.6

COPERARIO. Come ashore, come merry mates. [Duet, t. t.]. M.236.10

CORFE. J. Fill me a bowl. Two-part song [t. b.]. No. 249 in M.235.17.2; etc.

CORNELIUS. Gunlöd: Dritte Scene des ersten Aufzuges (Gunlöd, Odin). Partitur. M.414.21

Duets. *Vocal. (Continued.)*

CORFI, D., *editor.* A select collection of the most admired songs, ductts, &c., from operas . . . and other works in Italian, English, French. [Accomp. for pianoforte.] M.244.26

COTTRAU. La fata di Amalfi. Serenata [t. bar. Accomp. di piano]. No. 4 in M.390.44

DANBY. While beams the bright morn. Duett [s. a.]. No. 11 in M.139a.18.1

DAVID, S. Quatre duos, extraits de Sobieski. No. 2 in M.301.3

DESTOUCHES. Ciel! sur qui sa fureur. Duo [s. b.]. No. 2 in M.296.6

—— Dieux immortels. Duo [s. b.]. No. 2 in M.296.6

—— Les doux plaisirs. Chœur de bergers en duo. No. 2 in M.296.6

DIBDIN, C. *1745–1814.* Give round the word. Song [t. t.]. No. 191 in M.215.21

—— The neighboring convent's bell. Duet [s. t.]. No. 38 in M.235.18.3

—— Skaiting duet [s. a. or t. b.]. No. 237 in M.215.21

DITTERS VON DITTERSDORF. Two maidens sat complaining. A duet [s. a.], in The doctor and the apothecary. [Accomp. for pianoforte.] . No. 12 in M.237.2

DONIZETTI. Nuits d'été à Pausilippe. Recueil de 6 ariettes et 6 duos. No. 15 in M.244.4
With German and Italian words.

—— Sei pur tu che ancor rivedo. Duetto per m.-s. e b. Accomp. di piano.] No. 7 in M.221.20

—— Signora? Che? Tacete! Duetto [s. b. Accomp. di piano]. No. 6 in M.221.20

[Duetti cantabili, s. s., col basso continuo.] No. 7 in M.120.30

DUPRATO. La nuit descend. Duetto, s. a. [Accomp. de piano.] No. 14 in M.391.28.1

DURANTE, F. Duetti [s. a. e s. s.] . . . con accomp. di piano forte di F. Mirecki. Riveduti e corretti dal Sig^r. Cav^r. Chérubini. M.380.23

—— XII duetti da camera per imparar a cantare. Col accomp. di pianoforte. (Mit italienischem und deutschem Text.) M.130.6

ECCLES. Ah! how lovely. Canzonett [t. b.]. No. 126 in M.215.21

—— Fill, fill all your glasses. Duett [t. b.]. No. 2 in M.218.8.3; etc.

FARINELLI. Te lo chiedo per l'amore. Duetto [s. t.] nell' opera La Ginevra degli Almieri. [Accomp. di violini, viole, basso e piano.] M.152.18

FICKLE CUPID. Duett [t. t.]. No. 18 in M.141.21.1; etc.

FIORAVANTI, V. Versa il mio sangue. Ductto, s. b., coll' orchestra. Partitura. No. 4 in M.120.16

FLAT'RER, why dost thou deceive me? Duet [s. a.]. No. 140 in M.215.21

FLORIO, C. H. All I wish in her obtaining. [Duet, s. t. Accomp. for pianoforte.] No. 11 in M.218.8.3

FOSTER, M. B. Homeward down the stream. [Duet, s. a. Accomp. for pianoforte.] No. 7 in M.158.16

FOSTER, S. C. Bury me in the morning, Mother. [Song or duet, with chorus. Accomp. for pianoforte.] No. 7 in M.380.41.1

—— Come where my love lies dreaming. Arranged as a duet with pianoforte accompaniment by William Dressler. No. 9 in M.380.41.1

—— Golden dreams and fairy castles! Arranged [as solo or duet] by Mrs. Parkhurst. No. 30 in M.380.41.1

—— The hour for thee and me. Duet. [Accomp. for pianoforte.] No. 32 in M.380.41.1

—— Mine is the mourning heart. A duett for soprano and tenor. [Accomp. for pianoforte.] No. 28 in M.380.41.2

—— Turn not away. A serenade arranged as a duett [s. t. Accomp. for pianoforte]. No. 23 in M.380.41.3

—— Wilt thou begone love. Duet [s. t. Accomp. for pianoforte]. No. 42 in M.380.41.3

FOWELES in the frith. Duet [t. b.]. M.236.10

FROM night till morn. Canzonett [t. t.]. No. 116 in M.215.21

Duets. *Vocal. (Continued.)*

Gabussi. Una candida colomba. Duettino [s. t. Accomp. di piano]. No. 53 in M.157.39

Geary. O come, ye fragrant gales. [Duet, s. s.] No. 60 in M.235.17.4

—— Soft is the zephyr's breezy wing. Duet [s. a.]. No. 6 in M.139a.18.4; etc.

Gero. Phillida mia piu chei. [Duet, t. b.] M.236.10

Giordani, T. Adieu, my love. Canzonet [s. s.]. No. 175 in M.235.17.1;etc.

—— Damon's bow'r. Duet [s. s.]. No. 122 in M.235.17.5

—— The soldier's farewell. Duet [s. t. Accomp. for pianoforte]. No. 236 in M.215.21

Godard, B. L. P. Ballet d'autrefois. (Old world ballet.) Petite scène à deux personnages. No. 2 in M.384.20

Goodwin, S. Cou'd a man be secure. Duett [t. b.]. No. 7 in M.139a.18.1; etc.

Gounod. Quinze duos. [Édition mezzo-soprano et baryton.] M.157.36.6

Graun. Duetti, terzetti, . . . M.398.7

Greene, M. Busy, curious, thirsty fly. Duett [t. b.]. No. 38 in M.141.21.1; etc.

—— Why all this whining. [Duet, t. b.] No. 5 in M.157.18.3; etc.

Grétry, A. E. M. Comment! il est arrêté. Duo [t. bar. Accomp. de piano]. No. 31 in M.390.37

—— Donne-la moi dans nos adieux. Duo [s. b.] dans Céphale et Procris. [Partitura.] No. 9 in M.120.16

—— Doux échos des bois. Duo [s. t. Accomp. de piano]. No. 28 in M.390.37

—— Jure le moi. Duo [s. t. Accomp. de piano]. No. 29 in M.390.37

Guglielmi, P. Al mio contento. Duetto [s. a. Accomp. di piano]. No. 44 in M.157.39

—— Duetto del cantato il carnevale del 1791. Nelle Due gemelle. [Partitura.] No. 2 in M.120.13

Handel. Amor gioie mi porge. Duet [s. s. Accomp. for pianoforte]. No. 52 in M.235.18.4;etc.

—— The beauties of Handel, consisting of upwards of 150 of his songs, duets & trios, . . . arranged with a separate accomp. for the piano forte . . . M.221.24

—— Caro! bella! Duetto. [s. t. Accomp. for organ.] No. 11 in M.235.18.3

—— Italienische Duette. Werke. Lieferung 32. M.313.1.32

—— Let's imitate her notes. Duett [s. s.]. No. 63 in M.235.17.4

—— Sechs Duette aus verschiedenen Opern zum Concertgebrauche mit Begleitung des Orchesters. M.193.19

—— Songs, duets, and trios, selected from the oratorios, etc. . . . With an accomp. for the pianoforte. M.234.5

—— Unito a un puro affetto. Duetto [s. a. Accomp. di pianoforte]. No. 11 in M.235.18.4

—— When Phœbus the tops. Duett [s. a.]. No. 37 in M.141.21.1; etc.

Harington. Damon and Clora. Duett [s. t.]. No. 15 in M.139a.18.5; etc.

—— How sweet in the woodlands. Duetto [t. t.]. No. 14 in M.139a.18.5; etc.

—— Sweet doth blush the rosy morning. Duetto [t. b.]. No. 21 in M.139a.18.1; etc.

—— Why must I die for thee? Duet [s. s.]. No. 6 in M.157.18.3

Hasse, J. A. P. When first I saw thee. Duet [t. t.]. No. 233 in M.215.21

Hayden. As I saw fair Clora. Duetto [t. b.]. No. 18 in M.139a.18.5; etc.

Haydn, F. J. Guarda qui, che lo vedrai. Duet [s. t. Accomp. for pianoforte]. No. 43 in M.235.18.4

—— O what various charms. Duet [s. t.] from The seasons. No. 1 in M.235.18.4

Hayes, W. Let the French hop and sing. Canzonett [t. b.]. No. 17 in M.141.21.1; etc.

Hennig. 20 ein- und zweistimmige Lieder mit Begleitung des Pianoforte. No. 17 in M.203.8

Henschel, G. „Beweinet, so geweint in Babel's Land." No. 5 in M.346.10

Duets. *Vocal. (Continued.)*

Himmel. Exchange of hearts. [Duet, s. t. Accomp. for pianoforte.] No. 3 in M.212.21.1

Hook, J. Come, now, let's be joyous. [Duet, t. b.] No. 221 in M.215.21

Horn, C. E. Kind fortune smiles. Duet [s. t. Accomp. for pianoforte]. No. 1 in M.235.7.2

—— The tyger. Duett [t. t.]. No. 6 in M.139a.18.6

—— The watch word. Duett [t. t.]. No. 8 in M.139a.18.6

How faint the joy. [Duet, t. b.] No. 5 in M.157.18.1

How imperfect is expression. Duet [s. a.]. No. 239 in M.215.21

In airy dreams. Duet [s. a. or t. t.]. No. 238 in M.215.21

Isouard. Ah! monsieur, je suis tremblante. Duo [s. s. Accomp. de piano]. No. 8 in M.157.40

—— Tous mes plaisirs. Duo [s. t. Accomp. de piano]. No. 14 in M.157.40

J'aimrois mieux de n'aimer. Duetto [t. b.]. No. 69 in M.110.1.1; etc.

Jackson, W., *of Exeter.* Deluding joys of gaudy art. Canzonet. For s. s. No. 6 in M.157.2

—— If I love. Canzonet [s. a.]. No. 152 in M.235.17.5

—— Love in thine eyes. Canzonet [t. t.]. No. 6 in M.237.2; etc.

—— Sad is my day. Canzonet [s. a.]. No. 5 in M.139a.18.5; etc.

—— Time has not thin'd my flowing hair. A canzonet [s. a.]. No. 14 in M.237.2; etc.

Jess Macpharlane. Duett [t. b.]. No. 121 in M.235.17.5

Jones, R. My love bound with a kisse. Song [t. b.]. M.236.10

Kelly. Ah no! from the bower, in answer to Will you come to the bower [duet, s. t.], written by T. Moore. No. 16 in M.237.7

Knight, J. P. Sabbath evenings. 12 sacred songs, duetts & trios. M.234.14

Labarre. J'ignore, hélas, l'art de séduire. Duo [s. t. Accomp. de piano]. No. 26 in M.390.37

Lachner, F. Deutsche Gesaenge für 2 Singstimmen [s. t.] mit Begleitung des Pianoforte. No. 10 in M.221.25

Lafont. Idole de ma vie. [Duet, s. t. Accomp. de piano.] No. 15 in M.221.20

Lecocq, A. C. Scène de Phèdre de Racine. [Duet, s. a. Accomp. de] piano. No. 3 in M.194.18

Leveridge. Whilst health & blooming youth. [Duet, s. b.] No. 3 in M.157.18.3

Lillo. Al chiaror d'amica luna. Duetto [s. a. Accomp. di piano]. No. 3 in M.221.20

Lindpaintner. Bajaderen-Gesang. [Für s. a. mit Klavierbegleitung.] No. 9 in M.380.22

Louis, N. 4 nocturnes [s. s. ou t. t.], avec accomp. de piano. No. 20–23 in M.390.4; etc.

Manfroce. Ah perchi serbai fin' ora. Scena e duetto [s. t., con accomp. d' orchestra. Partitura]. No. 6 in M.120.26

Marcello, B. Qual anelante. Duet [t. t. Accomp. for violins, viola and bass]. No. 42 in M.235.14; etc.

Martin y Solar. In thee each joy. [Duet, s. t.] No. 190 in M.235.17.2

—— O thou wert born to please me. [Duet, s. t. Accomp. for pianoforte.] No. 189 in M.235.17.2; etc.

Masini. Arri, arri. Duettino [s. a. Accomp. di piano]. No. 50 in M.157.39

Masolini. Io son tradito. Duo [t. t. Accomp. di piano]. No. 46 in M.157.39

Massenet. Poëme d'amour. [Duet. s. t. Accomp. de piano.] No. 3 in M.257.9

Mayer, J. S. Parto! ti lascio. Scena e duetto [s. t. Accomp. di piano]. No. 4 in M.235.18.2

Mendelssohn-Bartholdy, J. L. F. Autumn song. [Duet, s. s. Accomp. for piano.] No. 11 in M.280.22

—— Evening song. [Duet, s. s. Accomp. for pianoforte.] No. 5 in M.280.22

—— Greeting. [Duet. s. s. Accomp. for piano.] No. 2 in M.280.22

—— The harvest field. [Duet. s. s. Accomp. for piano.] No. 8 in M.280.22

Duets. *Vocal. (Continued.)*

—— I would that my love. [Duet, s. s. Accomp. for pianoforte.] No. 1 in M.280.22

—— Lieder und Gesänge für zwei Singstimmen mit Begleitung des Pianoforte. Werke. Serie 18. M.413.3.18

—— The May bells and the flowers. [Duet. s. s. Accomp. for pianoforte.] No. 12 in M.280.22

—— O wert thou in the cold blast. [Duet, s. t. Accomp. for pianoforte.] No. 3 in M.280.22

—— Over the hills and far away. [Duet. s. s. Accomp. for pianoforte.] No. 4 in M.280.22

—— The passage-bird's farewell. [Duet. s. s. Accomp. for pianoforte.] No. 10 in M.280.22

—— Song from Ruy Blas. [Duet. s. s. Accomp. for pianoforte.] No. 9 in M.280.22

—— The voyage. [Duet. s. s. Accomp. for pianoforte.] No. 6 in M.280.22

—— Zuleika and Hassan. [Duet. s. t. Accomp. for pianoforte.] No. 13 in M.280.22

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—— Tu lo volesti. Duetto [s. a. Accomp. di piano]. No. 11 in M.221.20

Meyerbeer. Ah! l'honnête homme. [Duet, t. b. Accomp. de piano.] No. 2 in M.390.37; etc.

—— O ciel! où courez-vous. Duo [s. t. Accomp. de piano]. No. 1 in M.157.40

—— Si j'aurai ce courage. [Duet, s. t. Accomp. de piano.] No. 1 in M.390.37

—— Sur son bras m'appuyant. Couplets à 2 voix [s. t. Accomp. de piano]. No. 7 in M.157.40

Millet. Duos, trios et quatuors pour chant et piano. M.157.11

Moliner. Cancion militar à duo, con toda orquestra . . . En obsequio dela Reyna Na Sa. No. 5 in M.120.26

Moore, T. Love and the sun dial. A duet [s. s. or t. t. With piano accomp.]. No. 15 in M.237.7

Morlacchi. Questo mortal beato. Duetto [s. t.], nell' opera Gianni di Parigi . . . con accomp. di pianoforte. No. 4 in M.221.21

Morley. Flora, thou wilt torment me. Canzonett [t. b.]. No. 122 in M.235.17.1

—— Go ye, my canzonets. [Duet, t. t.] No. 81 in M.235.17.1

—— Leave now, mine eyes. Canzonett [j. b.]. No. 121 in M.235.17.1

—— Sweet nymph, come to thy lover. Canzonet [t. t.]. No. 41 in M.141.21.2; etc.

Moulds, J. Fair Maria of the dale. Duett [s. a.]. No. 119 in M.235.17.5

Mozart. Adieu, thou soft flowing stream. [Duet, s. a. Accomp. for pianoforte.] No. 24 in M.218.8.4

—— Ah! perdona al primo affetto. Duett [s. t.] in the opera of La clemenza di Tito. [Accomp. for pianoforte.] No. 40 in M.235.14

—— Away with melancholy. An air for 1 or 2 voices. No. 7 in M.237.2

—— Là ci darem la mano. Duetto [a. b. Accomp. de piano]. No. 52 in M.157.39

—— Là dove prende amor ricetto. Duetto (s. et b.). [Accomp. de piano.] No. 22 in M.193.21.1

—— The lake minstrels. Duett [s. a.]. No. 12 in M.139a.18.5

—— Ma qual mai s'offre. Duetto [s. t. Accomp. de piano]. No. 11 in M.157.40

—— The manly heart. Duet [s. t.] with accomp. for harp or pianoforte. No. 8 in M.237.2

—— Su l'aria. Duetto [s. a. Accomp. de piano]. No. 54 in M.157.39

Nares. Why should mortals sigh for gold? Duet [s. a. Accomp. for pianoforte]. No. 39 in M.235.18.2

No ambition without its anxiety. Duetto [t. b.]. No. 167 in M.235.17.5; etc.

O! dear, what can the matter be. [Duet. s. a.] No. 79 in M.235.17.4

O sanctissima. Sicilian hymn. [s. a.] No. 9 in M.235.17.2

Duets. *Vocal. (Continued.)*

Oh my love, lov'st thou me? Duett [s. a.]. No. 123 in M.235.17.5; etc.

Pacini, G. Ah! dunque non fù notturno inganno. Scena e duetto [s. t. Accomp. di piano]. No. 9 in M.221.20

—— Ah sì! Scena e duetto [s. s. Accomp. di piano]. No. 5 in M.221.20

—— Innocente al fiume. Scena e duetto [s. b. Accomp. di piano]. No. 4 in M.221.20

—— Isabella! mio tesoro. Duetto [s. t. Accomp. di piano]. No. 1 in M.221.20; etc.

—— Se taccione i miei labbri. Duettino [s. a. Accomp. di piano]. No. 12 in M.221.20

Paer. L'addio d'Ettore. Duetto [s. t.], ridotto per il pianoforte. No. 3 in M.152.28

—— Dolce dell' anima. Duet [s. t. Accomp. for pianoforte]. No. 26 in M.235.18.3

Paisiello. Ne giorni tuoi. Duo [s. t. Accomp. di piano]. No. 55 in M.157.39

—— Ne giorni tuoi felici. Duetto con recitativo [s. t., con stromenti al arco. Partitura]. No. 7 in M.120.28

—— Pandolfetto graziosetto. Duetto [s. b. Accomp. di piano]. No. 47 in M.157.39

Pasquali. When first I saw thee graceful move. Duettino [s. s.]. No. 50 in M.235.18.4

Pepusch. Hark! hark! methinks I hear. Song [t. b.]. No. 192 in M.215.21

Plenty, mirth. [Duet, t. b.] No. 78 in M.235.17.1

Price, R. Winter. Duet [t. t.]. No. 117 in M.235.17.1

Purcell, H. Come all. Duet [t. b.]. No. 16 in M.141.21.1; etc.

—— For love ev'ry creature. Duet [t. b.]. No. 143 in M.215.21

—— Hark, my Daridcar. Duet [s. b. Accomp. for pianoforte]. No. 9 in M.218.8.3; etc.

—— How sweet is the air! Duet [t. b.]. No. 113 in M.215.21

—— Let Cæsar and Urania live. Duet [s. s. or t. t.]. No. 93 in M.235.17.1; etc.

—— Man is for the woman made. Song [t. b.]. No. 159 in M.215.21

—— My dearest, my fairest. [Duet, s. t.] No. 4 in M.157.18.3; etc.

—— Sing, all ye muses. Duet [a. b.]. No. 219 in M.215.21; etc.

—— Sirens' duet [s. s.]. From King Arthur. No. 8 in M.235.18.1

—— Take not a woman's anger ill. [Duet, t. b.] No. 220 in M.215.21

—— What can we poor females do? Song [s .b.]. No. 163 in M.215.21

—— While bolts and bars. Song [t. b.]. No. 7 in M.141.21.2; etc.

Rameau. Where is pity's melting eye? Duet [s. a.]. No. 158 in M.215.21

Rauzzini. In vain does dew'y morn disclose. Duettino [s. s. or t. t.], with a harp or pianoforte accomp. No. 9 in M.237.2

Reichardt, J. F. Calm at sea. [Duet, s. a. Accomp. for pianoforte.] No. 5 in M.212.21.2

—— The minstrel. [Duet, s. a. Accomp. for pianoforte.] No. 1 in M.212.21.2

Reinecke, C. H. C. Eat the fruit. A duet [s. s. Accomp. for pianoforte]. No. 13 in M.204.36.6

—— Good-night. A duet [s. s. Accomp. for pianoforte]. No. 12 in M.204.36.6

—— Happiness ever is fugitive. A duet [s. s. Accomp. for pianoforte]. No. 16 in M.204.36.6

—— In life if love we know not. A duet [s. a. Accomp. for pianoforte]. No. 9 in M.204.36.6

—— Invitation to the dance. A duet [s. s. Accomp. for pianoforte]. No. 20 in M.204.36.6

—— Look upward. A duet [s. s. Accomp. for pianoforte]. No. 15 in M.204.36.6

Duets. *Vocal. (Continued.)*

—— O beautiful violet. A duet [s. s. Accomp. for pianoforte]. No. 18 in M.204.36.6

—— Prayer on the waters. A duet [s. s. Accomp for pianoforte]. No. 19 in M.204.36.6

—— The rose is queen. A duet [s. a. Accomp. for pianoforte]. No. 10 in M.204.36.6

—— Waken not the sleeper. A duet [s. a. Accomp. for pianoforte]. No. 11 in M.204.36.6

—— Woe to him. A duet [s. s. Accomp. for pianoforte]. No. 14 in M.204.36.6

Reissiger. Willkommen schöner Jüngling. Duettino [s. s. Accomp. for pianoforte]. No. 8 in M.244.17

Ricci, L. Partir vuoi tu, crudele. Scena e duettino per m.-s e b. [Accomp. di piano.] No. 8 in M.221.20

Rifaut. Allons, allons, venez le prendre. Duo [s. t. Accomp. de piano]. No. 15 in M.390.37

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—— Zwey Duetten für Gesang mit Begleitung des Fortepiano. No. 22 in M.221.33

Rinck. The evening song [s. a. Accomp. for pianoforte]. No. 3 in M.167.3

Roberti. Inspirations italiennes. [Duets, etc.] No. 1 in M.364.10

Ronger, F. Les métamorphoses de Tartempion. Duo bouffe. [Accomp. de piano.] No. 5 in M.301.10; etc.

Rossini. Amor! possente nome! Duetto [s. t. Accomp. de piano]. No. 15 in M.157.40

—— D'un bell' uso di Turchia. Duo (2 b.). [Accomp. de piano.] No. 23 in M.193.21.2

—— Je vais revoir la beauté. Duo [s. t. Accomp. de piano]. No. 9 in M.157.40

—— Ma présence pour vous. [Duet, s. t. Accomp. de piano.] No. 3 in M.157.40

—— Les soirées musicales. Collection of 8 Italian airs and duets, with a piano forte accomp. No. 1–12 in M.280.45

Rousseau, A. Les cloches du soir. Nocturne [s. t. Accomp. de piano]. No. 2 in M.158.34

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Sacchini. All my past life. Duett [s. s.]. No. 105 in M.235.17.4

—— [Perché se re tu sei. Duetto, s. s., con accomp. d'orchestra. Partitura.] No. 7 in M.120.29; etc.

—— Why so pale and wan. Duett [s. s.]. No. 16 in M.235.17.4

Sale. The butterfly. Duett [t. b. Accomp. for pianoforte]. No. 23 in M.235.14

Santi. [Notturni, à 2 voci, s. a., e basso continuo.] No. 11 in M.120.29

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Schumann, R. A. Chanson de mai. Duo [s. s. Accomp. de piano]. No. 19 in M.391.28.2

Scola. Venetian ballads. M.220.30

Should I die by the force of good wine. Duetto [t. b.]. No. 48 in M.110.1.1; etc.

Smith, J. S. Hark, the hollow woods. Duet [s. a.]. No. 74 in M.235.17.4; etc.

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Spohr, L. Drei Duetten für s. u. t., mit Begleitung des Pianoforte. No. 19 in M.221.20

—— Still confiding. Duet [s. b.], from Faust. [Accomp. for pianoforte.] No. 19 in M.235.18.2

Staggins. How unhappy a lover am I. Duet [s. t.]. M.236.10

Duets. *Vocal. (Continued.)*

Steffani. Prithee, leave me. Duet [s. b. Accomp. for organ]. No. 138 in M.215.21

Stevenson. Alas, poor Lubin. [Duet, t. t. Accomp. for pianoforte.] No. 20 in M.218.8.5

—— I'll think on thee. Duett [s. t. Accomp. for pianoforte]. No. 8 in M.218.8.3

Storace. Sweet little Barbara. [Duet. s. t. Accomp. for pianoforte.] No. 1 in M.157.18.3; etc.

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Sweet is the breath of morn. Duett [s. s. or t. t.]. No. 4 in M.237.2; etc.

Sylvia, sweet as the morning air. Duet [s. t. Accomp. for pianoforte]. No. 10 in M.218.8.3

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—— I like a bee. Canzonet [a. t.]. No. 38 in M.235.17.1; etc.

—— I, my dear, was born today. Duett [t. b.]. No. 203 in M.235.17.2; etc.

—— Says Pontius in rage. Duet [t. b.]. No. 118 in M.235.17.1; etc.

—— Thus to the muses. [Canzonet, a. t.] No. 224 in M.235.17.2; etc.

—— When Bibo thought fit. Canzonet a 2 voci [t. b.]. No. 5 in M.139a.18.1;etc.

Tritto. D'un barbaro affanno. No. 4 in M.120.13

Troupenas. Les prestiges de l'amour. Nocturne [s. t.]. No. 2 in M.158.34

Truhn. Frühlingsorakel fur . . . Sopran und Tenor, mit Begleitung des Piano-Forte. No. 14 in M.221.30

Vaccaj. A se tu dormi. Duetto [s. t. from Giulietta e Romeo]. No. 51 in M.157.39

Vernon, J. How imperfect is expression. Duett [s. a.]. No. 209 in M.235.17.2

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—— Song of wood nymphs, . . . [s. a. Accomp. for pianoforte.] No. 22 in M.380.18

—— "Thou springtide art so true and good." . . . [s. a. Accomp. for pianoforte.] No. 23 in M.380.18

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—— Since I'm born. Duet [t. b.]. No. 244 in M.392.49.4; etc.

—— Surely that's the tender youth. Canzonett [s. b.]. No. 13 in M.141.21.1; etc.

—— There behold the mighty bowl. Canzonet [t. b.]. No. 49 in M.110.8; etc.

—— Together we range. Duett [s. s.]. No. 112 in M.235.17.4

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Ye banks and braes. Duett [s. a. Accomp. for pianoforte]. No. 14 in M.139a.18.3; etc.

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Le voyage impromptu. Opéra comique. Paroles de Dumersan et Aubertin. Mis en musique . . . par Pacini. M.225.29

Dumky. *Pianoforte trio.* DVOŘÁK. No. 2 in M.356.16

Dumont, Henri.
Gregorian mass, in D minor. Arranged with an accompaniment for the organ, by V. Novello. (*In* Novello. Twelve easy masses. Vol. 3, pp. 1–10.) No. 1 in M.237.25.3
Said to have been composed by Dumont.
Mass in D minor. [Unison. Accomp. for organ.] (*In* Benedict. Short masses for small choirs. Vol. 1.) No. 9 in M.156.48
O res mirabilis. Motett [s. s. t. b. Accomp. for organ]. (*In* Novello. Convent music. Vol. 2, pp. 144, 145.) No. 54 in M.260.17.2
Panis angelicus. Motett [s. s. t. b. Accomp. for organ]. (*In* Novello. Convent music. Vol. 2, pp. 142, 143.) No. 53 in M.260.17.2
Pie Jesu [s. s. b. Accomp. for organ]. (*In* Novello. Convent music. Vol. 1, pp. 126, 127.) No. 16 in M.260.17.1
Sweet day, so cool, so calm, so bright. Hymn. (*In* Hullah. Part music. Sacred. Vol. 1, pp. 121–123.) No. 40 in M.157.28.1; etc.

Du Mouchel, L. A.
Ecce panis. Motett for four voices. [Accomp. for pianoforte or organ.] New York. Ditson & Co. [187–?] No. 12 in M.201.35
Grand Magnificat in C, for four voices. [Accomp. for organ.] New York. Ditson & Co. [187–?] No. 13 in M.201.35

Dumps, The. *Song.* ARNE, T. A. Lyric harmony. Vol. 1. M.380.1

Dun, Finlay.
"June." Part-song. [For s. s. a.] (*In* Monk. Novello's Part-song book. Pp. 97–100.) No. 23 in M.157.4

Dunbar, Paul Laurence. and others.
In Dahomey. A Negro musical comedy. Book by Jesse A. Shipp. Lyrics by Paul Lawrence [sic] Dunbar and others. Music by Will Marion Cook. No. 1 in M.399.15

Duncan Gray. *Song.* BEETHOVEN. Werke. Serie 14. M.413.1.24

Duncker, Dora.
Assarpaï. Oper. Musik von Ferdinand Hummel. M.407.3

Dunham, Henry Morton.
Hymn music for the use of quartette or chorus choirs. Boston. Schmidt. 1877. No. 18 in M.154.19
Contains six hymn tunes.
The Lord's prayer [t. t. b. b.]. (*In* Ross' Sacred library. No. 1, pp. 8, 9.) No. 29 in M.203.15

Duni, Egidio Romoaldo.
Le Chinois. Comédie en 1 acte, traduite de l'italien. [Parodie du "Cinese" de Métastase par C. S. Favart et J. A. Naigeon. Mise en musique par Duni. Partition.] Paris. De La Chevardière. [1759.] No. 4 in M.283.15
La clochette. Comédie en 1 acte en vers. Par Mr. Anseaume. Mis en musique par Mr. Duny. [Partition.] Paris. L'auteur. [1766.] M.262.15

Duni, Egidio Romoaldo. *(Continued.)*
Les deux chasseurs et la laitière, comédie, en 1 acte, par Mr. Anseaume. Mis en musique par Mr. Duny. [Partition.] Paris. L'auteur. [1763.] M.262.17
La fée Urgèle, ou ce qui plait aux dames. Comédie en 4 actes en vers. Les paroles de Mr * * * [C. S. Favart et C. H. de Voisenon]. Mis en musique par Mr. Duny. [Partition.] Paris. L'auteur. [1765.] M.262.14
L'isle des fous. Parodie de L'arcifanfano de Goldoni. [Paroles d'Anseaume, Marcouville et Bertin d'Antilly.] Mis en musique par Mr. Duny. [Partition.] Paris. L'auteur. [1760.] No. 3 in M.283.15
Mazet. Comédie en 2 actes. Par Mr Anseaume. Mis en musique par Mr Duny. [Partition.] Paris. Sieber. [1761.] M.262.18
—— Les moissonneurs. Comédie en 3 actes. Les paroles de Mr Favart. La musique de Mr Duny. [Partition.] Paris. L'auteur. [1768.] M.262.20
Ninette à la cour. Parodie de Bertholde à la ville. Comédie en 2 actes, mêles d'ariettes par Mr Favart. [Musique de Duni. Partition.] Paris. La Chevardière. [1755.] M.262.13
Two copies.
Le peintre amoureux de son modèle. Opéra comique de Mr Anseaume. Mis en musique par Mr Duny. [Partition.] Paris. L'auteur. [1757?] M.262.19
Les sabots. Pièce en 1 acte. Par M. Sedaine. Mise en musique par M. Duny. [Partition.] Paris. L'auteur. [1763.] M.262.16

Dunkel ist es jetzt. *Part-song.* BEHLING. Vier Sesänge. No. 10 in M.212.3

Dunkle Auge, Das. *Part-song.* LOEWE, J. C. G. VI vierstimmige Gesänge. No. 2 in M.392.17

Dunklen Linden, Die. *Part-song.* ABT, F. Sechs vierstimmige Männergesänge. No. 9 in M.392.2; etc.
SPEIDEL. No. 11 in M.392.24

Dunkler Lichtglanz, blinder Blick. *Quartet.* SCHUMANN, R. A. Spanische Liebes-Lieder. No. 10 in M.244.15.4

Dunois the Brave. *Glee.* HORTENSE, *Queen of Holland.* No. 5 in M.175.1.7; etc.

Dunque divin Spiracolo. *Madrigal.* PALESTRINA. Werke. Band 29. M.8040a.66.29

Dunque mio bene. *Duet.* ZINGARELLI. No. 49 in M.157.39

Dunque perfido Amante. *Part-song.* PALESTRINA. Werke. Band 30. M.8040a.66.30

Dunque più non si tardi. *Song.* MAJO. No. 4 in M.120.26

Dunque se ognor non sei spietato. *Madrigal.* PALESTRINA. Werke. Band 28. M.8040a.66.28

Dunstan, H. Mainwaring, *translator.*
BERNARD, D. Life and letters of Berlioz. M.128.20

Duo seraphim clamabant. *Anthem.* VITTORIA. Opera. Tomus 1. M.313.2.1

Duo ubera tua. *Motet.* PALESTRINA. Werke. Band 4. M.8040a.66.4

Duparc, Henri Fouque.
Lenore. Symphonische Dichtung nach Bürger's Ballade für Orchester. Partitur. Leipzig. Leuckart. [189–?] No. 1 in M.403.29

Dupaty, Louis Emmanuel Félicité Charles Mercier.
Bayard à Mézières. Opéra comique. Paroles de MM. Emmanuel Dupaty et Chazet. Musique de Cherubini, Boieldieu, Nicolo [Isouard] & Catel. M.291.9
Félicie, ou la jeune fille romanesque. Opéra comique. Mis en musique . . . par J. Catrufo. M.291.2
Françoise de Foix. Opéra. Paroles de Bouilly & Dupaty. Mis en musique . . . par H. Berton. M.271.10
L'intrigue aux fenêtres. Opéra. Paroles de Bouilly & Dupaty. Composé .. . par Nicolo de Malthe [pseud.]. M.293.6
La jeune prude, ou les femmes entre elles. Comédie. Mise en musique . . . par N. Dalayrac. M.252.16
Mademoiselle de Guise. Opéra comique. Mis en musique par Solié [pseud.]. M.274.27
Ninon chez Mme de Sévigné. Opéra. Mis en musique . . . par H. Berton. M.227.9

Dupaty, Louis Emmanuel Félicité Charles M. *(Continued.)*

L'opéra comique. Opéra comique . . . Paroles des citoyens J. Ségur jeune et Em. Dupaty. Musique del Sig^r Domenico della Maria. M.252.26

Picaros et Diego, ou la folle soirée. Opéra bouffon. Musique de N. Dalayrac. M.252.1

Le poĉte et le musicien, ou je cherche un sujet. Comédie. Musique posthume de Dalayrac. M.252.8

Les voitures versées. Opéra comique. Musique de Boieldieu. M.265.30

Das zweyte Kapitel. [Komische Oper. Musik von Soulier.] M.340.12

Dupeuty, Charles Désiré.

Les deux pêcheurs. Bouffonnerie musicale. Paroles de Dupeuty et Bourget. Musique de J. Offenbach. No. 2 in M.368.26

La polka des sabots. Opérette, paroles de Dupeuty et E. Bourget, musique de A. Varney. No. 1 in M.325.12

La treille du roi. Opéra-comique. Musique de Paul Henrion. No. 2 in M.256.19

Tromb-al-ca-zar, ou les criminels dramatiques. Bouffonnerie musicale. Paroles de Ch. Dupeuty, et E. Bourget. Musique de Jacques Offenbach. No. 1 in M.368.24

Dupin, Jean Henri.

La figurante, ou l'amour et la danse, opéra comique. Paroles de MM. E. Scribe et Dupin. Musique de L. Clapisson. M.291.13; etc.

La fille invisible. Opéra comique. Poëme de MM. de S^t Georges et Dupin. Musique de A. Boieldieu. M.265.27

La perruche. Opéra comique. Paroles de Dumanoir et Dupin. Mis en musique . . . par Louis Clapisson. M.291.15

La Sérafina, ou l'occasion fait le larron, opéra. Paroles de MM. de S^t Georges et Dupin. Musique d'Alfred de S^t Julien. No. 1 in M.323.43

Dupont, Auguste.

Concerto (en fa-min.) pour piano et orchestre. Op. 49. Partition. Mayence. Schott. [1883.] M.348.27

Concertstück (Ballade et Minuetto-Scherzo) pour piano, avec accomp. d'orchestre. Op. 42. Partition. Mayence. Schott. [1879?] No. 2 in M.403.29

Dupont, Gabriel.

La cabrera (Die Ziegenhirtin). Musikdrama in einem Akt (zwei Bilder) von Henri Cain. Deutsch von F. M. La Violette. Musik von Gabriel Dupont. Klavierauszug mit Text. Mailand. Sonzogno. 1904. M.399.77

Dupont, Jean François.

Trio pour piano, violon et violoncelle. Op. 13. [Partition et parties.] Rotterdam. Vletter. [185–?] 3 parts in 1 v. M.404.44

Duport, Auguste.

Le frère Philippe. Opéra comique, musique de M^r Dourlen. M.262.11

Fantaisie avec variations pour piano et violoncelle, ou violon. Op. 1 de M^me Martainville et posthume de Duport. No. 6 in M.210.2; etc.

Fantaisie avec variations sur la Romance des petits oiseaux [par Rigel et Duport], pour violoncelle et piano. No. 7 in M.210.2; etc.

[Nocturne, 2^me, en si bémol, pour piano et violoncelle, ou violon [par Bochsa et Duport]. No. 10, 11 in M.210.2; etc.

[Nocturne, 1^er, en sol mineur, pour violoncelle avec piano. Partition.] Paris. Richault. [183–?] No. 8 in M.210.2

Same. [Partie de violoncelle.] No. 23 in M.210.11

[Nocturne, 1^er, en si bémol, pour piano & violoncelle, ou violon par L. Duport et N. Ch. Bochsa. Op. 68, no. 1. Partition, violon et piano.] Paris. Pacini. [181–?] No. 9 in M.210.2

Same. [Partie de violoncelle.] No. 24 in M.210.11

Same. [Partie de violon.] No. 14 in M.210.9

[Nocturne, 3^me, pour piano et violoncelle (ou violon). Par L. Duport et N. Ch. Bochsa. Partition violon et piano. Op. 68, no. 3.] Paris. Pacini. [181–?] No. 14 in M.210.2

Same. [Partie de violoncelle.] No. 25 in M.210.11

Same. [Partie de violon.] No. 15 in M.210.9

Duport, Auguste. *(Continued.)*

Nouveau nocturne [en ut mineur] pour le violoncelle, avec accomp. de piano. [Partition.] Paris. Hanry. [181–?] No. 12 in M.210.2

Same. [Partie de violoncelle.] No. 26 in M.210.11

Nouveau nocturne [3^me, en mi majeur] pour le violoncelle, avec accomp. de piano. [Partition.] Paris. Duport. [181–?] No. 13 in M.210.2

Same. [Partie de violoncelle.] No. 27 in M.210.11

Duport, Paul.

Le Cent-Suisse, opéra comique. Paroles de Paul Duport et Éd. Monnais. Musique de M. le Prince de la Moskowa. M.391.19

Cosimo. Opéra bouffon. Paroles de MM. S^t Hilaire et Paul Duport. Musique de Eug. Prévost. M.254.32

Le perruquier de la Régence. Opéra comique de MM. de Planard et Paul Duport. Mis en musique par . . . Ambroise Thomas. M.400.50; etc.

Les Treize. Opéra comique. Paroles de MM. E. Scribe et Paul Duport. Musique de F. Halévy. M.292.14

Duprat, Hippolyte.

Pétrarque. Opéra en 5 actes. Paroles de Hipp^te Duprat et F. Dharmenon. Musique de Hippolyte Duprat. Partition piano et chant. Paris. Brandus & cie. [1873.] M.305.22

Duprato, J. M. See **Duprato,** Jules Laurent Anacharsis.

Duprato, Jules Laurent Anacharsis.

Le baron de Groschaminet. Opérette en 1 acte de Ch. Nuitter [pseud.]. Musique de J. Duprato. Partition piano et chant. Paris. Choudens. [189–?] No. 1 in M.305.23

Le Bon homme Hiver. Opéra-comique en 1 acte. Paroles de Paul Célières. Musique de J. Duprato. [Partition chant et piano.] Paris. Hennuyer. 1882. No. 2 in M.305.27

La déesse et le berger. Opéra comique en 2 actes en vers. Poëme de Camille Du Locle. Musique de J. Duprato. Partition chant et piano. Paris. Richault & cie. [1863.] M.305.25

La fiancée de Corinthe. Opéra en 1 acte. Paroles de Camille Du Locle. Musique de J. Duprato. Partition piano et chant. Paris. Heugel & cie. [1867.] No. 1 in M.305.27

La gageure d'Adrienne. Opéra-comique en 1 acte. Paroles de Eugène Adenis [pseud.]. Musique de J. Duprato. [Partition chant et piano.] Paris. Hennuyer. [189–?] Plate. No. 2 in M.305.23

Marie Stuart au château de Lochleven, opérette de salon, en 1 acte. Paroles de P. Bogaerts. Musique de J. M. Dnprato. [Partition chant et piano.] Bruxelles. Schott. [186–?] No. 3 in M.305.23

M'sieu Landry. Opérette en 1 acte. Paroles de Camille Du Locle. Musique de J. Duprato. Partition piano et chant. Paris. Heu. [1856.] No. 2 in M.305.26

La nuit descend. Duetto, s. a. [Accomp. de piano. Portrait. Facsimile.] (*In* Album du Gaulois. Vol. 1.) No. 14 in M.391.28.1

Une promenade de Marie Thérèse. Opérette de salon. Paroles de P. Bogaerts. Musique de J. Duprato. [Partition chant et piano.] Paris. Schott. 1865. No. 1 in M.301.6

La reine Mozab. Opéra-comique en 1 acte. Paroles de M. A. Carré. Musique de J. Duprato. [Partition chant et piano.] Paris. 1860. [Magazin des demoiselles.] No. 4 in M.305.23

Salvator Rosa. Opéra comique en 3 actes, paroles de MM. E. Grangé et H. Trianon, musique de J. Duprato. Partition chant et piano. Paris. Gérard & cie. [1861.] M.305.24

Symphonie en si bémol majeur. [Partition.] Paris. Durdilly & c^ie. [1886.] M.405.10
The title is on the cover.

Les trovatelles. Opéra comique en 1 acte, paroles de Michel Carré et Jules Lorin, musique de J. Duprato. Partition piano et chant. Paris. Colombier. [1854.] No. 1 in M.305.26

Same. Ouverture des Trovatelles, opéra comique . . . [Partition d'orchestre.] Paris. Colombier. [1854?] No. 2 in M.410.18

Dupré, Ernest.
Madame Boniface. Opéra-comique. Paroles de MM. Ernest Dupré et Charles Clairville. Musique de P. Lacome. M.296.10

Dupré, Jasquin. See **Josquin Deprès.**

Duprez, Édouard.
Les coiffeur de Madame. Opéra bouffe. Musique de N. Colbert. No. 1 in M.389.2
Djihan-Ara. Opéra. Musique de N. Colbert. M.291.21
Jeanne Darc. Opéra. Paroles de Méry et Édouard Duprez. Musique de G. Duprez. M.305.28
Joanita. Grand opéra. Musique de G. Duprez. M.305.29
Marinette et Gros-René. Opérette bouffe. Musique de Gust. Héquet. No. 1 in M.276.23
Ordre du roi. Opéra comique. Paroles de B. Gadobert & Éd. Duprez. Musique de O. Dhavernas. No. 2 in M.303.25
Les racoleurs. Opéra bouffe. Musique de N. Colbert. No. 4 in M.395.17

Duprez, Édouard, *translator.*
Verdi. Inno delle nazioni (Hymne des nations), cantica. No. 3 in M.155.26

Duprez, Gilbert Louis.
Ave Verum. Pour s. ou t. [Accomp. de piano.] Paris. Richault. [185–?] No. 6 in M.158.32
Jeanne Darc. Opéra en 5 actes avec prologue . . . Paroles de Méry et Édouard Duprez. Musique de G. Duprez. [Partition chant et piano. Paris.] L'auteur. [1865.] M.305.28
Joanita. Grand opéra en 3 actes. Paroles de M. Ed. Duprez. Musique de G. Duprez. Partition piano et chant. Paris. Heugel & cie. [1852.] M.305.2p
Joyeusetés d'un chanteur dramatique. [Vers. Paris.] Tresse. [1882.] Lithograph script. No. 2 in M.143.3
Le jugement dernier, oratorio. Paroles et musique de G. Duprez. Partition arrangée avec accomp. de 1 et 2 pianos, par l'auteur. Paris. Heugel & cie. [1868.] M.153.16
Régina. Légende. [s. Accomp. de piano.] (*In* Album de chant. Pp. 10, 11.) No. 1 in M.202.28
Souvenirs d'un chanteur. Paris. Lévy. 1880. M.118.5
La vue, l'ouïe et l'odorat. Petit rien poetico-musical pour ténor. [Accomp. de piano. Portrait. Facsimile.] (*In* Album du Gaulois. Vol. 1.) No. 15 in M.391.28.1

Duprez, Gilbert Louis. *Works about.*
Elwart, A. A. É. Duprez. Sa vie artistique. Avec une biographie de son maître, Alexandre Choron. Paris. 1838. 2 portraits. No. 1 in M.129a.33

Dupuich, Robert.
Traité de lutherie ancienne. Les maîtres luthiers. Nouvelle cote des violons par Robert Fissore [pseud.]. 2e édition. Paris. Dupuich. [1899.] M.371.34

Dupuis, Albert.
Jean-Michel. Nouvelle musicale en 4 actes. Poème de George Garnir & Henry Vallier. Musique de Albert Dupuis. Partition pour chant et piano. Paris. "Édition mutuelle." 1904. M.399.76

Dupuis, Thomas Saunders.
Comfort the soul of Thy servant. Trio [a. t. b. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 210, 211.) No. 78 in M.290.22.2
Double chant [in A]. (*In* Turle and Taylor. The People's music book. Vol. 2, p. 209.) No. 47 in M.111.4.2
Double chant. [s. a. t. b. In Eb.] (*In* Ayrton. Sacred minstrelsy.) Vol. 1, p. 91.) No. 31a in M.290.22.1
Hear my prayer, O Lord. Solo [a. or b. Accomp. for pianoforte]. (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 19, 20.) No. 7 in M.290.22.1
Not unto us, O Lord. Full anthem. [Accomp. for organ.] (*In* Hullah. The Singer's library. Sacred. No. 5. Pp. 21–24.) No. 5 in M.157.3
Oh, how sweet are Thy words. Solo [s. or t. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 156–158.) No. 57 in M.290.22.2
Sing unto God, O ye kingdoms. Anthem [s. a. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 202–205.) No. 71 in M.290.22.1

Dupuis, Thomas Saunders. *(Continued.)*
Teach me, O Lord. Solo [s. or bar. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 50, 51.) No. 18 in M.290.22.2

Durafour, Émile.
L'amour & l'appétit. Saynète. Paroles de E. Durafour & Adolphe Joly. Musique de L. C. Desormes. No. 1 in M.393.17
Deux beautés d'autrefois. Saynète-bouffe. Paroles de MM. E. Durafour et J. Arnaud. Musique de L. C. Desormes. No. 1 in M.295.34
Quand les chats sont partis. Opérette. Musique de L. C. Desormes. No. 4 in M.295.34
Ragivore et Collodium. Saynète-bouffe. Paroles de J. Arnaud et E. Durafour. Musique de Charles Hubans. No. 3 in M.286.13
Le talisman du Père François. Musique de J. Vandenesse. No. 3 in M.324.34
Les virtuoses de Gonesse. Méli-mélo musical. Musique, L. C. Desormes. No. 5 in M.295.34

Durand, Émile.
L'astronome de Pont-Neuf. Pochade musicale en 1 acte. Paroles de Jules Moinaux. Musique de Émile Durand. Partition piano et chant. Paris. Gérard & cie. [1869.] M.364.25
L'élixir de Cornélius. Opéra-comique en 1 acte. Paroles de Henri Meilhac et Arthur Delavigne. Musique de Émile Durand. [Partition chant et piano.] Paris. Gérard & cie. [1868.] No. 6 in M.305.9
Same. Eine Seelenwanderung (L'élixir de Cornélius). [Ouverture. Partitur.] Berlin. Bote & Bock. [1869?] No. 5 in M.332.13

Durand, Georges.
Le voyage de noce ou l'auberge de Windsor. Musique de Gaston Serpette. No. 2 in M.322.17

Durand, Jacques.
Les esprits du Nil. Légende. Pour voix de femmes, s. solo et chœur. Paroles de Stéphan Bordèse. Musique de Jacques Durand. [Partition chant et piano.] Paris. Durand & Schœnewerk. 1888. No. 4 in M.213.5

Durand, Léopold Hubert.
Découverte et démonstration de la similitude des gammes, ou les physiciens mis d'accord avec les musiciens au sujet de la théorie de la musique. Paris. L'auteur. 1864. No. 2 in M.372.21

Durand, Marie Auguste.
Deuxième messe solennelle à 4 voix (soli & chœurs), avec accompt d'orgue. Paris. Flaxland. [187–?] No. 2 in M.156.16

Durand de Fontmagne, ——, *Baronne.*
Folies d'amour. Opéra-comique en un acte (d'après Regnard). Paroles de H. Dracy. Musique de la Bne Durand de Fontmagne. [Partition chant et piano.] Paris. Grus. 1894. No. 1 in M.402.20
Le Sergent Larose. Idylle. Opéra-comique en 1 acte. Paroles de Charles Labor. Musique de la baronne Durand de Fontmagne. [Partition piano et chant.] Paris. Grus. [190–?] No. 1 in M.399.82

Duranda, Charles.
Une drôle de marquise. Opérette bouffe. Par Adolphe Poujol et Ch. Duranda. Musique de H. C. de Ploosen. No. 3 in M.287.5

Durant, Ghislani.
Hygiene of the voice. Its physiology and anatomy. New York. Cassell. 1879. Illus. M.149.13

Durante, Francesco.
Agnus Dei. [Chorus. Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 6, pp. 14–16.) No. 3 in M.290.29.6
XII duetti da camera per imparar a cantare. Col accomp. di pianoforte. (Mit italienischem und deutschem Text.) Lipsia. Breitkopf & Härtel. [184–?] 3 parts in 1 v. M.130.6
Contents. — Parte 1. Andate, miei suspiri. — Son io, son io, barbara donna. — Qualor tento scoprire il mio martire. — Alme, alme! voi che provaste. Parte 2. Metilde, alma mia! — Oh quante volte. — Metilde, mio tesoro! — Fiero, acerbo destin dell' alma mia. Parte 3. La vezzosa Celinda. — Amor, Metilde. — Dormono l'aure estive. — Alfin, m'uccciderete.

Durante, Francesco. *(Continued.)*
Domine Jesu Christe [s. a. t. b., violini, basso ed organo]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, pp. 94–99.) No. 23 in M.202.6.2
Duetti [s. a. and s. s.] . . . con accomp. di piano forte di F. Mirecki. Riveduti e corretti dal Sigr Cavr. Chérubini. Parigi. Carli. [182–?] M.380.23
Fugue, in F minor (Studio). (*In* Esposito, M. Early Italian piano music . . . Pp. 122–126.) M.380.59
Help us, O God. Motet. (*In* Hullah. Part music. Sacred. Vol. 2, pp. 106–113.) No. 36 in M.157.28.2
Kyrie [s. a. t. b., mit Pianoforte-Begleitung]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, pp. 78–82.) No. 20 in M.202.6.2
Letanie della Beata Vergine a quattro voci con violini, viole [ed organo]. Manuscript. [Paris? 186–?] No. 3 in M.360.20
Litanie à 4 voix avec deux violons et violette [et basse]. Manuscript. [Paris? 180–?] No. 2 in M.360.20
Magnificat für 4 Singstimmen . . . in erweiterter Instrumentation mit Clavierauszug versehen von Robert Franz. Partitur mit Clavierauszug. Halle. Karmrodt. [1866.] No. 2 in M.352.20
Messa a 4 voci alla Palestrina. Manuscript. [Paris. 180–?] No. 1 in M.360.20
Same. [1832.] No. 2 in M.312.30
[Messe à 5 voix, en ré majeur, avec accomp. d'orchestre. Partition.] Manuscript. [Paris? 180–?] M.360.4
Messe [en la mineur] à cinque voix [s. s. a. t. b.] avec des violons [et basse]. Manuscript. [178–?] M.360.2
Quaerens me sedisti. [s. solo. Accomp. for piano.] (*In* Latrobe. Selection of sacred music. Vol. 5, p. 64.) No. 9 in M.290.29.5
O remember not the sins. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 136–144.) No. 30 in M.290.29.2
Omnis populus ejus. [Trio, s. s. b. Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 4, pp. 149–153.) No. 28 in M.290.29.4
Regina angelorum [s. a. t. b., mit Pianoforte-Begleitung]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, pp. 83–86.) No. 21 in M.202.6.2
Requiem aeternam [s. a. t. b., con accomp. di violini, basso ed organo]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, pp. 87–93.) No. 22 in M.202.6.2
[Undici solfeggi a due voci col basso continuo.] Manuscript. [Paris? 180–?] 11 parts in 1 v. M.360.3

Durante, Silvestro.
Cantate Domine. Terzetto [s. s. b. Accomp. for organ]. (*In* Novello. The Fitzwilliam music. Vol. 1, pp. 18–21.) No. 3 in M.233.26.1
Lovely and gracious. [Madrigal, s. s. a. t. b.] (*In* Taylor. Vocal school of Italy. Pp. 74–76.) No. 15 in M.237.28
Protexisti me, Deus. A 5 voci [s. s. a. t. b. Accomp. for organ]. (*In* Novello. The Fitzwilliam music. Vol. 4, pp. 24–29.) No. 4 in M.233.26.4

Durch den Wald im Mondenscheine. *Song.* Franz, R. Sechs Gesänge. Op. 8. No. 58 in M.244.5.1
Mihalovich. Sieben Lieder. No. 2 in M.380.21

Durch der Abenddämrung Stille. *Part-song.* Mueller, A. E. No. 14 in M.129a.43.1

Durch die Nacht. *Song.* Kuecken. Zwei kleine Lieder. No. 5 in M.244.6.3

Durch die Nacht zum Licht. *Part-song.* Abt, F. Fünf Gesänge. No. 17 in M.392.2

Durch Dunkel zum Licht. *Symphony.* Huber, J. No. 1 in M.342.8

Durch Erd' und Himmel leise. *Part-song.* Rubinstein. Gondelfahrt. No. 8 in M.158.21

Durch Feld und Buchenhallen. *Part-song.* Reubke. Vier Lieder. No. 34 in M.392.20

Durch säuselnde Bäume. *Song.* Franz, R. Zwölf Gesänge. Op. 4. No. 28 in M.244.5.1

Durch Wald und Flur. *Part-song.* Beer, M. J. Thro' wood and mead. No. 6 in M.203.10

Durchlaucht kommen. *Opera.* Hoepfner. No. 6 in M.391.15

Durchlaucht'ster Leopold. *Serenata.* Bach, J. S. Werke. Jahrgang 34. M.8040.21.34

Durey de Noinville, Jacques Bernard.
Histoire du théâtre et de l'opéra en France. [Anon. Par L. Travenol et J. B. Durcy de Noinville.] M.146.23

Durner, R. See **Duerrner,** Ruprecht Johannes Julius.

Durollet, Marie François Louis Gand-Leblanc. *Bailli.*
Alceste. Opéra. Musique de Gluck. M.365.1; etc.
Les Danaides. Tragédie lyrique. Paroles de Du Bailly du Rollet & du Baron de Tschudy . . . [Musique de] Salieri. M.321.26
Iphigénie en Aulide. Tragédie opéra. [Musique] par le Chevalier Gluck. M.282.1; etc.

Durosoy, B. See **Rosoy,** Barnabé Parmian de.

Durstige Lieder. *Part-songs.* Reinecke, C. H. C. No. 20 in M.392.21

Duru, Henri Alfred.
Le beau Dunois. Opéra-bouffe en 1 acte. Paroles de H. Chivot et A. Duru. Musique de Charles Lecocq. No. 1 in M.296.26
La blanchisseuse. Opérette en 3 actes de Chivot et Duru. Musique de Léon Vasseur. M.325.18
Les braconniers. Opéra-bouffe. De Chivot et Duru. Musique de J. Offenbach. M.267.42
Les cent vierges. Opéra-bouffe. Paroles de Clairville [pseud.], Chivot & Duru. Musique de Charles Lecocq. M.366.24
Les chevaliers de la Table Ronde. Opéra bouffe. Paroles de Chivot et Duru. Musique de Hervé [pseud.]. M.276.36
La cigale & la fourmi. Opéra-comique [de] Chivot & Duru. Musique de E. Audran. M.255.23
Le Docteur Purgandi. Opérette bouffe. Paroles de H. Chivot et A. Duru. Musique de Victor Robillard. No. 1 in M.307.24
La dormeuse éveillée. Opéra comique de Chivot et Duru. Musique de Ed. Audran. M.255.11
La fille à Cacolet. Vaudeville-opérette de H. Chivot & A. Duru. Musique de E. Audran. No. 2 in M.255.27
La fille du tambour major. Opéra-comique de A. Duru et H. Chivot. Musique de J. Offenbach. M.267.36
Fleur-de-thé. Opéra-bouffe. Paroles de MM. Alfred Duru et Henri Chivot. Musique de Charles Lecocq. No. 1 in M.366.27
Gandolfo. Opérette. Paroles de Chivot et Duru. Musique de Charles Lecocq. No. 3 in M.366.22
Gillette de Narbonne. Opéra comique de Chivot et Duru. Musique de Ed. Audran. M.255.19
Le Grand Mogol. Opéra-bouffe de Chivot et Duru. Musique de Ed. Audran. M.255.20
L'île de Tulipatan. Opéra bouffe. Paroles de Henri Chivot & Alfred Duru. Musique de J. Offenbach. No. 2 in M.267.34; No. 4 in M.277.12
Madame Favart. Opéra-comique de A. Duru & H. Chivot. Musique de J. Offenbach. M.277.10
La Mascotte. Opéra-comique de Chivot et Duru. Musique de Ed. Audran. M.255.16
La mère des compagnons. Opéra-bouffe de Chivot et Duru. Musique d'Hervé [pseud.]. No. 2 in M.276.33
Les noces d'Olivette. Opéra-comique de A. Duru et H. Chivot. Musique de E. Audran. No. 2 in M.255.13; M.255.21
L'oiseau bleu. Opéra comique de Duru & Chivot. Musique de Ch. Lecocq. M.296.25
Paul Jones. Opéra comique. Written [after H. Chivot and A. Duru] by H. B. Farnie. Composed by Robert Planquette. M.287.34
The original edition entitled Surcouf is on shelf-number M.287.28.
Pepita. Comic opera . . . Adapted from the French of Chivot & Duru by Mostyn Tedde. Music by Ch. Lecocq. An adaptation of La princesse des Canaries [M.306.7]. M.306.1
La petite fronde. Opéra comique de A. Duru et H. Chivot. Musique de E. Audran. M.255.24
Les pommes d'or. Opérette féerie de Chivot, Duru & Blondeau-Monréal. Musique de Ed. Audran. M.255.12
Le pompon. Opéra-comique. Paroles de H. Chivot & A. Duru. Musique de Charles Lecocq. M.296.30

Duru, Henri Alfred. *(Continued.)*
La princesse des Canaries. Opéra bouffe de Chivot et Duru. Musique de Ch. Lecocq. M.306.7
See also his Pepita.
Le Rajah de Mysore. Opérette bouffe. Paroles de A. Duru et H. Chivot. Musique de Charles Lecocq. No. 1 in M.296.24
La souris blanche. Opérette de Chivot et Duru. Musique de Léon Vasseur & de Thuisy. M.395.74
Le voyage de Suzette. Opérette. De A. Duru & H. Chivot. Musique de Léon Vasseur. M.325.22

Durutte, François Camille Antoine, *Comte.*
Esthétique musicale. Technie, ou lois générales du système harmonique. Paris. Mallet-Bachelier. 1855. M.372.5

Durwollt, J. von.
The convert. A celebrated air arranged for 3 voices [s. a. b. Accomp. for pianoforte]. London. Goulding, D'Almaine & Co. [182–?] No. 10 in M.235.16

Dusch, Alexander von.
Cantemire. Eine grosse Oper, in Musik gesetzt von F. E. Fesca. M.231.37

Du Seigneur, Maurice.
Le théâtre de Monte-Carlo. Paris. Rouveyre. 1880. Plate. No. 1 in M.119.15

Dusle, Der, und das Babeli. *Opera.* For the Music see **Kaskel.** For the Libretto see **Schriefer.**

Dusle und Babele. *Song.* Taubert, C. G. W. VII Lieder. Op. 26. No. 1 in M.192.6

Dussek, Jan Ladislav.
[The captive of Spilberg.] The favorite romance of the Captive of Spilberg . . . the words by Prince Hoare, the music entirely new by I. L. Dussek. [Vocal score with accomp. for piano.] London. Printed for M. Kelley. [179–?] No. 2 in M.30.24
Trois sonates et trois préludes pour le piano-forte, avec accomp. de flûte ou violon et violoncelle. Œuvre 31. [Piano seul.] Paris. Leduc. [182–?] No. 15 in M.210.2
Same. [Partie de violon.] No. 16 in M.210.9

Dussek, Jan Ladislav, *editor.*
Viotti. Grand concerto in G. Adapted for the pianoforte. No. 1 in M.237.7

Dutacq, Amédée.
Battez Philidor! Opéra-comique en 1 acte de M. Abraham Dreyfus. Musique de Amédée Dutacq. Partition chant et piano, précédée du texte complet. Paris. Hamelle. [1882.] No. 2 in M.301.6
Lysistrata. Comédie en 4 actes en prose, précédée d'un prologue en vers, de Maurice Donnay. Musique de Amédée Dutacq. Partition piano et chant. Paris. Choudens. 1893. No. 1 in M.305.30

Du Terreaux, L. H. F.
Fashion, operetta, composed by W. C. Levey. No. 2 in M.153.9
The ungovernable governess! Operetta, composed by W. C. Levey. No. 5 in M.322.32

Dutertre, ——
Marie-Thérèse. Opéra. Paroles de Cormon [pseud.] et Dutertre. Musique de N. Louis. M.390.21; etc.

Duthie, William, *translator.*
Schubert, F. P. The song of Miriam (Mirjams Siegesgesang). No. 1 in M.280.47

Duval, Alexandre Vincent Pineu.
Les artistes par occasion. Opéra bouffon. Musique de Mr. Catel. M.280.31
Beniowsky. Opéra. Mis en musique par A. Boieldieu. M.271.33
The Castle of Sorrento. A comic opera. The words [adapted from the French of Duval] by Henry Heartwell. Composed by T. Attwood. No. 2 in M.396.2
Joseph. Opéra. Musique de Méhul. M.273.44; etc.
Same. Joseph. Oper. [Musik] von E. N. Méhul. M.273.32
Maison à vendre. Comédie. Mise en musique par N. Dalayrac. No. 2 in M.291.31
L'officier enlevé, opéra comique, musique de Catel. M.281.36
L'oncle valet. Opéra. Musique du Cen Della Maria. M.402a.11

Duval, Alexandre Vincent Pineu. *(Continued.)*
Same. Der Oheim, oder die Entdeckung. Oper von Dom. Della Maria. M.231.12
Le prisonnier. Opéra. Musique de Domenico Della Maria.
The words are in French and German. M.231.13
Le vieux château, ou la rencontre. Opéra. Musique du Cen Domenico della Maria. M.252.27

Duval, Edmond.
Ave Maria. [T. T. B. B. Accomp. d'orgue.] Bruxelles. Schott. [185–? Répertoire de musique d'église. 21.] No. 27 in M.260.10.6; No. 21 in M.260.19
Ave Maria à une voix [s. ou T.] avec accomp. d'orgue. Bruxelles. Schott. [185–? Répertoire de musique d'église. 18.] No. 18 in M.260.19
Ecce panis. [Duet, s. B. Accomp. d'orgue.] Bruxelles. Schott. [185–? Répertoire de musique d'église. 17.] No. 4 in M.201.33; No. 17 in M.260.19
Études sur les livres choraux qui ont servi de base dans la publication des livres de chant grégorien . . . par P. C. C. Bogaerts et Edmond Duval. No. 2 in M.146.25
Iste confessor. [S. S. B. Accomp. d'orgue.] Bruxelles. Schott. [185–? Répertoire de musique d'église. 20.] No. 20 in M.260.19
O Sacrum convivium. [T. T. B. Accomp. d'orgue.] Bruxelles. Schott. [185–? Répertoire de musique d'église. 19.] No. 19 in M.260.19
Pie Jesu Domine. [T. T. B. Accomp. d'orgue.] Bruxelles. Schott. [185–? Répertoire de musique d'église. 23.] No. 23 in M.260.19
Regina coeli. [S. S. T. T. B. Accomp. d'orgue.] Bruxelles. Schott. [185–? Répertoire de musique d'église. 22.] No. 22 in M.260.19

Duval, Edmond, *editor.*
Vesperale Romanum cum Psalterio. M.136.1

Duval, Georges.
La belle au bois dormant. Opéra-comique de A. Vanloo & G. Duval. Musique de Charles Lecocq. M.402.35
Les dragons de l'impératrice. Opéra-comique. Paroles de Georges Duval et Albert Vanloo. Musique de André Messager. M.396.69
Mam'selle Crénom. Opérette. Paroles de A. Jaime et G. Duval. Musique de Léon Vasseur. M.325.17
Le mariage avant la lettre. Opéra-comique de Jaime et Duval. Musique de Olivier Métra. No. 1 in M.257.29
Mignonnette. Vaudeville-opérette. Musique de Georges Street. No. 2 in M.393.65
Les p'tites Michu. Opérette de A. Vanloo & Georges Duval. Musique de André Messager. M.395.68
Same. The little Michus. A musical play by A. Vanloo and G. Duval. Lyrics by Percy Greenbank. Music by André Messager. M.396.70
"Véronique." Opéra comique de A. Vanloo & G. Duval. Musique de André Messager. M.402.39
Les voltigeurs de la 32ème. Opéra comique. Paroles de Gondinet & G. Duval. Musique de Robert Planquette. M.287.24

Duval, Paul.
Prométhée. Tragédie lyrique de Jean Lorrain [pseud.] & F. A. Hérold. Musique de Gabriel Fauré. M.382.20
Yanthis. Musique de scène de Gabriel Pierné. No. 3 in M.193.7

Duvau, A.
Les origines curieuses du Champ de Mars et du Trocadéro. Paris. Champon. 1878. Illus. No. 5 in M.137.10

Duverger, J.
Notice biographique sur Franz Liszt. 2e édition. Paris. Amyot. 1843. No. 5 in M.134.9
Portraits and newspaper cuttings.

Duvernoy, Victor Alphonse.
Bacchus, ballet en trois actes et cinq tableaux de Georges Hartmann & J. Hansen (d'après un poème de Mermet). Musique de Alphonse Duvernoy. [Partition piano.] Paris. Au Ménestrel. 1902. M.384.4
Cléopâtre, scène lyrique pour soprano, chœur et orchestre. Poëme de Louis Gallet. Musique de Alph. Duvernoy. Partition pour chant et piano. Paris. Hartmann. [189–?] No. 3 in M.154.44

Duvernoy, Victor Alphonse. *(Continued.)*

Hellé. Opéra en 4 actes. Paroles de Camille Du Locle & Charles Nuitter [pseud.]. Musique de Alphonse Duvernoy. Partition piano et chant. Paris. Enoch & cie. 1896. M.303.28

Quatuor en ut mineur pour 2 violons, alto et violoncelle (Op. 46). Partition. Paris. Durand. [1897?] No. 2 in M.405.72

Sardanapale. Opéra en 3 actes de Pierre Berton (d'après Byron). Musique de Alph. Duvernoy. Partition chant & piano. Paris. Choudens. [1882.] M.305.32

La tempête. Poème symphonique en 3 parties pour soli [S. A. T. BAR. B.], chœurs et orchestre. Paroles de Armand Silvestre et Pierre Berton, d'après Shakespeare. Musique de Alphonse Duvernoy. Partition piano et chant. Paris. Girod. [188–?] M.305.31

Duvert, Félix Auguste.

Madeluchette. Opérette. Musique de Éd. Lonati. No. 3 in M.306.19

Voyage autour de ma chambre. Opéra comique. Paroles de Xavier [pseud.], Duvert et Lauzanne. Musique de Albert Grisar. No. 2 in M.266.36

Duveyrier, Anne Honoré Joseph.

Ali-Baba, ou les quarante voleurs. Opéra. Paroles de Scribe et Mélesville [pseud.]. Musique de L. Cherubini. M.291.7

L'an mil. [Opéra comique. Paroles de Mélesville [pseud.] et Foucher. Musique de A. Grisar.] M.224.34A

Der Botenläufer von Pirna. Komische Oper. Musik von Heinrich Dorn. M.262.9

Le châlet. Opéra comique. Paroles de Scribe et Mélesville [pseud.]. Mis en musique . . . par Adolphe Adam. M.226.1; etc.

La chatte métamorphosée en femme. Opérette, paroles de MM. E. Scribe et Mélesville [pseud.], musique de J. Offenbach. No. 2 in M.368.13

Concert à la cour, ou la débutante. Opéra comique. Paroles de MM. Scribe et Mélesville [pseud.]. Musique de D. F. E. Auber. M.251.27

Les dames-capitaines. Opéra comique, musique de Henri Reber. M.297.35

Lambert Simnel. Opéra comique, paroles de MM. E. Scribe et Mélesville [pseud], musique posthume de Hipp. Monpou, terminée par Ad. Adam. M.267.10

Leicester, ou le château de Kenilworth. Opéra comique. Paroles de Scribe et Mélesville [pseud.]. Musique de D. F. E. Auber. M.223.15; etc.

Léocadie. Drame lyrique. Paroles de MM. Scribe et Mélesville [pseud.]. Musique de D. F. E. Auber. M.251.22; etc.

Le mal du pays. Opéra vaudeville. Paroles de Scribe et Mélesville [pseud.]. Musique d'Adolphe Adam. No. 2 in M.391.27

La permission de dix heures. Opéra comique. Paroles de Mélesville [pseud.] et Carmouche. Musique de J. Offenbach. No. 1 in M.302.14

Same. Urlaub nach dem Zapfenstreich. Komische Operette [von A. H. J. Duveyrier und Carmouche]. Musik von J. Offenbach. No. 3 in M.267.34

Perugina. Opéra comique. Musique de H. Monpou. No. 1 in M.225.23

La St. Sylvestre. Opéra comique. Paroles de MM. Mélesville [pseud.] et Michel Masson. Musique de F. Bazin. No. 2 in M.255.43

Sarah. Opéra comique. Musique . . . par Albert Grisar. M.226.6; etc.

Les soufflets. Opéra-comique. Musique de Mélesville fils [pseud.]. M.367.7

La trompette de Monsieur le Prince. Opéra comique. Mis en musique . . . par F. Bazin. M.224.1; etc.

Le valet de chambre. Opéra comique. Paroles de Scribe et Mélesville [pseud.]. Musique de Mel Carafa. No. 3 in M.275.16

La voix humaine. Opéra. Musique de Giulio Alary. M.251.15

Zampa, ou la fiancée de marbre. Opéra comique. Mis en musique par F. Hérold. M.341.27

Duveyrier, Anne Honoré Joseph. *(Continued.)*

Same. Zampa, ossia la sposa di marmo, melodramma tragicomico. Musica del maestro Hérold. Venezia. Molinari. 1843. No. 6 in M.147.8.3
Libretto only, in Italian.

Die zwei Prinzen. Oper. Nach dem Französischen des Scribe und Mélesville [Pseud.] von M. G. Friedrich. Musik von Heinrich Esser. M.262.29

Duveyrier, Charles.

I vespri siciliani. Opera di E. Scribe et Ch. Duveyrier. Parole italiane di E. C. e di S. G. Musica di Giuseppe Verdi. M.327.21

Duveyrier, Honoré Marie Joseph, *Baron.*

Duc & père. Opéra-comique en 1 acte. Paroles et musique de H. D. Mélesville fils [pseud.]. Partition texte, piano et chant. Paris. Girod. [1859.] No. 1 in M.257.15

La Mauresque. Tableau lyrique. Paroles et musique de H. D. Mélesville fils [pseud.]. Partition texte, piano & chant. Paris. Girod. [1857.] No. 2 in M.257.15

Les soufflets. Opéra-comique en 1 acte. Paroles de Mélesville [pseud.]. Musique de Mélesville fils [pseud.]. Texte, piano et chant. Paris. Girod. [1867.] M.367.7

Duvivier, A. D.

Mr. A. D. Duvivier, Hon. R. A. M. and the Royal Academy of Music. A simple statement of facts. [London.] Duvivier. [1888.] No. 10 in M.216.18

Dvořák, Antonin.

Aus der neuen Welt. „Z nového světa." Symphonie (No. 5, E moll) für grosses Orchester. Op. 95. Partitur. Berlin. Simrock. 1894. M.331.4

Blessed Jesu. Full anthem. The music from the "Stabat Mater." [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 14, pp. 99–107.) No. 11 in M.195.2.14

Carneval. Ouvertüre für grosses Orchester. Op. 92. Partitur. Berlin. Simrock. 1894. No. 2 in M.344.38

Concert für Pianoforte und Orchester. Op. 33. Partitur. Breslau. Hainauer. [188–?] No. 1 in M.332.15

Concert für Violine mit Begleitung des Orchesters. Op. 53. Partitur. Berlin. Simrock. 1883. M.344.33

Concert für Violoncell mit Begleitung des Orchesters. Op. 104. Partitur. Berlin. Simrock. 1896. No. 1 in M.403.30

Die Dickschädel. Tvrdé palice. Komische Oper in 1 Akt. Text von Dr. Štolba. Deutsche Uebersetzung von Em. Züngel. Musik von Anton Dvořák. Clavier-Auszug. Berlin. Simrock. 1882. M.305.33

Drei slovakische Volkslieder (Deutsch von Ch. Cursch-Bühren) für Männerchor mit vierhändiger Clavierbegleitung. Op. 43, No. 1, 3. Leipzig. Kistner. [1890?] 2 parts in 1 v. No. 14, 15 in M.212.4
Contents. — 1. Gram. 3. Mägdlein im Walde.

Dumky. Trio für Pianoforte, Violine und Violoncell. Op. 90. [Partitur und Stimmen.] Berlin. Simrock. 1894. 3 parts in 1 v. [Neuere Werke für Kammermusik.] No. 2 in M.356.16

Das goldene Spinnrad. (Zlaty Kolovrat.) Symphonische Dichtung nach der Volkssage von K. Jaromir Erben für grosses Orchester. Op. 109. Partitur. Berlin. Simrock. 1896. No. 1 in M.410.21

Heldenlied. Píseň bohatýrská. Symphonische Dichtung für grosses Orchester. Op. 111. Partitur. Berlin. Simrock. 1899. No. 2 in M.403.30

Holy Ghost, to earth descending. Anthem for soli [S. B.] and chorus. [Accomp. for piano.] (*In* Novello's Collection of anthems. Vol. 16, pp. 96–104.) No. 12 in M.195.2.16
From his Saint Ludmilla.

Husitská. Dramatische Ouvertüre für Orchester. Op. 67. Partitur. Berlin. Simrock. 1884. No. 3 in M.344.37

In der Natur. „V přírodě." Ouvertüre für grosses Orchester. Op. 91. Partitur. Berlin. Simrock. 1894. No. 1 in M.344.38

Legenden für Orchester. Op. 59. Sammlung 1, 2. Partitur. Berlin. Simrock. 1882. 2 v. in 1. M.344.40

Mass in D. For solo voices (or small chorus), chorus and orchestra. The pianoforte accomp. arranged by Berthold Tours. Octavo edition. London. Novello, Ewer & Co. [1893.] No. 2 in M.154.53

Dvořák, Antonín. *(Continued.)*

Mazurek für Violine mit Begleitung des Orchesters. Op. 40. Partitur. Berlin. Simrock. 1879. No. 2 in M.344.41

Mein Heim. Ouvertüre für grosses Orchester. Op. 62. Partitur. Berlin. Simrock. 1882. No. 2 in M.344.37

Die Mittagshexe. (Polednice.) Symphonische Dichtung nach der Volkssage von K. Jaromir Erben für grosses Orchester. Op. 108. Partitur. Berlin. Simrock. 1896. No. 2 in M.410.21

Notturno für Streichorchester. Op. 40. Partitur. Berlin. Bote & Bock. [187–?] No. 2 in M.344.36

Otello. Ouvertüre für grosses Orchester. Op. 93. Partitur. Berlin. Simrock. 1894. No. 3 in M.344.36

A patriotic hymn from the Bohemian poem "The heirs of the White mountain," written by Vitcslav Hálck. The music by Antonín Dvořák. The pianoforte accomp. arranged by Heinrich von Káan. The English version by Dr. Troutbeck. Octavo edition. London. Novello, Ewer & Co. 1886. No. 2 in M.154.54

Praise Jehovah. 149th Psalm. Mixed chorus with pianoforte accomp. Adapted from the Hungarian (?) version by Nathan Haskell Dole. Boston. Ditson & Co. 1890. No. 3 in M.154.54

Quartett für Pianoforte, Violine, Viola und Violoncello. Op. 23. [Partitur und Stimmen.] Berlin. Schlesinger. [188–.] 4 parts in 1 v. M.404.45

Quartett (A moll) für 2 Violinen, Viola und Violoncell. Op. 16. Partitur. Berlin. Bote & Bock. [1894.] No. 1 in M.403.31

Quartett (As dur) für 2 Violinen, Bratsche und Violoncell. Op. 105. Partitur. Berlin. Simrock. 1896. No. 1 in M.344.36

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Quartett (E dur), No. 4, für 2 Violinen, Viola und Violoncell. Op. 80. Partitur. Berlin. Simrock. 1888. No. 4 in M.344.35

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Quartett (F dur), für 2 Violinen, Bratsche und Violoncell. Op. 96. Partitur. Berlin. Simrock. 1894. No. 3 in M.344.41

Quartett (G dur) für 2 Violinen, Bratsche und Violoncell. Op. 106. Partitur. Berlin. Simrock. 1896. No. 2 in M.344.36

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Quintett (Es dur) für 2 Violinen, 2 Bratschen und Violoncell. Op. 97. Partitur. Berlin. Simrock. 1894. No. 4 in M.344.41

Quintett, G dur, für 2 Violinen, Viola, Violoncell und Contrabass. Op. 77. Partitur. Berlin. Simrock. 1888. No. 2 in M.344.34

Quintett für Pianoforte, zwei Violinen, Bratsche und Violoncell. Op. 81. [Partitur und Stimmen.] Berlin. Simrock. 1888. 5 parts in 1 v. [Neuere Werke für Kammermusik.] No. 1 in M.356.15

Requiem mass, for soli, chorus and orchestra. [Accomp. for pianoforte.] Octavo edition. London. Novello, Ewer & Co. [1891.] No. 1 in M.154.53

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Rusalka. Lyrická pohádka. Lyrisches Märchen in 3 Acten von Jar. Kvapil. Musik von Ant. Dvořák. Deutsche Uebersetzung von Josa Will. [Klavierauszug.] Prag. Urbánek. 1905. M.240.12

Saint Ludmila. An oratorio, written by Jaroslav Vrchlický [Pseud.]. The music omposed by Antonín Dvořák. The pianoforte accompaniment arranged by Karél Weis. The English version by Dr. Troutbeck. Octavo edition. London. Novello, Ewer & Co. [1886.] M.153.17

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Serenade (E-dur) für Streichorchester. Op. 22. Partitur. Berlin. Bote & Bock. [1882?] No. 3 in M.332.16

Serenade für Blasinstrumente (2 Hoboën, 2 Clarinetten, 2 Fagotte, Contrafagott ad libitum, 3 Hörner), Violoncell und Contrabass (D moll). Op. 44. Partitur. Berlin. Simrock. 1879. No. 4 in M.332.16

Sextett, A dur, für 2 Violinen, 2 Bratschen und 2 Violoncell. Op. 48. Partitur. Berlin. Simrock. 1879. No. 1 in M.344.34

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Slavische Tänze für Orchester. Sammlung 1, 2. [Op. 46.] Partitur. Berlin. Simrock. 1878. 2 v. in 1. M.344.39
Contents. — 1. No. 1–4. 2. No. 5–8.

The spectre's bride, a dramatic cantata. Written by K. J. Erben. The music for soli [S. T. BAR. B.], chorus and orchestra by A. Dvořák. The pianoforte accomp. arranged by Heinrich von Káan. The English version by Dr. Troutbeck. Octavo edition. London. Novello, Ewer & Co. 1885. M.155.1

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Terzetto für 2 Violinen und Viola. Op. 74. Partitur. Berlin. Simrock. 1887. No. 3 in M.344.34

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Same. [Stimmen, Violine und Violoncell.] 2 v. No. 11 in M.211.4.1, 2

Trio, Zweites (F moll), für Pianoforte, Violine und Violoncell. Op. 65. [Partitur und Stimmen.] Berlin. Simrock. 1883. 3 parts in 1 v. [Neuere Werke für Kammermusik.] No. 1 in M.356.16

Die Waldtaube. Holoubek. The wild dove. Symphonisches Gedicht nach der gleichnamigen Ballade von K. Jaromir Erben für grosses Orchester. Op. 110. Partitur. Berlin. Simrock. 1899. No. 1 in M.410.22

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Dvořák, Antonín. *Works about.*

Botstiber, H. Anton Dvořák, Zweite Symphonie (D moll). Op. 70. Erläutert. Leipzig. [1903.] No. 20 in M.217.12.11

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Dwight's Journal of Music. Vol. 1–40. Edited by John S. Dwight. Boston. Balch [etc.]. 1853–62. 40 v. in 20. M.173.1
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Dyer, Arthur Edwin.
The Norman cider. A four-part song [T. T. B. B.]. (*In* The Orpheus. New series. Vol. 7, pp. 64–69.) No. 16 in M.205.10.7
Salvator mundi (Saviour of the world), a sacred cantata. The words written and arranged from Holy Scripture by Frederick E. Weatherly. The music by A. E. Dyer. [S. S. M.-S. A. BAR. BAR. and chorus. Accomp. for pianoforte.] London. Novello, Ewer & Co. [1881.] No. 3 in M.155.2

Dyer, Samuel O.
This is the hour [T. T. B. B.]. (*In* Orpheus glee book. Pp. 9, 10.) No. 6 in M.246.36

Dying camel, The. *Song.* LINLEY, G. [Songs.] Vol. 2. No. 29 in M.235.19.2

Dying child, The. *Part-song.* VIOTTA, J. J. No. 26 in M.205.10.4

Dying Christian, The, to his soul. [Part-song.] (*In* Bland. The Ladies' collection. Vol. 2, p. 129.) No. 187 in M.235.17.2

Dying Christian, The, to his soul. *Anthem.* HARWOOD. No. 26 in M.158.17

Dying nun, The. *Song.* MENDELSSOHN-BARTHOLDY, J. L. F. Songs. No. 23 in M.244.21

Dying wife's farewell, The. *Ballad.* KELLER, M. No. 14 in M.192.13.1

Dyke, William.
Original sacred music, consisting of hymns, anthems . . . London. Cocks & Co. [183–?] M.290.24

Dykes, John Bacchus.
Te Deum laudamus. In F. (*In* Novello's Parish choir book. Pp. 132–138.) No. 26 in M.157.30
These are they which came out. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 4, pp. 168–194.) No. 15 in M.195.2.4
Also to be found in Ouseley's Special anthems.

Dynamiters, The. *Opera.* For the MUSIC see **Pride.** For the LIBRETTO see **Forbes.**

Dyne, John.
Cupid no more. Glee [A. T. B.]. (*In* Bland. The Ladies' collection. Vol. 2, pp. 180, 181.) No. 218 in M.235.17.2
Also to be found in Warren's Collection of catches.
Fill the bowl. Glee [A. T. B.]. (*In* The Apollo. Vol. 1, pp. 53–56.) No. 20 in M.139a.18.1
Also to be found in Clementi's Collection of catches; Clementi's Vocal harmony; Collection of glees and catches; Flowers of harmony; The Harmonist; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.
Tell me, thou dear. Glee [A. T. B.]. (*In* Bland. The Ladies' collection. Vol. 2, pp. 146–148.) No. 197 in M.235.17.2
Also to be found in Clementi's Collection of catches; The Harmonist; Warren's Vocal harmony.

E

E con i raggi tuoi. *Madrigal.* PALESTRINA. Werke. Band 29. M.8040a.66.29

E dal letto di mille e mille colpe. *Madrigal.* PALESTRINA. Werke. Band 29. M.8040a.66.29

E di voi non mi doglio. *Part-song.* PALESTRINA. Werke. Band 30. M.8040a.66.30

È dunque ver? *Scena and aria.* RUBINSTEIN. No. 2 in M.345.6; etc.

E. H. S. See **Ernst August Carl Johannes Leopold Alexander Eduard**, *Herzog von Sachsen-Coburg-Gotha.*

È il sol dell' anima. *Song.* VERDI. Verdi Album. No. 13 in M.236.5

E lo mio damo me lo renderai. *Song.* GORDIGIANI. Échos de la Toscane. Vol. 2. No. 9 in M.244.13.2

E m'è venuto un abbagliore. *Song.* GORDIGIANI. Échos de la Toscane. Vol. 1. No. 23 in M.244.13.1

È morta. *Song.* DONIZETTI. Ispirazioni viennesi. No. 1 in M.364.10

E partirai, mia vita? *Song.* HANDEL. Werke. Lieferung 50. M.313.1.50

E pur dolce. *Catch.* GIARDINI. No. 166 in M.235.17.5; etc.

E quella certa speme. *Madrigal.* PALESTRINA. Werke. Band 29. M.8040a.66.29

E questa valle mi par rabbuiata. *Song.* GORDIGIANI. Échos de la Toscane. Vol. 1. No. 12 in M.244.13.1

E questo spirto. *Madrigal.* PALESTRINA. Werke. Band 29. M.8040a.66.29

E, se fur gia. *Madrigal.* PALESTRINA. Werke. Band 29. M.8040a.66.29

E, se il pensier de la futura morte. *Madrigal.* PALESTRINA. Werke. Band 29. M.8040a.66.29

E se mai voci di quaggiù. *Madrigal.* PALESTRINA. Werke. Band 29. M.8040a.66.29

E, se nel foco di lascivie ardendo. *Madrigal.* PALESTRINA. Werke. Band 29. M.8040a.66.29

E se non avrò. *Song.* GORDIGIANI. Échos de la Toscane. Vol. 1. No. 18 in M.244.13.1

E tu, anima mia. *Madrigal.* PALESTRINA. Werke. Band 29. M.8040a.66.29

E tu Signor. *Madrigal.* PALESTRINA. Werke. Band 29. M.8040a.66.29

E tua mercè. *Madrigal.* PALESTRINA. Werke. Band 29. M.8040a.66.29

E'en as the sun. *Glee.* BISHOP, H. R. Complete collection of glees. Vol. 2. M.235.1.2

Each doubt and fear. *Part-song.* MOZART. No. 6 in M.235.16

Eagle, The. *Part-song.* TOURS. No. 15 in M.157.25

Eagle's force, The. *Madrigal.* BYRD. No. 153 in M.215.21

Eagleman, Ernest J., *pseud.* (?)
The legend of Lampĕtia, cantata, the music composed by Ernest Fowles. No. 1 in M.204.15

Ear-ring, The. *Opera.* For the MUSIC see **Schira.**

Earl, The, and the girl. *Opera.* For the MUSIC see **Tilkins.** For the LIBRETTO see **Hicks, S.**

Earsden, John.
The ayres that were sung and played at Brougham Castle in Westmerland: in the King's entertainment. Composed by George Mason and John Earsden. (*In* Smith. Musica antiqua. Pp. 150–165.) M.236.10

Earth, The, is the Lord's. *Anthem.* CROFT. Thirty select anthems. Vol. 2. M.233.6.2
GERRISH. No. 16 in M.203.25
MOSENTHAL, J. No. 18 in M.203.28
SPOHR, L. The 24th Psalm. No. 3 in M.155.25; etc.
TRIMNELL, T. T. No. 8 in M.195.2.12

Earth, The, it loves rain. *Part-song.* ABT, F. No. 21 in M.157.6.1; etc.

East to West. *Cantata.* For the MUSIC see **Stanford.** For the LIBRETTO see **Swinburne.**

Eastcott, Richard.
Sketches of the origin, progress and effects of music . . . Bath. Hazard. 1793. M.113.12

Easter carols.
BUFFINTON. The world itself keeps Easter day. No. 18 in M.158.14

Easter carols. *(Continued.)*
DANKS. Easter carols. No. 24 in M.158.15
EAYRS. Easter sunlight breaks. No. 30 in M.158.15
FAY, H. He is risen. No. 45 in M.158.15; etc.
GERRISH. Five Easter carols. No. 20 in M.158.26
HAZARD, M. C., *compiler.* Easter voices. No. 31 in M.158.15
HUBBARD, G. H., *compiler.* An Easter service. No. 32 in M.158.15
IONS. Jesus Christ is risen to-day. No. 11 in M.154.19; etc.
MACGREGOR. Awake, O earth. No. 20 in M.158.17
MONK, E. G. Sing the battle sharp and glorious. No. 10 in M.154.19; etc.
WARREN, John C. The choir invisible. No. 24 in M.158.20

Easter egg, An. *Opera.* For the MUSIC and LIBRETTO see **Beale, T. W.**

Easter hymn, The. *Anthem.* NOVELLO, V. No. 17 in M.175.1.2

Easter morning. *Cantata.* For the MUSIC see **Buck, D.** For the LIBRETTO see **Geibel, E.**

Easter morning. *Part-song.* BRAMBACH. M.193.23.1

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Eastlake, Elizabeth Rigby, *Lady.*
Music and the art of dress. [Anon.] London. Murray. 1852. No. 1 in M.119a.12

Eat the fruit. *Duet.* REINECKE, C. H. C. No. 13 in M.204.36.6

Eaton, Thomas Damant.
Musical criticism and biography: from [his] published and unpublished writings. Edited by his sons. London. Longmans, Green & Co. 1872. M.149a.12

Eau dormante, L'. *For pianoforte.* BLUMENTHAL. No. 7 in M.190.10

Eau merveilleuse, L'. *Opera.* For the MUSIC see **Grisar.** For the LIBRETTO see **Sauvage, T. M. F.**

Eaux d'Ems, Les. *Opera.* For the MUSIC see **Delibes.** For the LIBRETTO see **Crémieux.**

Eayrs, William N.
Easter sunlight breaks. [Carol.] Boston. Russell. [1882.] No. 30 in M.158.15

Ebbing and flowing. *Part-song.* HALLEY. No. 35 in M.121.3

Ebdon, Thomas.
Mimosa. Glee [A. T. B.]. (*In* Bland. The Ladies' collection. Vol. 5, pp. 526–529.) No. 138 in M.235.17.5
Nay, nay, nay, you must. Glee [A. T. B.]. (*In* Bland. The Ladies' collection. Vol. 5, pp. 510, 511.) No. 132 in M.235.17.5
Nunc dimittis, in C. Full anthem. [Accomp. for organ.] London. Novello. [186–?] No. 33 in M.158.15
Also to be found in Musical times [Music].
Sacred music in score. Vol. 2. With an accomp. for the organ or piano forte. London. D'Almaine. [1780.] M.233.15
Contents. — Anthems: I will magnify Thee; O sing unto the Lord; Blessed is he; O give thanks; The souls of the righteous; O Lord my God, I will exalt Thee; I will give thanks; O Lord my God, I cried; The Lord is my shepherd; I will remember Thy name; Behold, God is my salvation; Deliver me from mine enemies; Praised be the Lord daily; I did call upon the Lord; Cry unto the Lord; Hear when I call. — Kyrie in C minor and C major. — 6 double chants.

Ebell, Heinrich Carl.
Der Braeutigamspiegel. Ein komisches Singspiel in einem Aufzuge. [Partitur. Manuscript. 1801?] M.30.3

Eberlin, Johann Ernst.
Jerusalem, quae aedificatur, in usum quatuor vocum . . . comitante clavicimbalo. Moguntiae. Schott. [182–?] No. 4 in M.221.43
Qui confidunt in Domino . . . tribus vocibus [S. A. B.] solis cantandum . . . comitante clavicimbalo. Moguntiae. Schott. [182–?] No. 4 in M.221.43
Sicut mater consolatur . . . tribus vocibus [S. A. B.] solis cantandum . . . comitante clavicimbalo. Moguntiae. Schott. [182–?] No. 4 in M.221.43

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[Die Blumeninsel, oder: die bestrafte Spröde. Ouverture und Gesänge aus der Oper. Clavierauszug.] Manuscript. [Berlin? 180–?] No. 1 in M.225.26

Ebers, Carl Friedrich, *editor.*
PAER. Sofonisbe. M.311.27

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Seven years of the King's theatre. London. Ainsworth. 1828. Portraits. M.113.13
Deals almost wholly with the opera.

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Spohr und Halévy und die neueste Kirchen- und Opern-Musik. Breslau. Max & Comp. 1837. No. 2 in M.147.3.1

Ebert, Carl Egon, *Ritter* von.
Schwerting der Sachsenherzog. Komponiert von Th. Podbertsky. No. 13 in M.212.13

Eberwein, Carl.
An die deutsche Jugend. Kriegslied . . . für vierstimmigen Männerchor mit beliebiger Begleitung von Blasinstrumenten. Partitur. Weimar. Kühn. [1871?] No. 4 in M.392.46
Die Heerschau. Liederspiel in Clavier-Auszuge. Hamburg. Böhme. [183–?] No. 1 in M.350.4
I would I were a careless child. Song [S. or T.]. (*In* Musical library. Vol. 2, p. 89.) No. 36 in M.235.18.2
An adaptation of his "Ich liebte dich."
Lenore. Liederspiel in 3 Abtheilungen von Carl von Holtei. In Musik gesetzt von K. Eberwein. Vollständiger Klavierauszug. Berlin. Trautwein. [1835?] No. 3 in M.220.20
Der Zecher als Naturphilosoph. [Männerchor.] (*In* Orpheus. Band 10, pp. 13–15.) No. 43 in M.129a.43.10

Ebhardt, Gustav.
Jäger-Chor [T. T. B. B.]. (*In* Orpheus. Band 4, pp. 6, 7.) No. 119 in M.129a.43.4

Ebrea, L'. *Opera.* For the MUSIC see **Halévy, J. F. F. É.** For the LIBRETTO see **Scribe.**

Ebrei, Gli, nel deserto. *Oratorio.* For the MUSIC see **Bach, C. P. E.**

Ebreo, L'. *Opera.* For the MUSIC see **Apolloni, G.** For the LIBRETTO see **Boni.**

Ebro caudolose. *Song.* SCHUMANN, R. A. Werke. Serie 10, Band 2. M.316.1.10.2

Écaillère africaine, L'. *Opera.* For the MUSIC see **Douay.** For the LIBRETTO see **Marquet.**

Ecc' oscurati. *Madrigal.* PALESTRINA. Werke. Band 28. M.8040a.66.28

Ecc' ove giunse. *Madrigal.* PALESTRINA. Werke. Band 28. M.8040a.66.28

Eccard, Johannes.
Hans und Grete. [Madrigal, T. T. B. B.] (*In* Widmann. Sechs Madrigale. Heft 1, pp. 3–5.) No. 17 in M.392.27
Hochzeitlied. [Madrigal, T. T. B. B. B.] (*In* Widmann. Sechs Madrigale. Heft 3, pp. 5–7.) No. 19 in M.392.27
Neue geistliche und weltliche Lieder zu fünf und vier Stimmen, Königsberg 1589. In Partitur gesetzt von Rob. Eitner. Leipzig. Breitkopf & Härtel. 1897. [Publikation ælterer praktischer und theoretischer Musik-Werke, vorzugsweise des XV. und XVI. Jahrhunderts. Band 21. Jahrgang 25.] M.400.10

Ecce agnus Dei. *Motet.* LASSUS. Sämmtliche Werke. Band 5. M.8040a.67.5

Ecce apparebit Dominus. *Anthem* VITTORIA. Opera. Tomus 1. M.313.2.1

Ecce concipies. *Anthem.* HANDL. No. 1 in M.158.33.3

Ecce Deus, Salvator meus. *Anthem.* CLIFTON, J. C. No. 7 in M.260.10.1

Ecce Domine. *Motet.* LASSUS. Sämmtliche Werke. Band 9. M.8040a.67.9

Ecce Dominus veniet. *Anthem.*
PRAETORIUS, M. No. 44 in M.202.6.1
VITTORIA. Opera. Tomus 1. M.313.2.1

Ecce ego Joannes. *Mass.* PALESTRINA. Werke. Band 24. M.8040a.66.24

Ecce ego mitto vos. *Motet.* NEUKOMM, S. VON. Recueil de 40 motets. No. 1 in M.158.37

Ecce enim. *Anthem.* HAYDN, F. J. No. 62 in M.260.24.1

Ecce enim Deus adjuvat me. *Motet.* LASSUS. Sämmtliche Werke. Band 3. M.8040a.67.3

Ecce enim in iniquitatibus. CIAMPI. No. 34 in M.290.29.1; etc.

Ecce nunc, benedicite. *Anthem.*
NAUMANN, J. G. No. 22 in M.260.24.2; etc.
PALESTRINA. Werke. Band 31. M.8040a.66.31

Ecce, nunc benedicite Dominum. *Motet.* PALESTRINA. Werke. Band 7. M.8040a.66.7
SWEELINCK. Werken. Deel 6. M.413.2.6

Ecce nunc tempus. *Anthem.*
NIXON, H. G. No. 9 in M.260.10.1; etc.
WEBBE, S. No. 16 in M.156.50

Ecce panis. *Anthem.*
ANSCHUETZ, J. A. 2 Tantum ergo. No. 2 in M.201.32
ARCHAMBEAU. No. 2 in M.201.33
CHERUBINI. No. 5 in M.222.24; etc.
DIETSCH, P. L. P. No. 14 in M.260.20
DU MOUCHEL. No. 12 in M.201.35
DUVAL, E. No. 4 in M.201.33; etc.
FAUCONIER. Salut solennel. No. 4 in M.201.32
HIMMEL. No. 10 in M.201.33; etc.
KUFFERATH, H. F. No. 18 in M.260.10.2
LA FAGE. No. 10 in M.201.33
LAMBILLOTTE. Musique religieuse. No. 5 in M.260.18
— Salut pour le jour de l'Ascension. No. 1 in M.201.34
MERCIER, C. No. 16 in M.260.10.1
MESSEMAECKERS. No. 6 in M.201.35
PANSERON. Mois de Marie. No. 9 in M.260.12
WESLEY, S. M.260.23.2

Ecce panis angelorum. *Motet.*
LABAT. 26 grands motets. M.213.23
NOVELLO, V. No. 20 in M.260.17.1

Ecce prandium meum paravi. *Anthem.* SWEELINCK. Werken. Deel 6. M.413.2.6

Ecce quam bonum. *Anthem.* NEUNER. No. 4 in M.221.43

Ecce quomodo moritur justus. *Anthem.*
HANDL. No. 19 in M.158.33.3; etc.
PALESTRINA. Werke. Band 32. M.8040a.66.32

Ecce Sacerdos magnus. *Anthem.*
PALESTRINA. Werke. Band 31. M.8040a.66.31
VITTORIA. Opera. Tomus 1. M.313.2.1
WEBBE, S. No. 59 in M.156.50

Ecce Sacerdos magnus. *Mass.* PALESTRINA. Werke. Band 10. M.8040a.66.10

Ecce sic benedicetur. *Motet.* LASSUS. Sämmtliche Werke. Band 1. M.8040a.67.1

Ecce sic benedicetur homo. *Motet.* LASSUS. Sämmtliche Werke. Band 7. M.8040a.67.7

Ecce Tu pulcher es, dilecte mi. *Motet.* PALESTRINA. Werke. Band 4. M.8040a.66.4

Ecce veniet dies illa. *Motet.* PALESTRINA. Werke. Band 7. M.8040a.66.7

Ecce vidimus eum. *Anthem.* PALESTRINA. Werke. Band 32. M.8040a.66.32

Ecce virgo concipiet et pariet filium. *Anthem.* SWEELINCK. Werken. Deel 6. M.413.2.6

Eccles, John.
Ah! how lovely. Canzonett [T. B.]. (*In* Social harmony. P. 147.) No. 126 in M.215.21
Fill, fill all your glasses. Duett [T. B.]. (*In* The Harmonist. Vol. 3, pp. 6–8.) No. 2 in M.218.8.3
Same. With a middle part added. (*In* Bland. The Ladies' collection. Vol. 2, pp. 177–179.) No. 217 in M.235.17.2
Hark, Harry. Catch [for 3 voices]. (*In* Clementi. Collection of catches. Vol. 1, p. 51.) No. 44 in M.110.1.1; No. 44 in M.110.2.1
In seventeen hundred. Catch [for 3 voices]. (*In* Vocal harmonist's magazine. Vol. 1, p. 57.) No. 4 in M.220.5
Inspire us, genius of the day. Glee [A. T. T. B.]. (*In* Bland. The Ladies' collection. Vol. 1, pp. 90, 91.) No. 140 in M.235.17.1
Wine does wonders. [A. T. B.] (*In* The Apollo. Vol. 7, pp. 511–513.) No. 7 in M.139a.18.7
Also to be found in Apollonian harmony; Bland's The Ladies' collection; Collection of glees and catches; Social harmony; Webbe, Jr.'s Convito armonico; [for A. T.] in Bland's The Ladies' collection; The Harmonist.

Ecclesiasticon.
HORZALKA. Messe à 4 voix. M.250.26
WINTER, P. VON. Domus Israel speravit in Domino. No. 11 in M.201.32

Ecco, che pur vi lasso. *Part-song.* LASSUS. Sämmtliche Werke. Band 6. M.8040a.67.6

Ecco la nimf' ebraica chiamata. *Part-song.* LASSUS. Sämmtliche Werke. Band 10. M.8040a.67.10

Ecco quel fiero. *Song.*
BLUM, C. L. Lyra für Damen. No. 3 in M.221.30
PRATI, A. Sei romanzi. No. 13 in M.221.25

Ecco, quel fiero. *Trio.* MOZART. Werke. Serie 6, Band 2. No. 30 in M.315.16.2

Eccossi tratta il padre. *Aria.* ANFOSSI. No. 4 in M.120.17

Échelle, L', de soie. *Opera.* For the MUSIC see **Gaveaux.** For the LIBRETTO see **Planard.**

Echo. *Part-song.* WEBER, C. M. F. E. VON. No. 10 in M.157.17.1

Echo. *Song.* TAUBERT, C. G. W. No. 9 in M.192.6

Écho, L.' *Song.* SCHUBERT, F. P. Mélodies. Vol. 5. M.327.4.5

Echo, Das. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 8. M.317.1.20.8

Echo, breathe no sound. *Part-song.* RODWELL. No. 5 in M.235.16

Echo et Narcisse. *Opera.* For the MUSIC see **Gluck.** For the LIBRETTO see **Tschudi.**

Echo quartett, The. *Part-song.* BISHOP, H. R. No. 28 in M.235.7.1

Echo's last word. *Part-song.* HATTON. No. 28 in M.195.1.12

Echoes. *Part-song.* CALKIN. No. 18 in M.195.1.3; etc.
SULLIVAN, A. S. No. 4 in M.323.24; etc.

Échos d'Italie. Vol. 2, 4. Paris. Flaxland. [184–?] 2 v. M.157.14
Contents. — 2. Airs, romances, ariettes et duettinos. 4. Trios, quatuors et quintettes.

Échos de la Toscane. *Songs.* GORDIGIANI. M.244.13

Échos de Rosine, Les. *Opera.* For the MUSIC see **Thys,** A. For the LIBRETTO see **Tréfeu.**

Échos du monde religieux. Paris. Flaxland. [185–?] M.156.52
Parts of masses, motets, etc., with accomp. for piano or organ.
Contents. — Rinck: Kyrie. — Palestrina: Gloria. — S. Bach: Credo. — Caldara: Et incarnatus est. — Beethoven: Sanctus et Benedictus. — Mozart: Agnus Dei. — S. Bach: Agnus Dei. — Lotti: Agnus Dei. — Weber: Agnus Dei. — Mozart: O Salutaris. — Himmel: O Salutaris. — Handel: O Salutaris. — Martini: O Salutaris. — Mozart: Ave verum, solo. — Haydn: Ave verum. — Mozart: Ave verum, 4 voix. — Guédron: Ave verum. — Himmel: Ecce panis. — Martini: O sacrum convivium. — Beethoven: O sacrum convivium. — Handel: Tantum ergo. — S. Bach: Tantum ergo. — Winter: Tantum ergo. — Mozart: O Jesu, O Fili. — Palestrina: Adoramus Te. — Carissimi: O felix anima. — Leo: Christus factus est. — Righini: Ave Maria. — Mozart: Ave Maria. — Arcadelt: Ave Maria. — Proch: Ave maris stella. — Marcello: Ave Regina. — Pergolese: Ave Regina. — Danzi: Salve Regina. — Mozart: Sancta Maria. — Himmel: Inviolata. — Clari: Sub Tuum praesidium. — Mozart: Mater amabilis. — Carissimi: Magnificat. — Leo: Tecum Principium. — Purcell: Gloria Patri.

Échos sacrés, Les. *Part-songs.* HELLÉ. No. 5 in M.201.32

Ecker, Carl.
An die Lützow'schen Jäger. [Männerchor.] (*In* Stuttgarter Liederkranz. Männerchor-Album. Pp. 17–20.) No. 5 in M.203.22
Barbarossa's Erwachen. Dichtung von Emanuel Geibel, für Männerchor comp. und mit einer Orchesterbegleitung (ad libitum) versehen von Carl Ecker. Op. 116. Partitur. Mainz. Schott. [186–?] Lithograph script. No. 16 in M.212.4
Also to be found in Eidgenössischer Sängerverein. Wettgesänge bei dem 12. . . . Sängerfeste.
Der Krieger Nachtwache, Waldeinsamkeit, Zechspruch. 3 Gedichte . . . in Musik gesetzt für vierstimmigen Männerchor. Op. 2. Partitur. Offenbach a. M. André. [185–?] No. 15 in M.392.6
Frühlingslied [T. T. B. B.]. (*In* Das Rütli. Pp. 298, 299.) No. 123 in M.147.4
Gambrinus. [Männerchor.] (*In* Das Rütli. Pp. 444–447.) No. 189 in M.147.4
Maiwanderung. [Männerchor.] (*In* Eidgenössischer Sängerverein. Männerchöre für das 11. . . . Sängerfest. Pp. 14–18.) No. 2 in M.130.7
Rheinsage . . . für vierstimmigen Männerchor. Op. 3. Mainz. Schott. [1857?] No. 16 in M.392.7
Sängerfahrt. [Männerchor.] (*In* Das Rütli. Pp. 354–358.) No. 149 in M.147.4
Schlaf wohl! [Männerchor.] (*In* Das Rütli. Pp. 95–97.) No. 37 in M.147.4

Ecker, Carl. *(Continued.)*
Sehnsucht nach der Schweiz. [Männerchor.] (*In* Das Rütli. Pp. 242–244.) No. 103 in M.147.4
Ständchen [T. T. B. B.]. (*In* Das Rütli. Pp. 331–333.) No. 138 in M.147.4
Trost. [Männerchor.] (*In* Abt. Deutsche Sängerhalle. Vol. 2, pp. 2–6.) No. 2 in M.392.42.2
Das walte Gott. [Männerchor.] (*In* Das Rütli. Pp. 41–44.) No. 14 in M.147.4

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Salve Regina. [Lied, T. T. B. B.] Op. 6, No. 1. Moskau. Seywang. [188–?] No. 1 in M.392.8

Eckert, Carl Anton Florian.
Sailor's song [T. T. B. B.]. (*In* Mosenthal. Songs of the Mendelssohn Glee Club. Pp. 37–39.) No. 9 in M.204.38
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Schifferlied. See his Schiffergesang.
Zur Heimkehr. Festspiel in 3 Bildern, von Julius Rodenberg. Musik von Carl Eckert. Vollständiger Klavier-Auszug. Berlin. Bote & Bock. [187–?] No. 2 in M.295.28

Eckhold, Richard.
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Éclair, L'. *Opera.* For the Music see Halévy, J. F. F. É. For the Libretto see Planard.

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Éclat, Un, de trompette. *Opera.* For the Music see Debillemont. For the Libretto see Lefebvre, H.

École buissonnière, L'. *Opera.* For the Music see Domerc.

École, L', de la jeunesse. *Opera.* For the Music see Prati, A. For the Libretto see Anseaume.

École, L', des jaloux. *Opera.* For the Music see Bouval. For the Libretto see Roger-Milès.

École, L', des vierges. *Pantomime.* Michel, E. No. 3 in M.384.8

Écorcheville, Jules, *editor.*
Vingt suites d'orchestre du XVII^e siècle français. Publiées pour la première fois d'après un manuscrit de la Bibliothèque de Cassel et précédées d'une étude historique. Berlin. Liepmannssohn. 1906. 2 v. Illus. Facsimiles. Plates. M.406.66
Contents. — 1. Avant propos. — Le manuscrit. — Les auteurs. — Les œuvres et leur milieu. — Les danses et leurs rythmes. — Morphologie. — Les instruments. — Les fac-similés du manuscrit de Cassel. 2. Suites, partition d'orchestre et réduction pour le piano.

Écossais, L', de Chatou. *Opera.* For the Music see Delibes. For the Libretto see Jaime.

Écosseuses, Les. *Opera.* For the Music see Rieffler. For the Libretto see Blondelet.

Ed arda ognor sopra il lapideo altare. *Madrigal.* Palestrina. Werke. Band 29. M.8040a.66.29

Eddy, H. Clarence, *translator.*
Haupt, C. A. Haupt's Theory of counterpoint, fugue, and double counterpoint. M.371.41

Eddy, Herbert L.
Lord, hear our prayer. [Response, T. T. B. B.] (*In* Ross' Sacred library. No. 1, p. 10.) No. 29 in M.203.15

Eddystone. *Opera.* For the Music see Wallnoefer.

Edelknecht, Der. *Opera.* For the Music see Kreutzer, C. For the Libretto see Birch, C.

Edelmann, Johann Friedrich.
Ariane dans l'isle de Naxos. Drame lirique, en 1 acte. Par M. Edelmann. Les paroles sont de M. Moline. [Partition.] Paris. L'auteur. [1782.] M.262.21
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Same. [Partie de violon 1, 2.] No. 17, 18 in M.210.9
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Tauwitz. No. 3 in M.204.39

Edelstein, Ein. *Song.* Tschirch, F. W. No. 4 in M.204.39

Edelweiss. *Cantata.* For the Music see Stratton, G. W.

Edelweiss. *Opera.* For the Music see Muench-Bellinghausen.

Eden, Guy.
The 'prentice pillar. A romantic opera. The music composed by Reginald Somerville. No. 2 in M.402.71

Éden, L'. *Cantata.* For the Music see David, F. C. For the Libretto see Méry, J.

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Eden from its flow'ry bed. *Aria.* Latrobe, C. I. Original anthems. No. 28 in M.236.15

Edes, Frederick L.
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Molloy. Dinah Doe. No. 17 in M.392.7

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Father, I know that all my life. T. solo and quartette. [Accomp. for organ.] Boston. Ditson & Co. 1883. No. 1 in M.190.3

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Musical reminiscences of an old amateur, chiefly respecting the Italian opera in England, 1773 to 1823. [Anon.] 2d edition. London. Clarke. 1827. M.109b.28

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Marr, R. A. Music and musicians at the Edinburgh International Exhibition, 1886. Edinburgh. 1887. M.139a.14
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Edit Nonna, edit Clerus. *Part-song.* Schubert, F. P. Chor-Gesangwerke. Band 2. No. 26 in M.280.48.2

Edith. *Opera.* For the Music see Marty. For the Libretto see Guinand.

Edith au col de cygne. *Song.* Hüe. No. 2 in M.384.37

Edith of Toggenburg. *Opera.* For the Music see Fromm. For the Libretto see Músiol.

Editha. *Cantata.* For the Music see Hofmann, H. C. J. For the Libretto see Seitz.

Edle Menschen seid nicht traurig. *Song.* Bečvařovsky. Gesänge beim Klavier. Heft 1. No. 20 in M.221.33

Edle Schäfer Corydon, Der. *Part-song.* Schein. Werke. Band 2. M.414.1.2

Edmea. *Opera.* For the Music see Catalani. For the Libretto see Ghislanzoni.

Edmond et Caroline. *Opera.* For the Music see Kreubé. For the Libretto see Marsollier des Vivetières.

Edmonds, Fred.
The pay of the Pied Piper. A comic opera. Music by C. T. West. No. 3 in M.402.67

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Edone. *Song.* Schubert, F. P. Werke. Serie 20, Band 4. M.317.1.20.4

Édouard, ——, *pseud.* See Monnais, Désiré Guillaume Édouard.

Eduard und Kunigunde. *Opera.* For the Music see Piber.

Eduardo e Cristina. *Opera.* For the MUSIC see **Rossini.** For the LIBRETTO see **Schmidt, ——**

Educande, Le, di Sorrento. *Opera.* For the MUSIC see **Usiglio.** For the LIBRETTO see **Berninzone.**

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Éducation musicale de mon cousin Jean Garregou. *Fiction.* DAUPHIN. M.101.46

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Dolly Varden. Comic opera in two acts. Book and lyrics by Stanislaus Stangé. Music by Julian Edwards. Vocal score [with piano accomp.]. New York. Witmark. 1901. M.382.18
The jolly musketeer. Comic opera in two acts. Libretto by Stanislaus Stange, music by Julian Edwards. Vocal score. [Accomp. for pianoforte.] New York. Witmark. 1898. M.394.65
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The Princess Chic. Opera comique in three acts. Book by Kirke La Shelle. Music by Julian Edwards. Vocal score. [Accomp. for pianoforte.] New York. Witmark. 1900. M.402.13
Victorian (The Spanish student). An opera in 4 acts. Freely adapted from Longfellow by J. F. Reynolds-Anderson. Music by Julian Edwards. [Accomp. for piano.] London. Williams. [1883.] M.305.35
When Johnny comes marching home. Three act military spectacular comic opera. Book and lyrics by Stanislaus Stangé. Music by Julian Edwards. Vocal score [with pianoforte accomp.]. New York. Witmark. 1902. M.381.14
His Honor the Mayor. Book & lyrics by Chas. J. Campbell and Ralph M. Skinner. Music by Julian Edwards and Alfred E. Aarons. Vocal score. [Accomp. for piano.] New York. Witmark. 1906. No. 1 in M.389.31

Edwards, Richard.
In going to my lonely bed. Madrigal. (*In* Hullah. Part music. Secular. Vol. 1, pp. 36–38.) No. 12 in M.157.28.1
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Edwards, Richard. *(Continued.)*
Where griping grief. Antient glee [A. T. T. B.]. (*In* Apollonian harmony. Vol. 1, pp. 50, 51.) No. 43 in M.141.21.1
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Effet électrique, Un. *Opera.* For the MUSIC see **Hermann,** C. A.

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Egel, H. W.
Georg Friedrich Händel, Josua. Nach der Ausgabe der deutschen Händelgesellschaft (Lieferung XVII). Erläutert. Leipzig. Seemann. [1903. Der Musikführer. No. 286.] No. 11 in M.217.12.12

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Egerton, Seymour John Grey.
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RHEINBERGER, J. G. Christoforus. M.202.26; etc.

Eggers, Hartwig Carl Friedrich.
Macbeth. Oper. Musik von Wilhelm Taubert. M.284.11

Egidi, L., *translator.*
ARENSKI. Raffaelo. No. 1 in M.393.2

Egill. *Cantata.* For the MUSIC see **Gouvy.**

Egill-le-Démon. *Opera.* For the MUSIC see **Gérard,** J. For the LIBRETTO see **Rostan.**

Éginard et Emma. *Song.* ROUGET DE LISLE. 48 chants français. M.202.44

Eglantine, The. *Part-song.* WUEERST. No. 13 in M.204.36.7

Egli ancora non giunge. *Song.* DONIZETTI. No. 31 in M.157.39

Églogue. *Symphonic poem.* RABAUD. No. 1 in M.406.71

Egmont. *Incidental music.* For the MUSIC see **Beethoven.** For the TEXT see **Goethe,** J. W. von.

Egmont. *Opera.* For the MUSIC see **Salvayre.** For the LIBRETTO see **Wolff,** A.

Ego cognovi. *Motet.* LASSUS. Sämmtliche Werke. Band 15. M.8040a.67.15

Ego dixi, Domine. *Motet.* LASSUS. Sämmtliche Werke. Band 1. M.8040a.67.1

Ego dormivi. *Motet.* LASSUS. Sämmtliche Werke. Band 13. M.8040a.67.13

Ego enim sum Dominus. *Motet.* PALESTRINA. Werke. Band 2. M.8040a.66.2

Ego Mater pulchrae dilectionis. *Anthem.* NEUKOMM, S. VON. No. 1 in M.260.10.6

Ego rogabo Patrem. *Motet.* PALESTRINA. Werke. Band 2. M.8040a.66.2

Ego sum Panis vivus. *Motet.* LASSUS. Sämmtliche Werke. Band 5. M.8040a.67.5
PALESTRINA. Werke. Band 1. M.8040a.66.1

Ego sum Pastor bonus. *Motet.* LAMBILLOTTE. Musique religieuse. No. 7 in M.260.18

Ego sum pauper. *Motet.* LASSUS. Sämmtliche Werke. Band 1, 9. M.8040a.67.1, 9

Ego sum qui sum. *Motet.* LASSUS. Sämmtliche Werke. Band 13. M.8040a.67.13

Ego sum resurrectio. *Motet.* LASSUS. Sämmtliche Werke. Band 1. M.8040a.67.1

Ego sum resurrectio et vita. *For organ.* LA TOMBELLE. No. 2 in M.414.37

Egressi, Béni.
Bánk bán. Opera. Szövégét irta. Zenéjét irta Erkel Ferencz. M.397.25
„Szózat" und „Hymnus", zwei vaterländische Dichtungen von Vörösmarty und Kölcsey componirt von Egressi Béni und Franz Erkel, orchestrirt von Franz Liszt. [Partitur.] Pest. Rózsavölgyi & Co. 1846. No. 3 in M.405.12

Egyptian desert march. *Part-song.* HEGAR. M.193.23.1

Egyptian festival, The. *Opera.* For the MUSIC see **Florio, C. H.** For the LIBRETTO see **Franklin.**

Égyptienne, L'. *Song.* DAVID, F. C. Cinquante mélodies. M.363.28

Eh bien, avec transport. *Duet.* SACCHINI. Le Sacchini des concerts. M.274.9

Eh bien! chante l'amour. *Song.* SCHUBERT, F. P. Mélodies. Vol. 2. M.327.4.2

Eh, comment veux-tu que je vive? *Aria.* SACCHINI. Le Sacchini des concerts. M.274.9

Eh' ich dies vollendet habe. *Cantata.* For the MUSIC see **Zumsteeg, J. R.**

Eherne Schlange, Die. *Oratorio.* For the MUSIC see **Loewe, J. C. G.** For the LIBRETTO see **Giesebrecht.**

Ehestandsscenen. *Part-song.* KUNTZE. No. 36 in M.392.14

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Eine, Das. *Part-song.* MUEHLDORFER. No. 6 in M.392.19

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Einstmals ich ein Jungfräulein. *Part-song.* SCHEIN. Werke. Band 1. M.414.1.1

Eintritt. *Part-song.* GOLDMARK. Im Fuscherthale. No. 20 in M.158.22

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Holde Liebe. [Männerchor.] (*In* Orpheus. Band 1, pp. 23–25.) No. 20 in M.129a.43.1
Ich erblicke froh den Dämmerschein. [Männerchor.] (*In* Orpheus. Band 2, pp. 46–49.) No. 72 in M.129a.43.2
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Ekkehard. *Opera.* For the Music see **Abert.** For the Libretto see **Scheffel.**

Élaine. *Opera.* For the Music see **Bemberg.** For the Libretto see **Ferrier.**

Elbondokani. *Opera.* For the Music see **Zumsteeg, J. R.** For the Libretto see **Haug.**

Elda. *Opera.* For the Music see **Catalani,** Alfredo. For the Libretto see **Ormeville.**

Eldorado. *Opera.* For the Music see **Fitz-Gerald.** For the Libretto see **Farnie.**

Électre. *Opera.* For the Music see **Lemoyne.** For the Libretto see **Guillard,** N. F.

Electric spark, The. *Opera.* For the Music see **Blake,** C. D. For the Libretto see **Pidgin.**

Elegerunt apostoli Stephanum levitam. *Offertory.* Palestrina. Werke. Band 9. M.8040a.66.9

Elegi. *Motet.* Neukomm, S. von. Recueil de 40 motets. No. 1 in M.158.37

Elegiac ode. For the Music see **Stanford.** For the Libretto see **Whitman.**

Elegie. *For string orchestra.* Busch. No. 3 in M.410.11
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Wagner-Loeberschütz. Zwei Stücke. No. 4, 5 in M.404.30

Elegie. *For violin and orchestra.* Witte. No. 2 in M.333.23
Zoellner, H. No. 4 in M.352.6; etc.

Élégie. *Song.* Berlioz, L. H. No. 9 in M.391.32; etc.
Rubinstein. Zwölf Lieder. No. 18 in M.192.5

Elegie auf den Tod eines Pudels. *Song.* Beethoven. Werke. Serie 25. M.413.1.25

Élégie sur la mort d'un objet chéri. *For violoncello and piano.* Romberg. No. 1 in M.210.6; etc.

Elegischer Gesang. *Part-song.* Beethoven. Werke. Serie 22. M.413.1.22

Elegy to the memory of Jonathan Battishill. *Part-song.* Wesley, C. No. 6 in M.380.6; etc.

Elegy to the memory of Samuel Webbe. *Part-song.* Horsley, W. No. 12 in M.235.9.7; etc.

Elektra. *Cantata.* For the Music see **Gouvy.**

Elemente, Die. *Song.* Gruber, G. W. Gottfried August Bürgers Gedichte. Vol. 2. No. 16 in M.130.9.2

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Eléna da Feltro. *Opera.* For the Music see **Mercadante.** For the Libretto see **Cammarano,** S.

Elena e Costantino. For the Music see **Mayer, J. S.** For the Libretto see **Tottola.**

Elenden, Die, sollen essen. *Cantata.* For the Music see **Bach,** J. S. Werke. Jahrgang 18.

Eleonora di Guienna. *Opera.* For the Music see **Donizetti.** For the Libretto see **Romani,** F.

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Eleutheria. *Cantata.* For the Music see **Curtis, G. H.** For the Libretto see **Stone,** H.

Élévation. *For organ.* Saint-Saëns. No. 10 in M.414.31

Élève, L', du Conservatoire. *Opera.* For the Music see **Wentzel.** For the Libretto see **Roucoux.**

Elf, The. *Cantata.* For the Music see **Meister.**

Elf, The. *Part-song.* Samson, L. No. 15 in M.204.36.4

Elfenkönigin, Die. *Song.*
Curschmann. Curschmann-Album. No. 1 in M.157.37
Righini. Zwölf deutsche Lieder. No. 27 in M.221.33

Elfenlied. *Song.*
Taubert, C. G. W. 12 Gesänge. No. 7 in M.221.26
Weber, C. M. F. E. von. Sämmtliche Lieder. Band 2. No. 85 in M.244.7

Elfenmaedchen, Die, und die Jäger. *For orchestra.* Hartmann, J. P. E. Nordische Volkstänze. No. 3. No. 3 in M.342.4

Elfenreigen. *Part-song.* Gelbke. No. 22 in M.392.9

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Arise, shine, for thy light is come. Full anthem for Christmas. [Accomp. for organ.] London. Novello, Ewer & Co. [1868?] No. 2 in M.190.3

Come, Holy Ghost. Anthem for quartet and chorus. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 14, pp. 80–89.) No. 8 in M.195.2.14

I beheld, and, lo, a great multitude. Anthem for solo [S. T. B.] and chorus [S. S. A. A. T. T. B. B. Accomp. for organ]. (*In* Novello's Collection of anthems. Vol. 14, pp. 40–54.) No. 5 in M.195.2.14

I was glad when they said unto me. Full anthem. (*In* Novello's Collection of anthems. Vol. 2, pp. 54–61.) No. 6 in M.195.2.2

Also to be found in Novello's Collection of 31 anthems.

In that day. Anthem for solo [T.] and chorus. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 14, pp. 8–27.) No. 3 in M.195.2.14

O give thanks unto the Lord. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 1, pp. 131–137.) No. 16 in M.195.2.1

Also to be found in Novello's Collection of 31 anthems.

O praise the Lord of heaven. Anthem. [Accomp. for organ.] (*In* Ouseley. Special anthems. Vol. 1, pp. 220–235.) No. 28 in M.233.24.1

Elvey, *Sir* George Job. *(Continued.)*
O ye that love the Lord. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 8, pp. 65–74.) No. 7 in **M.195.2.8**
Praise the Lord, and call upon His name. Anthem. [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 4 in **M.157.29**
Also to be found in Novello's Collection of anthems.
Rejoice in the Lord. Anthem. [Accomp. for organ.] (*In* Fowle. Parochial anthems. Pp. 19–22.) No. 1 in **M.233.29**
The Resurrection and Ascension, a sacred oratorio. [Accomp. for piano.] London. Novello. [1838.] **M.241.28**
Unto Thee have I cried. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 8, pp. 83–90.) No. 9 in **M.195.2.8**
Wherewithal shall a young man? Anthem. [Accomp. for pianoforte.] (*In* Novello's Collection of anthems. Vol. 3, pp. 141–152.) No. 17 in **M.195.2.3**

Elvey, *Sir* George Job. *Works about.*
ELVEY, M. Life and reminiscences of George J. Elvey, Knt. London. 1894. Portraits. Plates. **M.218.5**

Elvey, Mary, *Lady.*
Life and reminiscences of George J. Elvey, Knt. London. Low, Marston & Co. 1894. Portraits. Plates. **M.218.5**

Elvey, Stephen..
The tempter to my soul hath said. [Anthem. Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 69–71.) No. 42 in **M.157.34**

Elvira, L'. *Opera.* For the MUSIC see **Paisiello.**

Elwart, Antoine Amable Élie.
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Messe semi-solennelle à 3 voix [S. S. A. ou T. T. B.], avec accomp. d'orgue ou de piano . . . Paris. Nicou-Choron & Canaux. [1835?] No. 3 in **M.260.8.5**
[Messe solennelle, à 4 voix (S. S. T. T.), avec accomp. d'orgue ou de piano. Paris. Catelin & cie. 1840?] No. 1 in **M.202.30**
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Solfége rhythmique sur la clef linéaire. Paris. Lutrin de la jeunesse. 1854. No. 1 in **M.372.60**

Elysium. *Cantata.* For the MUSIC see **Ellicott.** For the LIBRETTO see **Hemans.**

Elysium. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 5. **M.317.1.20.5**

Elysium. *Symphonic poem.* HAAN. Zwei symphonische Sätze. No. 2 in **M.403.49**

Elzear, Pietro, *pseud.* See **Bonnier,** Elzéar.

Emanuel, Louis Alexander.
Gentle winds around her hover. Part-song. London. Novello, Ewer & Co. 1870. No. 38 in **M.158.15**

Emanuele Filiberto, ossia una notte di festa. *Opera.* For the MUSIC see **Villanis.** For the LIBRETTO see **Solera.**

Embarras, L', des richesses. *Opera.* For the MUSIC see **Grétry,** A. E. M. For the LIBRETTO see **Lourdet de Santerre.**

Emblem, An. *Song.* WALEY. No. 2 in **M.380.18**

Embrassons-nous, Folleville. *Opera.* For the MUSIC see Valenti. For the LIBRETTO see **Labiche.**

Emendemus. *Mass.* PALESTRINA. Werke. Band 16. **M.8040a.66.16**

Emendemus in melius. *Motet.* LASSUS. Sämmtliche Werke. Band 7. **M.8040a.67.7**

Emerald Isle, The. *Opera.* For the MUSIC see **Sullivan,** A. S. For the LIBRETTO see **Hood,** B.

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Gracious Spirit, Love divine. [Anthem. S. S. T. Accomp. for organ.] Boston. Russell. [1883.] No. 34 in **M.158.15**
The Lord is risen. [Anthem. Accomp. for organ.] Boston. Russell. [1882.] No. 36 in **M.158.15**
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ALEXANDER, J. W. Near the Cross was Mary weeping. No. 43 in **M.158.19**
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REISSIGER. O Lamb of God. No. 40 in **M.158.19**
SULLIVAN, A. S. In heavenly love abiding. No. 35 in **M.158.15**
SUPPÉ. Thou art the way. No. 34 in **M.158.19**

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Rock of Ages. A centennial hymn for 4 voices. [Accomp. for pianoforte.] Boston. Ditson & Co. 1876. No. 5 in **M.190.3**

Emery, Stephen Albert.
Love divine, all love excelling. [S. solo and chorus. Accomp. for organ.] Boston. Tolman & Co. 1866. No. 6 in **M.190.3**

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Emigrants, The. *Chorus.* GEVAERT. No. 16 in **M.392.28**

Émigré montagnard, L'. *Song.* ROUGET DE LISLE. 48 chants français. **M.202.44**

Emilia. *Opera.* For the MUSIC see **Donizetti.** L'eremitaggio di Liverpool.

Emilia Galotti. *Overture.* SIEGROTH. No. 3 in **M.348.10**

Emitte. *Anthem.* WEBBE, S. No. 29 in **M.156.50**

Emma. *Opera.* For the MUSIC see **Mayer,** J. S. Eraldo ed Emma.

Emma. *Song.* SCHUBERT, F. P. Mélodies. Vol. 3. **M.327.4.3**

Emma, ou la promesse imprudente. *Opera.* For the MUSIC see **Auber.** For the LIBRETTO see **Planard.**

Emma d'Antiochia. *Opera.* For the LIBRETTO see **Romani,** F.

Emma di Fondi. *Opera.* For the MUSIC see **Mojana.** For the LIBRETTO see **Bassi.**

Emma di Resburgo. See **Emma von Roxburgh.**

Emma von Roxburgh. *Opera.* For the MUSIC see **Meyerbeer.**

Emmanuel. *Oratorio.* For the MUSIC see **Glover,** W.; also **Parry,** J.; also **Trowbridge.** For the LIBRETTO see **Rees,** W.

Emmaus. *Oratorio.* For the MUSIC see **Meinardus.**

Emmeline, ou la famille suisse. *Opera.* For the MUSIC see **Weigl.** For the LIBRETTO see **Sewrin.**

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Van Dyck. Oper in 3 Akten, von Ernst Pasqué. Musik von Robert Emmerich. Vollständiger Clavierauszug. Offenbach a. M. André. [188–?] **M.262.26**
Same. Ouverture in Partitur. Offenbach a. M. André. [1875?] No. 6 in **M.332.13**

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Empoerte Suschen, Das. *Song.* SCHAEFFER, A.
No. 1 in M.236.8
En chemin! *Song.* DAVID, F. C. Cinquante mélodies. M.363.28
En Colonne. *Opera.* For the MUSIC see **Meynard.** For the LIBRETTO see **Marsan.**
En espoir vis et crainte. *Part-song.* LASSUS. Sämmtliche Werke. Band 12. M.8040a.67.12
En gratulemur hodie. *Hymn.* PALESTRINA. Werke. Band 8. M.8040a.66.8
En m'oyant chanter. *Part-song.* LASSUS. Sämmtliche Werke. Band 12. M.8040a.67.12
En ma faveur. *Duet.* SACCHINI. Le Sacchini des concerts. M.274.9
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En maraude. *Opera.* For the MUSIC see **Ettling.** For the LIBRETTO see **Mendel, É.**
En mer. *Song.* GEVAERT. No. 20 in M.391.28.1
En musique. *Fiction.* GUESVILLER. M.138.17
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No. 3–7 in M.338.8
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Enchanted wood, The. *Opera.* For the MUSIC see **Arnold,** S. For the LIBRETTO see **Francis.**
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English fleet, The, in 1342. *Opera.* For the MUSIC see **Braham.** For the LIBRETTO see **Dibdin,** T. J.

English requiem. For the MUSIC see **Anderton.** For the LIBRETTO see **Goddard,** J.

Englishmen in India. *Opera.* For the MUSIC see **Bishop,** H. R.

Engramelle, Marie Dominique Joseph.
[La tonotechnie, ou l'art de noter les cylindes d'orgues. Paris. 1775.] Illus. M.103.7
The title-page and illustrations are manuscript reproductions.

Enguerrand de Crécy. *Song.* ROUGET DE LISLE. 48 chants français. M.202.44

Enguerrande. *Opera.* For the MUSIC see **Chapuis.** For the LIBRETTO see **Wilder.**

Enjoy thyself, howe'er thou art. *Part-song.* WEBER, C. M. F. E. VON. No. 30 in M.235.18.3

Enlèvement, L', de La Toledad. *Opera.* For the Music see **Audran.** For the Libretto see **Carré,** F.

Enlèvement, L', de Proserpine. *Cantata.* For the Music see **Dubois,** F. C. For the Libretto see **Collin,** P.

Enna, August.

Aucassin und Nicolete. Lyrisch-romantische Oper in vier Aufzügen von August Enna. Text von Sophus Michaëlis. Deutsch von Eugen von Ensberg. Klaviersauszug mit Text von Holger Dahl. Kopenhagen. Hansen. 1896. M.382.19

Cleopatra. Oper in drei Aufzügen nebst einem Vorspiele, von August Enna. Dänischer Text von Einar Christiansen (nach Rider Haggard). Deutsche Übersetzung von Emma Klingenfeld. Partitur. Leipzig. Breitkopf & Härtel. 1893. M.400.33

Same. Vollständiger Klavierauszug. M.305.37

Die Erbsenprinzessin. Prinsessen paa Ærten. Komische Oper in einem Akt von August Enna. Text nach H. C. Andersen von P. A. Rosenberg. Deutsche Übersetzung von Wilhelm Henzen. Vollständiger Klavierauszug mit deutschem u. dänischem Texte. Leipzig. Breitkopf & Härtel. 1902. M.381.15

H. C. Andersen. Eine Festouvertüre für Orchester. Partitur. Leipzig. Breitkopf & Härtel. [1905.] No. 1 in M.406.65

Heisse Liebe. Oper in 2 Akten von August Enna. Text nach Koloman Mikszáth von P. A. Rosenberg. Deutsche Übersetzung von Dr. Wilhelm Henzen. Vollständiger Klavierauszug mit deutschem Texte. Leipzig. Breitkopf & Härtel. 1903. M.383.15

Same. Ouverture zur Oper Heisse Liebe. Partitur. Leipzig. Breitkopf & Härtel. 1903. No. 2 in M.410.19

Die Hexe. Oper in 3 Akten. Von August Enna. Text nach Arthur Fitger's Drama von Alfred Ipsen. Deutsche Uebersetzung von M. von Borch. Neue Ausgabe. Clavier-Auszug. Leipzig. Hofmeister. 1892. M.305.38

Märchen. Symphonische Bilder für Orchester. Partitur. Leipzig. Breitkopf & Härtel. [1905.] No. 2 in M.406.65

Das Streichholzmädel (The little match girl). Musikalisches Märchen von August Enna. Text nach H. C. Andersen. Deutsch von E. von Enzberg und Th. Rehbaum. English version by Olga Louise Sturm. Vollständiger Klavierauszug mit deutschem u. englischem Texte. Leipzig. Breitkopf & Härtel. 1900. No. 2 in M.381.13

Ennery, Adolphe d', *pseud.* See **Philippe,** Adolphe.

Enoch, Frederick.

The bride of Dunkerron. A dramatic cantata, the music by Henry Smart. M.204.30

The dream ship. Cantata. Composed by F. Pascal [pseud.]. No. 1 in M.384.39

The elfin knight, cantata. By Ignace Gibsone. No. 3 in M.155.8

Joan of Arc, "The maid of Orleans." An historical cantata. Music by A. R. Gaul. No. 1 in M.155.6

King René's daughter. A cantata for female voices. Composed by Henry Smart. Boston. [1886.] No. 3 in M.156.4
Words only.

Una, an allegorical romance. Cantata. Music by A. R. Gaul. No. 3 in M.155.7

Enoch Arden. *Incidental music.* For the Music see **Strauss,** R. For the Words see **Tennyson.**

Enoch Arden. *Opera.* For the Music see **Erben;** also **Hansmann;** also **Raimann.** For the Libretto see **Dio;** also **Marschner,** C. W.; also **Tennyson.**

Enoch's prophecy. *Oratorio.* For the Music see **Greatheed.** For the Libretto see **Montgomery,** J.

Enrico IV. *Opera.* For the Music see **Balfe.**

Ens Aeternum. *Anthem.* Haydn, F. J. No. 7 in M.260.2; etc.

Ensberg, Eugen von.

Das Streichholzmädel (The little match girl). Musikalisches Märchen von August Enna. Text von E. von Enzberg und Th. Rehbaum. No. 2 in M.381.13

Walborgsmässa. Romantisk opera. Musik af Andréas Hallén. No. 2 in M.378.50

Ensberg, Eugen von, *translator.*

Enna. Aucassin und Nicolete. M.382.19

Enschedé, J. W., *compiler.*

Marschen in gebruik bij het nederlandsche leger gedurende den spaanschen successie-vorlog. 1702–1713. Voor piano tweehandig bewerkt door Ant. Averkamp. Amsterdam. Algemeene muziehandel. 1898. Portrait. [Maatschappij tot bevordering der toonkunst. 21.] No. 3 in M.415.5

Enten, enten. *Anthem.* Sweelinck. Werken. Deel 3. M.413.2.3

Enten pour quoy. *Anthem.* Sweelinck. Werken. Deel 3. M.413.2.3

Entendez-vous? *Duet.* Auber. No. 13 in M.157.40

Enter into His gates. *Aria.* Mozart. No. 27 in M.290.29.5

Enter not into judgment. *Anthem.*

Attwood. No. 9 in M.190.1; etc.

Clarke-Whitfeld. No. 2 in M.195.2.14

Richardson, J. E. No. 9 in M.190.7; etc.

Enterprising impresario, The. Beale, T. W. M.146.26

Entflieh' mit mir. *Part-song.* Mendelssohn-Bartholdy, J. L. F. Sechs vierstimmige Lieder. No. 6 in M.312.8; etc.

Entflieh mit mir. *Song.* Rubinstein. Sechs Lieder. No. 13 in M.192.5

Entflohene Sommer, Der. *Duet.* Hennig. 20 ein und zweistimmige Lieder. No. 17 in M.203.8

Entfuehrung. *Song.*

Brahms. Sechs Lieder. Op. 97. No. 2 in M.380.40.3

Gruber, G. W. Gottfried August Bürgers Gedichte. Vol. 2. No. 24 in M.130.9.2

Entfuehrung, Die, aus dem Serail. *Opera.* For the Music see **Mozart.** For the Libretto see **Bretzner.**

Entfuehrung, Die, aus dem Serail. *Overture.* Mozart. No. 2 in M.347.11; etc.

Entrata, L', di Cristo in Gerusalemme. *Oratorio.* For the Music see **Perosi.**

Entre deux jardins. *Opera.* For the Music see **Villebichot.** For the Libretto see **Jouhaud.**

Entre deux vins. *Opera.* For the Music see **Ronger,** F. For the Libretto see **Luguet,** R.

Entre vous conseilliers. *Anthem.* Sweelinck. Werken. Deel 5. M.413.2.5

Entreaty. *Part-song.* Sawyer, F. E. No. 1 in M.203.22

Entremont, —— d'.

Les deux philtres. Légende lyrique. Musique de Hugh-Cas. No. 3 in M.286.12

Entretien, L', des musiciens. *Criticism.* Gantez. M.141.9

Entretiens sur l'état actuel de l'opéra de Paris. *Criticism.* Coquéau. M.373.39

Entretiens sur l'état de la musique grecque. *Criticism.* Barthélemy, J. J. M.103.5; etc.

Entrevue, Une. *Opera.* For the Music see **Le Corbeiller.** For the Libretto see **Degas.**

Entsagung. *Part-song.* Vogel, W. M. Vier Gesänge. No. 45 in M.392.26; etc.

Entsagung. *Song.* Mendelssohn-Bartholdy, J. L. F. Werke. Serie 19. M.413.3.19

Entschiffung. *Part-song.* Moehring. Drei Lieder. No. 7 in M.392.18

Entschluss. *Song.* Franz, R. Sechs Gesänge. Op. 43. No. 69 in M.244.5.3

Entschuldigung. *Part-song.* Schulz, J. P. C. No. 70 in M.213.9

Entsuehnte Orest, Der. *Song.* Schubert, F. P. Werke. Serie 20, Band 6. M.317.1.20.6

Entzueckung. *Song.* Schubert, F. P. Werke. Serie 20, Band 4. M.317.1.20.4

Entzueckung an dich. *Part-song.* George V., *of Hanover.* Sechs Gedichte. No. 8 in M.155.17

Entzueckung an Laura. *Part-song.* George V., *of Hanover.* Vier Gedichte. No. 4 in M.155.17

Entzueckung, Die, an Laura. *Song.* Schubert, F. P. Werke. Serie 20, Band 4, 10. M.317.1.20.4, 10

Envoi de fleurs. *Song.* Gounod. Vingt mélodies. 2e recueil. No. 4 in M.157.36.2

Enzberg, E. von. See **Ensberg,** Eugen von.

Éolides, Les. *Symphonic poem.* Franck, C. A. No. 1 in M.338.18

Éoline. *Song.* David, F. C. Cinquante mélodies. M.363.28

Épagny, J. B. R. B. de Viollet de. See **Viollet d'Épagny,** Jean Baptiste Rose Bonaventure de.

Ephesian matron, The. *Opera.* For the Music see **Dibdin, C.** *1745–1814.* For the Libretto see **Bickerstaff.**

Epheu. *Song.* Strauss, R. Mädchenblumen. No. 22 in **M.380.24.1**

Éphraïm, Armand.
Daria. Drame lyrique de Adolphe Aderer et Armand Éphraim. Musique de Georges Marty. No. 2 in **M.389.2**

Epicedium. *Part-song.* Bishop, H. R. No. 1 in **M.320.12**

Epikur. *Part-song.* Boedecker. Drei Lieder. No. 5 in **M.392.5**

Epiphany. *Anthem.* Ritter, G. P. No. 1 in **M.203.29**

Episcopal harp, The. *Anthems.* Tuckerman, S. P. **M.236.12**

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Épisodes chevaleresques. *Suite.* Sinding. **M.404.18**

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Époux généreux, L', ou le pouvoir des procédés. *Opera.* For the Music see **Soulier.** For the Libretto see **Dejaure.**

Épreuve, L'. *Opera.* For the Music see **Pons.** For the Libretto see **Jaubert.**

Épreuve, L'. *Tyrolienne.* Weckerlin. Chants des Alpes. No. 1 in **M.158.44**

Épreuve suisse, L'. *Opera.* For the Music see **Girard, C.** For the Libretto see **Meyer, R.**

Épreuve villageoise, L'. *Opera.* For the Music see **Grétry, A. E. M.** For the Libretto see **Choudard.**

Equinox, The. *Part-song.* Kreutzer, C. No. 21 in **M.205.10.4; etc.**

Equivoco, L'. *Opera.* For the Music see **Mayer, J. S.** For the Libretto see **Foppa.**

Equivoco stravagante, L'. *Opera.* For the Music see **Rossini.** For the Libretto see **Gaspari, G.**

Er an Sie. *Song.* Weber, C. M. F. E. von. Sämmtliche Lieder. Band 1. No. 11 in **M.244.7**

Er, der herrlichste von Allen. *Song.* Schumann, R. A. Frauenliebe und Leben. No. 2 in **M.244.15.2**

Er fiel ein Reif. *Part-song.* Mendelssohn-Bartholdy, J. L. F. Sechs vierstimmige Lieder. No. 6 in **M.312.8**

Er hat mich geküsst. *Song.* Blumenthal. 6 Lieder. 2. Sammlung. No. 34 in **M.244.1**

Er ist gekommen. *Song.* Franz, R. No. 5 in **M.236.6; etc.**
Schumann, R. A. Zwölf Gedichte aus Rückerts Liebesfrühling. No. 11 in **M.244.15.1**

Er ist's! *Song.*
Franz, R. Sechs Lieder. Op. 27. No. 74 in **M.244.5.2**
Schumann, R. A. Lieder für die Jugend. Abtheilung 2. No. 3 in **M.244.15.3; etc.**

Er kann den Schlüssel nicht finden. *Cantata.* For the Music see **Oberhoffer.** For the Libretto see **Hoffmann von Fallersleben.**

Er lebe hoch! *Part-song.* Abt, F. No. 117 in **M.246.22**
Methfessel, A. G. No. 212 in **M.129a.43.6**

Er liebt mich, er liebt mich nicht. *Part-song.* Moehring. Sechs Gesänge. No. 5 in **M.157.15**

Er rufet seinen Schafen mit Namen. *Cantata.* For the Music see **Bach, J. S.** Werke. Jahrgang 35.

Er sandte tiefe Finsternis. *Anthem.* Handel. No. 2 in **M.202.6.3**

Er, sie, es hält sich nicht. *Part-song.* Fischer, C. L. 6 Gesänge. No. 59 in **M.392.7**

Er und Sie. *Duet.* Schumann, R. A. Werke. Serie 10, Band 1. **M.316.1.10.1**

Er weiss es besser. *Song.* Weingartner. Vier Gesänge. No. 3 in **M.380.38**

Eraldo ed Emma. *Opera.* For the Music see **Mayer, J. S.** For the Libretto see **Rossi, G.**

Eram quasi agnus. *Anthem.* Palestrina. Werke. Band 32. **M.8040a.66.32**

Eran le vostre lagrime nel viso. *Madrigal.* Palestrina. Werke. Band 28. **M.8040a.66.28**

Erars, Jean.
Bon amour qui son repaire. [Chanson, s. or t., with bass part added.] (*In* Smith. Musica antiqua. P. 20.) **M.236.10**

Erat Joannes in deserto. *Motet.* Palestrina. Werke. Band 3. **M.8040a.66.3**

Erb, Maria Joseph.
Suite (D moll) für grosses Orchester. Op. 29. Partitur. Leipzig. Reinecke. [189–?] No. 3 in **M.403.29**

Erba, Dionigi.
Magnificat. [A 8 voci, con accomp. di violino, 1, 2 viola, oboe 1, 2, e organo.] Leipzig. Druck der Gesellschaft. 1888. Facsimile. [Supplemente enthaltend Quellen zu Händel's Werken.] No. 1 in **M.415.20.1**

Erbarmer, Der. *Cantata.* For the Music see **Romberg, A. J.** For the Libretto see **Klopstock.**

Erbe, Der, von Morley. *Opera.* For the Music and Libretto see **Holstein.**

Erben, Karel Jaromír.
The spectre's bride, a dramatic cantata. The music by A. Dvořák. **M.155.1**

Erben, Robert.
Enoch Arden. Oper in einem Akt, von Robert Erben. Text von Vittorio di Dio [Pseud.?]. Vollständiger Clavier-Auszug. Charlottenburg. Köhler. [1896.] No. 1 in **M.394.33**

Erbsenprinzessin, Die. *Opera.* For the Music see **Enna.** For the Libretto see **Rosenberg, P. A.**

Erckel, J.
Reiter's Morgengesang [T. T. B. B.]. (*In* Orpheus. Band 10, p. 35.) No. 56 in **M.129a.43.10**

Erckmann, Émile, and Alexandre Chatrian.
Myrtille. Opéra comique. Paroles de MM. Erckmann-Chatrian & Maurice Drack [pseud.]. Musique de P. Lacome. **M.296.3**
La taverne des Trabans. Opéra-comique de Erckmann-Chatrian et J. Barbier. Musique de H. Maréchal. **M.247.23**

Erde, Die, braucht Regen. *Part-song.* André, L. Drei deutsche Volkslieder. No. 6 in **M.392.3**
Isenmann. Fünf Männerchöre. No. 27 in **M.392.11**

Erde, Die, ruht. *Song.* Rubinstein. Zwölf Lieder. No. 11 in **M.192.5**

Erdmannsdoerfer, Max.
Prinzessin Ilse. Eine Waldsage aus dem Harzgebirge, von Karl Kuhn, für Soli [S. bar.], Chor und Orchester componirt von Max Erdmannsdörfer. Clavierauszug. Leipzig. Seitz. [188–?] No. 1 in **M.270.28**
Same. Ouverture zu Princessin Ilse für Orchester. Partitur. Leipzig. Seitz. [188–?] No. 1 in **M.405.11**
Traumkönig und sein Lieb, von Em. Geibel für Sopran-Solo, Frauenchor und kleines Orchester componirt von Max Erdmannsdörfer. Op. 24. Partitur. Leipzig. Seitz. [188–?] No. 2 in **M.333.9**
Same. [Stimmen, Violine und Violoncell.] 2 v. No. 12 in **M.211.4.1, 2**
Trio (A moll) für Pianoforte, Violine und Violoncell. Op. 27. [Partitur.] Berlin. Fürstner. [188–?] No. 1 in **M.211.3.2**
Vorspiel zu Brachvogels Trauerspiel Narziss, für Orchester. Op. 17. Partitur. Leipzig. Seitz. [187–?] No. 3 in **M.343.53**

Erdmannsdoerfer, Max, *editor.*
Rubinstein. Bal costumé. No. 1 in **M.342.28**
Schubert, F. P. Divertissement à la Hongroise. No. 1 in **M.335.13**
Schumann, R. A. „Märchenbilder." No. 4 in **M.344.18**

Ere around the huge oak. *Ballad.* Shield. No. 23 in **M.235.18.4**

Ere night assumes her glowing reign. *Song.* Hook, J. The hours of love. No. 34 in **M.237.7**

Eremitaggio, L', di Liverpool. *Opera.* For the Music see **Donizetti.** For the Libretto see **Checcherini.**

Eremiten. *Song.* Kjerulf. Sånger och Visor. Band 2. **M.158.47**

Erfreut euch, ihr Herzen. *Cantata.* For the Music see **Bach, J. S.** Werke. Jahrgang 16.

Erfreute Zeit im neuen Bunde. *Cantata.* For the Music see **Bach, J. S.** Werke. Jahrgang 20, Theil 1.

Erforsche mich, Gott, und erfahre mein Herz. *Cantata.* For the Music see **Bach, J. S.** Werke. Jahrgang 28.

Erfuellung. *Song.* Curschmann. Curschmann-Album. No. 1 in **M.157.37**

Ergebnisse aus Erlebnissen. *Criticism.* Dorn, H. L. E. No. 1 in M.217.6

Ergmann, A.
Night. [Waltz, s. s. a. The arrangement & English words by M. H. Sumerling.] London. Czerny. [187–?] No. 9 in M.157.15

Ergo aut adulta. *Motet.* Lassus. Sämmtliche Werke. Band 11. M.8040a.67.11

Ergo bibamus! Volksweise. [Männerchor.) (*In* Das Rütli. Pp. 392, 393.) No. 163 in M.147.4

Ergo bibamus. *Part-song.*
Kauffmann, E. F. No. 235 in M.129a.43.7
Schnyder von Wartensee. No. 6 in M.129a.43.9
Schulz, J. P. C. No. 12 in M.213.9
Werner, H. No. 66 in M.129a.43.2

Ergo interest. *Song.* Mozart. Werke. Serie 3. M.315.1.3

Erhalt' uns, Herr, bei Deinem Wort. *Cantata.* For the Music see **Bach,** J. S. Werke. Jahrgang 26.

Erheb' uns zu Dir. *Anthem.* Meyerbeer. Sieben geistliche Gesänge. No. 5 in M.280.24

Erhoehtes Fleisch und Blut. *Cantata.* For the Music see **Bach,** J. S. Werke. Jahrgang 35.

Eric the Dane. *Cantata.* For the Music see **Hecht,** E. For the Libretto see **McLean,** R.

Erico di Svezia. *Opera.* For the Music and Libretto see **Tommasi.**

Erik Eiegod. *Opera.* For the Music see **Kunzen.** For the Libretto see **Baggesen.**

Erin! the tear and the smile in thine eyes. (Irish melody.) Harmonized for 4 voices. (*In* Warren. Cocks's Handbook of glees. Vol. 3, pp. 173–175.) No. 61 in M.157.6.3

Erin Machree. *Song.* Davenport, A. No. 24 in M.290.12

Erinnerung. *Part-song.* Bungert. No. 55 in M.392.3
Klauss. Fünf Lieder. No. 8 in M.392.13
Schulz, J. P. C. No. 58 in M.213.9

Erinnerung. *Song.* Abt, F. Sechs Lieder. No. 14 in M.192.1
Franz, R. 12 Gesänge. Op. 5. No. 41 in M.244.5.1

Erinnerung an Peterhoff. *Quartet.* Penschel. Komische Männerquartette. Heft 1. No. 15 in M.392.20

Erinnerungen. *Song.* Schubert, F. P. Werke. Serie 20. Band 1. M.317.1.20.1

Erinnerungen an Stuttgart. *Overture.* Kuecken. No. 6 in M.342.11

Eripe me. *Motet.* Lassus. Sämmtliche Werke. Band 1. M.8040a.67.1

Eripe me de inimicis. *Motet.* Lassus. Sämmtliche Werke. Band 3. M.8040a.67.3

Eritrea, L'. *Opera.* For the Music see **Caletti-Bruno.**

Erk, Ludwig Christian.
Einleitung. Biographieen, Melodieen und Gedichte zu Johann Ott's Liedersammlung von 1544. Betitelt: Hundert und fünfzehn guter neuer Liedlein mit vier, fünf, sechs Stimmen, etc. . . . von R. Eitner, L. Erk und O. Kade. M.185.3

Erk, Ludwig Christian, *editor.*
Ott, J. Ein hundert fünfzehn weltliche u. einige geistliche Lieder. Ausgabe . . . von Robert Eitner, Ludwig Erk. u. Otto Kade. M.400.1
Volksklänge. Lieder für den mehrstimmigen Männerchor. 3. Lieferung. Berlin. Krüger. 1852. No. 1 in M.130.8

Erkel, Ferencz.
Bánk Bán. Opera 3 felvonásban. Szövégét irta Egressi Béni. Deutscher Text von Peter Somogyi. Zenéjét irta Erkel Ferencz. Completer Clavier-Auszug mit ung.-deutschem Text. Budapest. Rózsavölgyi és Társa. 1893. M.397.25
[Hunyady László.] Ouverture zur Oper Hunyady László für Orchester. Partitur. Budapest. Rózsavölgyi & Co. [189–?] No. 2 in M.405.12
„Szózat" und „Hymnus", zwei vaterländische Dichtungen von Vörösmarty und Kölcsey componirt von Egressi Béni und Franz Erkel. No. 3 in M.405.12

Erkennen, Das. *Part-song.* Attenhofer. No. 152 in M.147.4

Erklang dein traulich Wiegenlied. *Part-song.*
Pierson. No. 7 in M.204.39
Seifriz. No. 8 in M.204.39

Erl King, The. *For pianoforte.* Callcott, J. W. No. 17 in M.237.2

Erl King, The. *Part-song.* Callcott, J. W. No. 7 in M.157.7; etc.

Erl-King's daughter, The. *Cantata.* For the Music see **Gade.**

Erl King's daughter, The. *Glee.* Callcott, J. W. No. 9 in M.220.4

Erlafsee. *Song.* Schubert, F. P. Sämmtliche Compositionen. M.244.12; etc.

Erlanger, Camille.
Aphrodite. Drame musical en 5 actes et 7 tableaux d'après le roman de Pierre Louÿs. Adaptation de Louis de Gramont. Musique de Camille Erlanger. Partition chant et piano, réduite par l'auteur. Paris. Société nouvelle d'éditions musicales. 1905. M.389.4
Le fils de l'Étoile. Drame musical en 5 actes et 6 tableaux. Poème de Catulle Mendès. Musique de Camille Erlanger. Partition, chant et piano. Paris. Société nouvelle d'éditions musicales. 1903. M.396.19
Le juif polonais. Conte populaire d'Alsace en trois actes et six tableaux, d'après Erckmann-Chatrian. Poème de Henri Cain et P.-B. Gheusi. Musique de Camille Erlanger. Partition chant et piano. Paris. Dupont. 1900. M.402.16
Kermaria. Idylle d'Armorique en trois épisodes, précédée d'un prologue. Poème de P. B. Gheusi. Musique de Camille Erlanger. Partition, chant et piano. Paris. Dupont. 1897. Plate. M.395.26
Saint Julien l'Hospitalier. Légende dramatique en 3 actes et sept tableaux. [Poème de Marcel Luguet. Musique de Camille Erlanger. Partition chant et piano.] Paris. Dupont. 1894. M.303.29
Velléda. Scène lyrique. Poème de Fernand Beissier. Musique de Camille Erlanger. Partition piano et chant. [Paris.] Heugel. [1888. Grand prix de Rome.] No. 2 in M.213.14

Erlanger, Frédéric d'.
Concerto pour violon avec accompagnement d'orchestre. Op. 17. Partition. Hambourg. Rahter. [1903.] M.410.65
Inès Mendo. Opéra en 3 actes et 4 tableaux, d'après Prosper Mérimée par P. Decourcelle & A. Liorat [pseud.]. Musique de Frédéric Régnal [pseud.]. Partition chant et piano. [Leipzig. 1897.] M.394.8
Jehan de Saintré. Opéra-comique en 2 actes de Jules Barbier et Pierre Barbier. Musique de Frédéric d'Erlanger. Partition chant et piano. Paris. Choudens. 1893. M.305.39

Erlanger, Gustav.
Drei Lieder für Männerchor. Op. 35. Leipzig. Kistner. [1878?] 3 parts in 1 v. No. 50–52 in M.392.7
Contents. — 1. Vorüber ist die Rosenzeit. 2. Mein Herz ist wie die dunkle Nacht. 3. Im Wald, im hellen Sonnenschein.
Felix Mendelssohn-Bartholdy, Vierte (italienische) Symphonie (A-dur). Op. 90. Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 1 in M.217.12.6
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Erlanger, Jules.
Les dames de cœur volant, opéra bouffe en 1 acte. Paroles de Bourdois et Lapointe, musique de J. Erlanger. Partition chant et piano. Paris. Bertin. [1859.] No. 3 in M.368.31

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Marienkind. Legende. Musik von Eduard Behm. M.397.5

Erler, Theodor.
Naturmenschen. Operette in drei Acten von Karl Weiss. Musik von Theodor Erler. Clavier-Auszug mit Text. Leipzig. Bosworth & Co. [1896.] No. 1 in M.389.5

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Ermite, L', des Batignolles. *Opera.* For the MUSIC see **Bertrie.** For the LIBRETTO see **Chazol.**

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Mai-Lied [T. T. B. B.]. (*In* Abt. Deutsche Sängerhalle. Vol. 3, p. 17.) No. 6 in M.392.42.3

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L'art musical au XIX^e^ siècle. Compositeurs célèbres: Beethoven, Rossini, Meyerbeer, Mendelssohn, Schumann. Paris. Perrin & c^ie^. 1888. Portrait. M.118.15
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L'œuvre dramatique de H. Berlioz. Paris. Lévy. 1884. Portrait. Facsimile. [Bibliothèque contemporaine.] M.129.35
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Ernst, Henri.
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Ernst August Carl Johannes Leopold Alexander Eduard, *Herzog von Sachsen-Coburg-Gotha.*
Casilda. Grosse romantische Oper mit Ballet in 4 Aufzügen, von M. Tenelli. Musik von E. H. S. Vollständiger Klavierauszug. Wien. Glöggl. [1852?] M.262.28
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Lobpreiset laut und rühmt und ehrt. Hymne. (*In* Kantonal-Sängerfest, Wyl. Männerchöre für das 6. . . . Sängerfest. Pp. 1–3.) No. 5 in M.130.7
Santa-Chiara. Grosse Oper in 3 Aufzügen von Charlotte Birch-Pfeiffer. Musik von E. H. z. S. Clavierauszug. Neue Ausgabe. Braunschweig. Litolff. [187–?] No. 2 in M.321.13
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Ernst von Elterlein, *pseud.* See **Gottschald,** Ernst.

Ernst und Scherz. *Part-songs.*
ABT, F. Die Kirmes. No. 4 in M.392.1
OTTO, E. J., *editor.* No. 1–7 in M.392.20; etc.

Ernste und heitere Lieder. *Songs.* KUECKEN. No. 15 in M.244.6.1

Erntekranz. *Opera.* For the MUSIC see **Hiller,** J. A. Der Aerndtekranz.

Erntelied. *Song.* MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 19. M.413.3.19
SCHUBERT, F. P. Werke. Serie 20, Band 4. M.317.1.20.4

Erntetanz. *Cantata.* For the MUSIC and LIBRETTO see **Hamerik.**

Ero. *Cantata.* COCCIA. No. 2 in M.221.12

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Eros und Psyche. *Opera.* For the MUSIC see **Zenger.** For the LIBRETTO see **Schriefer.**

Érostrate. *Opera.* For the MUSIC see **Reyer.** For the LIBRETTO see **Méry,** J.

Erreur, L', d'un moment. *Opera.* For the MUSIC see **Dezède.** For the LIBRETTO see **Monvel.**

Ersatz für Unbestand. *Part-song.* MENDELSSOHN-BARTHOLDY, J. L. F. No. 96 in M.129a.44; etc.

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Erscheinung, Die. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 2. M.317.1.20.2

Erskine, Thomas Alexander, *6th Earl of Kellie.*
Minuets, &c. Composed by the Earl of Kelly. [Edited by G. K. Sharpe.] Edinburgh. 1836. Portrait. Plate. M.122.24

Erstarrung. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 9. M.317.1.20.9

Erste, Das. *Lied.* GRIEG. Grieg-Album. No. 5 in M.155.16

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Erste Begegnung. *Part-song.* SCHUMANN, R. A. Werke. Serie 10, Band 2. M.316.1.10.2

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Esch, Louis von.
La colombe retrouvée, an air for the piano forte. London. Broderip & Wilkinson. [179–?] No. 9 in M.237.7
Eschelbach, Hans.
Dornröschen. Märchenoper. Musik von August Weweler. M.383.45
Eschenburg, Johann Joachim.
Robert und Kalliste, oder: der Triumph der Treue. Eine Operette. Nach dem Innhalt und Komposition der Sposa fedele von Guglielmi. No. 2 in M.350.4
Same. [Akt 1. Musik von Pietro Guglielmi.] M.292.12
Esclarmonde. *Opera.* For the MUSIC see **Massenet.** For the LIBRETTO see **Blau, A.**
Esclarmonde. *Suite.* MASSENET. No. 2 in M.343.19
Esclave, L'. *Song.* SCHUBERT, F. P. Mélodies. Vol. 7. M.327.4.7
Esclave, L', du Camoëns. *Opera.* For the MUSIC see **Flotow.** For the LIBRETTO see **Saint-Georges.**
Esclave et reine. *Song.* GOUNOD. Vingt mélodies. 4e recueil. No. 15 in M.157.36.4
Escudier, Gaston.
La petite comtesse. Opéra-comique. Musique de Luigi Ricci. M.307.17
Escudier, Léon.
Études biographiques sur les chanteurs contemporains par MM. Escudier frères [Léon et Marie]. Paris. Tessier. 1840. Portraits. M.1192.20
Mes souvenirs. 2e édition. Paris. Dentu. 1863. M.139.16
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Rossini: sa vie et ses œuvres. Par les frères Escudier. Avec une introduction de M. Méry. Paris. Dentu. 1854. M.139.15
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Esel Flötenbläser, Der. *Song.* TAUBERT, C. G. W. Drei heitere Gesänge. No. 5 in M.192.7
Esel, Der, und die Nachtigall. *Song.* RUBINSTEIN. Fünf Fabeln. No. 14 in M.192.5
Eslava, Miguel Hilarion.
Miserere, para piano forte. Manuscript. [186–?] M.250.11
Esménard, Joseph Alphonse.
Chant du 1er vendémiaire an IX, pour soli, 4 chœurs et orchestres. Musique de Lesueur. M.380.14
Fernand Cortez, ou la conquête du Méxique. Tragédie lyrique de MM. Jouy et Esménard; mise en musique . . . par G. Spontini. M.274.33
Same. Ferdinand Cortez, oder die Eroberung von Mexico. Oper. Text von de Jouy [und Esménard]. Musik vom Ritter Spontini. M.284.5

Esmeralda. *Opera.* For the Music see **Battista**; also **Bertin, L. A.**; also **Campana**; also **Mazzucato, A.**; also **Thomas, A. G.** For the Libretto see **Bolognese**; also **Hugo, V. M.**; also **Cimino**; also **Marzials.**

Espagne, Franz.
Verzeichniss sämmtlicher Werke Carl Loewe's. Berlin. 1870. M.117.7

Espagne, Franz, *editor.*
Palestrina. Werke. M.8040a.66

España. *For orchestra.* Chabrier. No. 1 in M.356.5

Espérance, L'. *Chorus.* Rossini. Trois chœurs. No. 2 in M.280.46

Espérance. *Song.* Schubert, F. P. Mélodies. Vol. 3. M.327.4.3

Espère. *Romance.* Brice. Album. No. 1 in M.158.34

Espère en Dieu. *Song.* Blumenthal. No. 25 in M.244.1

Espinazione, L'. *Opera.* For the Music see **Peri, A.** For the Libretto see **Solera.**

Espoir en Dieu. *Song.* Dautresme. No. 9 in M.391.28.1

Esprit, L', de Loda. *Song.* Schubert, F. P. Mélodies. Vol. 6. M.327.4.6

Esprit, L', et le cœur. *Opera.* For the Music see **Bordèse, L.** For the Libretto see **Flan.**

Esprit Saint, L'. *Song.* Bizet. Vingt mélodies. No. 2 in M.265.24

Esprits, Les, du Nil. *Cantata.* For the Music see **Durand, J.** For the Libretto see **Bordèse, S.**

Esquisses caucasiennes. *For orchestra.* Ippolitov-Ivanov. Iveria. No. 1 in M.407.18

Esquisses de Crimée. *For orchestra.* Spendiarov. Крымскіе эскизы. No. 2 in M.407.25

Esquisses de la vie d'artiste. *Criticism.* Monnais. M.143.14

Esquisses vénitiennes. *For orchestra.* Maréchal. No. 3–5 in M.410.92

Essais historiques sur l'origine et les progrès de l'art dramatique en France. Baudrais. M.109b.5

Essay, my heart. *Part-song.* Berger, F. No. 8 in M.195.1.3

Essay, An, upon tune. Maxwell. M.146.27

Essen, Trinken, das erhält. *Canon.* Mozart. Werke. Serie 7, Band 2. No. 47 in M.315.1.7.2

Esser, Heinrich.
Abschied. Lied . . . für vier Männerstimmen. Mainz. [1869?] No. 53 in M.392.7
Also to be found in Abt's Leichte Männerchöre; Regensburger Liederkranz; Das Rütli.

Abschied vom Walde. [Männerchor.] (*In* Das Rütli. Pp. 268, 269.) No. 113 in M.147.4

Same. Farewell, thou lovely forest glade. A four-part song [T. T. B. B.]. The melody by Esser. Arranged by Franz Abt. (*In* The Orpheus. New series. Vol. 5, pp. 140–143.) No. 28 in M.205.10.5

Ade du lieber Tannenwald. See his Abschied.

Beim Feste. [Männerchor mit Piano-Forte-Begleitung.] Op. 43, No. 3. Mainz. Schott. [1851?] No. 3 in M.392.44

Frühlingslied [T. T. B. B.]. (*In* Fink. Die deutsche Liedertafel. Pp. 28, 29.) No. 27 in M.213.9

A gallant hero is the spring. [Part-song, T. T. B. B.] English words by Chas. J. Sprague. [Boston? 1878.] No. 6 in M.203.7

Der König der Ehren. Worte des 47ten Psalmes für Chor und Orchester. Op. 20. Partitur. Mainz. Schott. [185–?] No. 1 in M.401.15

Mahomets Gesang. Gedicht von Göthe. für Männerchor & Orchester. Op. 78. Partitur. Mainz. Schott. [1869?] No. 1 in M.352.22

Same. Clavier-Auszug. No. 12 in M.392.41

Same. Mahomet's song. Text by Göthe. Music [T. T. B. B.] by H. Esser. Op. 78. [Boston. Apollo Club.] 1880. No. 3 in M.392.36

Morgenwanderung . . . Männer-Chor mit Piano-Forte. Op. 43, No. 2. Mainz. Schott. [1852?] No. 11 in M.392.41

Same. The morning walk. [Part-song, T. T. B. B.] (*In* The Osgood collection of part-songs. Vol. 2, pp. 88–99.) M.193.23.2

Sinfonie (H moll). Op. 79. Partitur. Mainz. Schott. [1868?] M.348.30

Esser, Heinrich. *(Continued.)*
Sinfonie in D moll für grosses Orchester. 44tes Werk. Partitur. Mainz. Schott. [1851?] M.348.29

Ständchen [T. T. B. B.]. (*In* Fink. Die deutsche Liedertafel. Pp. 63–65.) No. 48 in M.213.9

Suite [No. 1] in 5 Sätzen für grosses Orchester. Op. 70. Partitur. Mainz. Schott. [1862?] M.348.31

Suite No. 2 (A moll) in 4 Sätzen für grosses Orchester. Op. 75. Partitur. Mainz. Schott. [1864?] M.348.32

Thomas Riquiqui, oder die politische Heirath. Komische Oper in 3 Akten, nach dem Französischen der H. H. St. Georges u. de Leuven [Pseud.] von Carl Gollmick, in Musik gesetzt . . . von Heinrich Esser. [Klavierauszug.] Mainz. Schott. [1843?] M.262.30

Die zwei Prinzen. Oper in 3 Akten. Nach dem Französischen des Scribe und Mélesville [Pseud.] von M. G. Friedrich. Musik von Heinrich Esser. [Klavierauszug.] Mainz. Schott. [1845.] M.262.29

Esser, Heinrich, *editor.*
Bach, J. S. Passacaglia. No. 2 in M.346.45
—— Toccata. No. 3 in M.346.45

Essex, Edward Charles.
David, an oratorio. Vocal score. [Accomp. for piano.] London. Hodge & Essex. [1888.] M.303.30

Est, L. B.
Kurze und leichte lateinische Messe mit Segen . . . No. 2 in G. No. 3 in C. Die ausgesetzte Orgelstime allein. Augsburg. Böhm. [182–?] No. 3, 4 in M.260.8.7

Est-il possible à moi. *Part-song.* Lassus. Sämmtliche Werke. Band 14. M.8040a.67.14

Estabrook, George P.
The joust or tournament. Opera in two acts. [Vocal score. Accomp. for pianoforte.] Chicago. Chicago Music Co. 1885. M.402.17

Estabrook, Jones E.
Red Riding Hood's rescue, or the dangers of disobedience. A juvenile operetta. Music by J. Astor Broad. No. 2 in M.208.33

Estans assis aux rives aquatiques de Babylon. *Anthem.* Sweelinck. Werken. Deel 2. M.413.2.2

Estcourt, Mary Jane, *compiler.*
Music the voice of harmony in creation. London. Longmans. 1857. M.109a.22

Este, Michael.
As they departed. [Anthem, S. S. A. T. B., organ and other instruments.] (*In* Rimbault. Collection of anthems. Pp. 25–31.) No. 3 in M.234.26; No. 1 in M.234.27

Awake and stand up. [Anthem, S. S. A. A. T. B., organ and other instruments.] (*In* Rimbault. Collection of anthems. Pp. 129–134.) No. 3 in M.234.26; No. 1 in M.234.27

Blow out the trumpet. [Anthem, S. S. A. T. B., organ and other instruments.] (*In* Rimbault. Collection of anthems. Pp. 1–5.) No. 3 in M.234.26; No. 1 in M.234.27

Blow up the trumpet. [Anthem, S. S. A. T. B. B., organ and other instruments.] (*In* Rimbault. Collection of anthems. Pp. 92–103.) No. 3 in M.234.26; No. 1 in M.234.27

But what went you out to see? [Anthem, S. S. A. T. B., organ and other instruments.] (*In* Rimbault. Collection of anthems. Pp. 32–35.) No. 3 in M.234.26; No. 1 in M.234.27

For this is he. [Anthem, S. S. A. T. B., organ and other instruments.] (*In* Rimbault. Collection of anthems. Pp. 36–43.) No. 3 in M.234.26; No. 1 in M.234.27

How merrily we live. Glee [T. T. B.]. London. Novello. [185–?] No. 49 in M.158.18
Also to be found in Amusement for the ladies; The Apollo; Apollonian harmony; Bland's The Ladies' collection; Boosey's Standard English glees; Clementi's Collection of catches; Flowers of harmony; The Harmonist; Musical times [Music]; Social harmony; Warren's Cocks's Hand-book of glees; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

How shall a young man? [Anthem, S. S. A. T. B. B., organ and other instruments.] (*In* Rimbault. Collection of anthems. Pp. 120–124.) No. 3 in M.234.26; No. 1 in M.234.27

I am brought into so great trouble. [Anthem, S. S. A. T. B., organ and other instruments.] (*In* Rimbault. Collection of anthems. Pp. 17–20.) No. 3 in M.234.26; No. 1 in M.234.27

Este, Michael. *(Continued.)*
I have roared for the very disquietness. [Anthem. S. S. A. T. B., organ and other instruments.] (*In* Rimbault. Collection of anthems. Pp. 13–16.) No. 3 in M.234.26; No. 1 in M.234.27
Let all the inhabitants of the earth. [Anthem, S. S. A. T. B., organ and other instruments.] (*In* Rimbault. Collection of anthems. Pp. 6–12.) No. 3 in M.234.26; No. 1 in M.234.27
My joints are filled. [Anthem, S. S. A. T. B., organ and other instruments.] (*In* Rimbault. Collection of anthems. Pp. 21–24.) No. 3 in M.234.26; No. 1 in M.234.27
O come again, my love. [Glee, T. T. B.] (*In* Bland. The Ladies' collection. Vol. 3, pp. 290, 291.) No. 27 in M.235.17.3
O give me the comfort. [Anthem, S. S. A. A. T. B., organ and other instruments.] (*In* Rimbault. Collection of anthems. Pp. 112–119.) No. 3 in M.234.26; No. 1 in M.234.27
Sing we merrily. [Anthem, S. S. A. T. B. B., organ and other instruments.] (*In* Rimbault. Collection of anthems. Pp. 75–82.) No. 3 in M.234.26; No. 1 in M.234.27
Take the psalm. [Anthem, S. S. A. T. B. B., organ and other instruments.] (*In* Rimbault. Collection of anthems. Pp. 83–91.) No. 3 in M.234.26; No. 1 in M.234.27
Thy words have I hid. [Anthem, S. S. A. A. T. T. B., organ and other instruments.] (*In* Rimbault. Collection of anthems. Pp. 125–128.) No. 3 in M.234.26; No. 1 in M.234.27
Turn Thy face. [Anthem, S. S. A. A. T. B., organ and other instruments.] (*In* Rimbault. Collection of anthems. Pp. 104–111.) No. 3 in M.234.26; No. 1 in M.234.27
What aileth thee? [Anthem, S. S. A. T. B., organ and other instruments.] (*In* Rimbault. Collection of anthems. Pp. 50–60.) No. 3 in M.234.26; No. 1 in M.234.27
When Israel came out of Egypt. [Anthem, S. S. A. T. B., organ and other instruments. (*In* Rimbault. Collection of anthems. Pp. 44–51.) No. 3 in M.234.26; No. 1 in M.234.27

Este, Thomas, *editor.*
The whole Book of Psalms, with their wonted tunes, harmonized in 4 parts by the principal musicians of the reign of Elizabeth . . . Edited by Edward F. Rimbault. London. Chappell. [1844. Musical Antiquarian Society. Publications. Vol. 7.] No. 3 in M.234.25
Same. Pianoforte part . . . Compressed from the score by G. Alex. Macfarren. London. Chappell. [184–? Musical Antiquarian Society. Publications.] No. 7 in M.234.28

Estella. *Opera.* For the Music see **Ricci, F.** For the Libretto see **Piave.**

Estella di San Germano. *Opera.* For the Music see **Braga.** For the Libretto see **Lauzières de Thémines.**

Estelle et Némorin. *Opera.* For the Music see **Ronger, F.** For the Libretto see **Jallais.**

Esther. *Cantata.* For the Music see **Coquard;** also **Moreau, J. B.** For the Libretto see **Racine.**

Esther. *Oratorio.* For the Music see **Handel.** For the Libretto see **Pope.**

Esther. *Overture.* Handel. No. 1 in M.344.32

Estienne, C.
Lettres sur la musique. Paris. Fontaine. 1854. M.128.28

Estote fortes in bello. *Anthem.*
Palestrina. Werke. Band 31. M.8040a.66.31
Vittoria. Opera. Tomus 1. M.313.2.1

Estrella. *Opera.* For the Music see **Searelle.** For the Libretto see **Parke, W.**

Estrella de Soria. *Opera.* For the Music see **Berwald.** For the Libretto see **Prechtler.**

Estudiantina. *Part-song.* Lacome d'Estalenx. No. 4 in M.392.30

Esule, L'. *Song.* Alary. Ricreazioni musicali. No. 1 in M.244.19

Esule, L', di Roma. *Opera.* For the Music see **Donizetti.** For the Libretto see **Gilardoni.**

Et ambulabant gentes in lumine. *Motet.* Palestrina. Werke. Band 6. M.8040a.66.6

Et apertis thesauris. *Motet.* Lassus. Sämmtliche Werke. Band 5. M.8040a.67.5

Et d'où venez-vous. *Part-song.* Lassus. Sämmtliche Werke. Band 14. M.8040a.67.14

Et dixit eis Jesus. *Motet.* Lassus. Sämmtliche Werke. Band 15. M.8040a.67.15

Et ecce stella. *Motet.* Lassus. Sämmtliche Werke. Band 11. M.8040a.67.11

Et in eo paravit. *Motet.* Lassus. Sämmtliche Werke. Band 9. M.8040a.67.9

Et incarnatus est. *Anthem.* Caldara. No. 3 in M.290.29.2; etc.
Cherubini. No. 29 in M.290.22.2
Ellerton. No. 6 in M.260.21
Haydn, F. J. No. 38 in M.290.29.2; etc.
Josquin Deprès. No. 5 in M.202.6.1
Leo. No. 34 in M.202.6.3
Naumann, J. G. No. 15 in M.290.29.6; etc.
Palestrina. No. 6 in M.233.26.1
Panseron. Collection de 40 morceaux. No. 18 in M.260.13

Et increpavit eos dicens. *Motet.* Palestrina. Werke. Band 6. M.8040a.66.6

Et introeuntes in momentum. *Motet.* Palestrina. Werke. Band 3. M.8040a.66.3

Et Jesum. *Motet.* Lassus. Sämmtliche Werke. Band 1. M.8040a.67.1
— Sämmtliche Werke. Band 5. M.8040a.67.5

Et Jesum benedictum. *Motet.* Lassus. Sämmtliche Werke. Band 13. M.8040a.67.13

Et misericordia ejus. *Motet.* Bach, C. P. E. No. 28 in M.202.6.3

Et nunc et semper. *Song.* L'Épine. Scènes et chansons. M.158.42; etc.

Et omnes angeli stabant. *Motet.* Palestrina. Werke. Band 1. M.8040a.66.1

Et omnia, et omnia. *Motet.* Lassus. Sämmtliche Werke. Band 7. M.8040a.67.7

Et rege eos. *Anthem.* Graun. No. 26 in M.290.29.1
Schicht. No. 8 in M.260.24.2

Et repleti sunt. *Anthem.* Palestrina. Werke. Band 31. M.8040a.66.31

Etenim Pascha nostrum. *Motet.* Palestrina. Werke. Band 6. M.8040a.66.6

Eterna fac cum sanctis. *Anthem.* Bononcini. No. 11 in M.233.26.1

Eternal God, Almighty Power. *Anthem.* Haydn, F. J. No. 12 in M.221.22.2

Eternal ruler of the skies. *Anthem.* Mozart. No. 6 in M.290.22.1

Éternel, L', est regnant. *Anthem.* Sweelinck. Werken. Deel 2. M.413.2.2

Étienne, Charles Guillaume.
Aladin, ou la lampe merveilleuse. [Opéra.] Musique de Nicolo [Isouard]. M.293.5
Cendrillon. Opéra féerie. Musique de Nicolò de Malte [pseud.]. M.283.32; etc.
Les deux maris. Opéra comique. Musique de Nicolò de Malte [pseud.]. M.283.38
Le grand deuil. Opéra [par J. B. C. Vial et C. G. Étienne]. Musique de H. Berton. No. 1 in M.230.20
Une heure de mariage. Comédie. Musique de N. Dalayrac. M.291.29
Jeannot et Colin. Opéra comique. Mis en musique . . . par Nicolo de Malte [pseud.]. M.225.28; etc.
La jeune femme colère. Comédie. [Musique] par A. Boieldieu. M.271.31
Joconde, ou, les coureurs d'aventures. Opéra comique. Musique de Nicolò [Isouard]. Dublin. Tyrrell. 1824. 3 parts in 1 v. No. 1 in M.109a.1.1
Words only, in French and English.
Same. Musique de Nicolò [Isouard]. M.368.1
Un jour à Paris, ou la leçon singulière. Opéra comique. [Mis en musique] par Nicolo [Isouard]. M.293.4
L'une pour l'autre, ou l'enlèvement. Opéra comique. Musique de Nicolo de Malte [pseud.]. M.402a.15
Le rossignol. Opera comique. Musique de L. S. Le Brun. M.253.34

Étienne, Victor Joseph.
Die Abenceragen, oder das Feldpanier von Granada. Grosse Oper von L. Cherubini. M.285.11
L'amant et le mari. Opéra comique par MM. * * * [Étienne et Roger]. Musique de Mr. Fétis. M.401.16

Étienne, Victor Joseph. *(Continued.)*
Les aubergistes de qualité. Opéra comique. Componirt von H. [sic] Catel. M.230.39
Les Bayadères. Opéra. Mis en musique . . . par Catel. M.281.35; etc.
Same. Die Baiaderen, grosse Oper, in Musik gesetzt von Catel. M.230.40
Fernand Cortez, ou la conquête du Méxique. Tragédie lyrique de MM. Jouy [pseud.] et Esménard; mise en musique . . . par G. Spontini. M.274.33
Same. Ferdinand Cortez, oder die Eroberung von Mexico. Musik von Spontini. N. p. N. d. No. 1 in M.109a.1.4
Contains the words only.
Same. Oper. Text von de Jouy [Pseud., und Esménard], Musik vom Ritter Spontini. M.284.5
Guillaume Tell. Opéra. [Musique de M. Rossini. Poème de MM. Jouy [pseud.] et H. Bis.] No. 5 in M.370.37
Libretto only, in French.
Same. Solos, duets, trios . . . [in English only]. By Alfred Bunn. M.147.29
Same. [In English, by Alfred Bunn.] M.147.28
Same. Guglielmo Tell. Grand' opera. [Parole di Étienne e Bis. Musica di G. Rossini.] M.355.12; etc.
Le mariage par imprudence. Opéra. Mis en musique . . . par P. Dalvimare. M.224.14
Marie Stuart. Monologue lyrique de M. de Joui [pseud.]. Mis en musique par Auguste Blondeau. No. 2 in M.281.8
Milton. Opéra de Joui [pseud.] et Dieulafoi, mis en musique . . . par Gaspard Spontini. M.274.32
Moïse. Opéra. Musique de M. Rossini. [Paroles de Balocchi et Étienne.] No. 3 in M.370.37
Contains the libretto only.
Same. Opéra . . . par G. Rossini. M.264.21; etc.
La prisonnière. Opéra. [Paroles de Jouy [pseud.], de Longchamps et Saint-Just.] Musique de Cherubini et Boieldieu. M.285.13
La vestale, tragédie lyrique de Mr. Jouy [pseud.]. Die Vestalinn . . . komponirt von Spontini. M.151.13
Same. [La vestale. Tragedia lirica di Jouy [pseud.]. Musica di Spontini.] M.355.15; etc.
Same. Tragédie lyrique de Mr. de Jouy [pseud.], mise en musique par Gaspard Spontini. M.284.1
Zirphile et fleur de myrte, ou cent ans en un jour, opéra, parole de Jouy [pseud.] et Lefebvre, musique de Catel. M.281.37

Étienne Marcel. *Opera.* For the Music see **Saint-Saëns.** For the Libretto see **Gallet.**

Étoile, L'. *Cantata.* For the Music see **Maréchal.** For the Libretto see **Collin, P.**

Étoile, L'. *Opera.* For the Music see **Chabrier.** For the Libretto see **Leterrier.**

Étoile, Une, . . . d'antichambre. *Opera.* For the Music see **Clements.** For the Libretto see **Lemonier.**

Étoile de la mer. *Song.* Schubert, F. P. Mélodies. Vol. 3. M.327.4.3

Étoile, L', de Séville. *Opera.* For the Music see **Balfe.** For the Libretto see **Lucas, H. J. J.**

Étoile, L', du nord. *Opera.* For the Music see **Meyerbeer.** For the Libretto see **Scribe.**

Étoile du soir. *Song.* Schubert, F. P. Mélodies. Vol. 7. M.327.4.7

Étoile luit, L'. *Song.* Louis, N. No. 3 in M.390.30

Étoile, L', où l'on s'aime. *Chorus.* Ronge. 12 chœurs rhythmiques. No. 45 in M.392.21

Étoile tricolore, L'. *Song.* Louis, N. No. 23 in M.390.30

Étoiles, Les. *For pianoforte.* Louis, N. No. 30 in M.390.17

Étoiles, Les. *Song.*
Blumenthal. Sais-tu pourquoi? No. 24 in M.244.1
Schubert, F. P. Mélodies. Vol. 4. M.327.4.4

Étoiles, Les, du chant. *Biography.* Charnacé. M.196.1

Étoiles, Les, et les roses. *Chorus.* Ronge. 12 chœurs rhythmiques. No. 54 in M.392.21

Eton, an ode. *Chorus.* For the Music see **Parry, C. H. H.** For the Libretto see **Swinburne.**

Étranger, L'. *Opera.* For the Music and Libretto see **Indy, P. M. V. d'.**

Étranger, L'. *Overture.* Indy, P. M. V. d'. No. 2 in M.406.51

Étranger, L'. *Song.* Schubert, F. P. Mélodies. Vol. 2. M.327.4.2

Étrennes lyriques. *Songs.* Romagnesi. M.158.7

Ett, Caspar.
Ave Maria. À 4 voix. Avec accomp. d'orgue (ad lib). Paris. Richault. [184–?] No. 16 in M.260.10.3
Haec dies, quam fecit Dominus, Lobsinget ihm, in usum quatuor vocum . . . comitante clavicimbalo. Moguntiae. Schott. [182–?] No. 4 in M.221.43
[Two masses, in F, for 8 voiecs, without accomp.] Manuscript. [187–?] 22 parts in 1 v. M.250.12
Vocal score of each mass, and the different parts separately copied.

Ettling, Émile.
En maraude. Opérette en 1 acte. Paroles de Émile Mendel. Musique de Émile Ettling. Partition piano et chant. Paris. Gregh. [1877.] No. 1 in M.305.41
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Etzels Klage. *Song.* Taubert, C. G. W. 12 Lieder. No. 3 in M.221.26

Eudel, Paul.
L'orage. Monomime par Bertrand Millanvoye et Paul Eudel. Musique d'Adolphe David. No. 1 in M.301.3

Eudora. *Cantata.* For the Music see **Creser.** For the Libretto see **Armstrong, G. F.**

Euge serve bone et fidelis. *Anthem.* Sweelinck. Werken. Deel 6. M.413.2.6

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Eugen Onegin. *Overture.* Tchaikovski, P. I. No. 1 in M.404.26

Eugène, *pseud.* See **Planard, François Antoine Eugène de.**

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Eule, Gottfried.
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A sketch of the life of Eulenstein, the performer on the Jews' harps. London. Welsh. 1833. Portrait. M.101.8

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Euridice. *Opera.* For the Music see **Caccini, G.**; also **Peri, J.** For the Libretto see **Rinuccini.**

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Alcestis, (Euripides) with music by Henry Gadsby. No. 6 in M.155.41
[Medea.] Chöre zur Medea des Euripides, componirt . . . von Wilhelm Taubert. No. 2 in M.290.5

Euro gentil. *Madrigal.* Lassus. Sämmtliche Werke. Band 2. M.8040a.67.2

Europe galante, L'. *Opera.* For the Music see **Campra.** For the Libretto see **Houdart de La Motte.**

European emigrant's song of salutation, The. *Song.* Keller, M. No. 15 in M.192.13.1

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Eustache, Ange Jean Robert.
Le mari de la fauvette. Opéra comique. Paroles de MM. de Villeneuve et Angel [pseud.], musique de Ch. de Dufort. No. 1 in M.277.29

Euterpe, *Boston.*
Programmes and comments, 1879–1889. Compiled [with an index] by Allen A. Brown. Boston. 1890. M.371.4

Euterpe. *Cantata.* For the Music see **Heinze, G. A.** For the Libretto see **Heinze-Berg.**

Eva. *Oratorio.* For the Music see **Massenet.** For the Libretto see **Gallet.**
Eva. *Song.* Linley, G. [Songs.] Vol. 2. No. 15 in M.235.19.2
Evangelimann, Der. *Opera.* For the Music and Libretto see **Kienzl.**
Evangeline. *Cantata.* For the Music see **Carter,** G.; also **Gabriel,** M. A. V. For the Libretto see **Lonsdale,** J. J.
Évangéline. *Opera.* For the Music see **Leroux.** For the Libretto see **Gramont.**
Evangeline. *Opera.* For the Music see **Rice,** E. E. For the Libretto see **Goodwin,** J. C.
Evangeline. *Song.* Thomas, J. R. No. 7 in M.192.14
Evans, Charles Smart.
As a rosy wreath. [Madrigal, A. T. B.] (*In* Hawes. Collection of madrigals. Pp. 42–44.) No. 8 in M.235.12
Beauties, have you seen a toy? [Glee, A. A. T. T. B.] (*In* Clementi. Vocal harmony. 2d edition. Vol. 5, pp. 102–111.) No. 18 in M.234.2.5; No. 18 in M.235.9.5
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Fiat misericordia Tua. Solo for a counter-tenor. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 1, book 4, pp. 14, 15.) No. 35 in M.260.24.1
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Tantum ergo. [B. solo et chœur. Accomp. d'orgue.] (*In* Dietsch. Répertoire de musique religieuse. Pp. 146–148.) No. 32 in M.260.20
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Evans, Edwin.
A dream of Merrie England. Four part song. [London.] Metzler & Co. 1867. No. 24 in M.157.23
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Eve's glittering star. *Part-song.* Kuecken. No. 42 in M.157.1
Evehor, invidia pressus. *Motet.* Lassus. Sämmtliche Werke. Band 11. M.8040a.67.11
Éveillez-vous. *Song.* David, F. C. Cinquante mélodies. M.363.28
Eveleen, the rose of the vale. *Opera.* For the Music see **Birch,** W. H.
Evelina. *Opera.* For the Music see **Sacchini.** For the Libretto see **Guillard,** N. F.
Événemens imprévus, Les. *Opera.* For the Music see **Grétry,** A. E. M. For the Libretto see **Hales.**
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Le Wagnérisme hors d'Allemagne. (Bruxelles et la Belgique.) Paris. Fischbacher. 1891. M.217.7
Evening. *Part-song.* Abt, F. No. 29 in M.205.10.5
Call. No. 7 in M.205.10.3
Cruickshank, W. A. C. No. 21 in M.158.15
Haite. No. 44 in M.157.6.3
Hiles, H. No. 3 in M.195.1.3
Hoffmann, C. No. 30 in M.392.48.1
Leslie, H. D. No. 5 in M.195.1.14; etc.
Martin, G. C. No. 26 in M.195.1.17
Smart, H. No. 9 in M.204.36.1
Smith, W. S. No. 37 in M.121.3
Sullivan, A. S. No. 4 in M.323.24; etc.
Zerlett. No. 33 in M.203.20
Evening at sea. *Part-song.* Hofmann, F. H. No. 13 in M.392.11
Evening bell, The, on the mountain. *Part-song.* Belcke. No. 7 in M.205.10.5
Evening bells, The. *For violoncello and piano.* Servier. No. 11 in M.210.6; etc.
Evening blessing, An. *Anthem.* Lassen. No. 2 in M.158.19
Evening chimes. *Part-song.* Gabriel, C. H. No. 11 in M.158.16
Evening echoes. *Part-song.* Pache. No. 3 in M.203.20
Evening glow on the woods. *Part-song.* Abt, F. No. 12 in M.195.1.12
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Blumenthal. 6 part-songs. No. 2 in M.158.23
Buck, D. No. 12 in M.100.4.2
Hodges, G. L. Collection of Peninsular melodies. Vol. 1. No. 8 in M.244.25.1
Evening, The, of the chase. Glee [T. T. B.]. (*In* Bland. The Ladies' collection. Vol. 4, pp. 418, 419.) No. 87 in M.235.17.4
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Hering, C. E. No. 23 in M.204.36.7
Wermann. No. 17 in M.204.36.3
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Evening service, The. *Church music.* Novello, V., *editor.* M.260.23
Evening song. *Duet.*
Mendelssohn-Bartholdy, J. L. F. No. 5 in M.280.22; etc.
Rinck. No. 3 in M.167.3
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Billeter. M.193.23.1
Davenport, A. No. 38 in M.157.23
Dregert. No. 5 in M.392.7
Head. No. 43 in M.121.3
Hill, E. M. No. 10 in M.195.1.15
Klein, B. O. No. 46 in M.158.17
Naater. No. 13 in M.392.48.2
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Everaerts, Pierre François.
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Exaltabo. *Anthem.* Casali. No. 9 in M.158.33.4

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Croce. No. 4 in M.158.33.4; etc.
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Exaudi Domine. *Motet.* Palestrina. Werke. Band 5. M.8040a.66.5

Exaudi Domine preces. *Motet.* Lassus. Sämmtliche Werke. Band 9. M.8040a.67.9

Exaudi Domine vocem. *Motet.* Lassus. Sämmtliche Werke. Band 7. M.8040a.67.7

Exaudi me. *Motet.* Lassus. Sämmtliche Werke. Band 1. M.8040a.67.1

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Nanino. No. 26 in M.202.6.1

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Exulta, gaude. *Cantata.* For the Music see **Carissimi.** Six cantatas.

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Wesley, S. No. 1 in M.192.20

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Eybler, Joseph, *Edler* von.
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Graduale. No. 1–6. Partitur [des Orchesters]. Wien. Haslinger. [182–?–38?] 6 v. in 1. **M.191.6**
Contents. — 1. Tua est potentia. 2. Sperate in Deo. 3. Omnes de Saba venient. 4. Dies sanctificatus illuxit nobis. 5. Benedicam Dominum omni tempore. 6. Non in multitudine est virtus tua.
Numbers 4–6 have the separate parts as well as the full score.
Lord, how boundless is Thy love. Quartetto. [Accomp. for pianoforte.] (*In* Gardiner. Sacred melodies. Vol. 4, pp. 526–530.) No. 20 in **M.236.30.4**
Messe, [Erste]-Sechste. Partitur [des Orchesters]. Wien. Haslinger. [1825?–35?] 6 v. in 3. [Musica sacra.] **M.191.5**
Contents. — 1. Messe zur Krönungs-Feyer . . . Carolina als Königinn von Ungarn. — De Sancto Mauritio. 2. De Sancto Leopoldo. — De Sancto Ludovico. 3. De Sancto Rudolpho. — De Sancto Rainero.
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Contents. — 1. Domine, si observaveris. 2. Si consistant adversum me castra. 3. Reges Tharsis et insulae 4. Tui sunt coeli. 5. Jubilate Deo. 6. Timebunt gentes. 7. Magna et mirabilia sunt opera Tua.
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[Zauberschwert.] Ouverture [Duett, Lieder, u. s. w.] aus der Oper das Zauberschwert. [Klavierauszug.] Wien. Mollo. [1803?] 8 parts in 1 v. No. 4 in **M.320.12**

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Eyes, The, of all wait. *Anthem.*
GARDINER. No. 24 in **M.236.30.4**
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Eyken, Jan Albert van.
[Lucifer.] Ouverture, Entre-Acte und Chöre zum Trauerspiel Lucifer von J. von Vondel, für Solo, Chor und Orchester componirt von J. A. van Eyken. Klavierauszug. Op. 40. Elberfeld. Arnold. [1858?] **M.391.40**
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Eyken, Jan Albert van, *editor.*
BACH, J. S. Fugen aus dem Wohltemperirten Clavier. No. 1–3 in **M.312.49**

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Ave Maria. [s. t. b. Accomp. d'orgue.] Bruxelles. Schott. [185–?] No. 15 in **M.201.33**; No. 24 in **M.260.19**
Les bandits. Chœur de concours [t. t. b. b.]. Paris. Schott. [186–?] No. 10 in **M.392.33**
Messe à 3 voix [s. t. b.], avec accomp. d'orgue. Mayence. Schott. [185–?] No. 5 in **M.260.8.4**
Messe, 2me, à 3 voix [s. t. b.], avec accomp. d'orgue. Mayence. Schott. [185–?] No. 6 in **M.260.8.4**
La nuit. Sérénade pour 4 voix d'hommes. Paris. Schott. [186–?] No. 11 in **M.392.33**
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Francastor. Opérette. Paroles de [H. A. Eyraud et] Labottière. Musique de Frédéric Barbier. No. 3 in **M.255.34**

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Das macht das dunkelgrüne Laub. [Volkslied, t. t. b. b.] (*In* Abt. Deutsche Sängerhalle. Vol. 4, pp. 60–63.) No. 22 in **M.392.42.4**

Eysler, Edmund.
Der Hexenspiegel. Komische Oper in drei Akten von J. Schnitzer. Musik von Edmund Eysler. Klavierauszug mit Text. Leipzig. Cranz. [1906?] **M.389.38**

Ezekiel. *Oratorio.* For the MUSIC see **Garth**, R. M.

Ezio. *Opera.* For the MUSIC see **Handel.** Werke. Lieferung 80.

F

F., L.
Ildegonda de Borgogna. Dramma tragico. Posto in musica . . . da Francesco Malipiero. **M.310.3**
Originally produced with the title Attila.

F., M.
Ingo. Grosse Oper. Musik von Philipp Rüfer. **M.393.52**

Fa, che con l'acque. *Madrigal.* PALESTRINA. Werke. Band 29. **M.8040a.66.29**

Fa la. *Glee.* SAVILE. The waits. No. 46 in **M.158.19**

Fa, la, la. *Part-song.* JOHNS. No. 2 in **M.203.28**

Faassen, Rosier.
Le capitaine noir. (Der schwarze Capitain.) Opéra [de Rosier Faassen et Gustave Lagye. Musique] de Jos. Mertens. **M.394.42**

Faber, Frederick William.
Guirlandes de mai. Hymns to the B. V. M. Musique de W. Schulthes. No. 3–5 in **M.156.28**

Faber, Villiam.
Spanske Studenter. Opera. Musik af P. E. Lange-Mueller. **M.267.20**

Fabiani, C.
Young hearts. [Trio, s. s. a. Accomp. for pianoforte.] London. Czerny. [187–?] No. 11 in **M.157.15**

Fabiani, Dario.
L'ultimo sacrificio. Preghiera per canto [a. o. b.] con accomp. di pianoforte. Op. 84. Milano. Lucca. [187–?] No. 16 in **M.201.33**

Fabier, Die. *Opera.* For the MUSIC see **Langert.** For the LIBRETTO see **Meyern-Hohenberg.**

Fablieau. *Song.* HALÉVY, J. F. F. É. No. 1 in **M.202.28**

Fabre, Amant Joseph.
Jeanne d'Arc. Drame historique. Musique de Benjamin Godard. No. 2 in **M.256.43**

Fabrice-Marsch. *For orchestra.* KRETSCHMER. No. 2 in **M.331.19**

Fabricius, Jakob Kristian.
Skön Karen. Schön Karen. Dänische Oper in 1 Akt von Einar Christiansen. Deutsch von Carl Mengewein. Musik von Jakob Fabricius. Vollständiger Klavierauszug mit Text. Kopenhagen. Hansen. [190–?] No. 1 in **M.399.81**

Fabry, Jacques Joseph.
Li Ligeois ĕgagi. Opéra. Musique de Jean Noël Hamal. No. 2 in **M.402.20**

Fac me penitentem flere. *Duet.* ASTORGA. No. 29 in **M.290.29.1**; **etc.**

Fac me plagis. *Anthem.* NEUKOMM, S. VON. No. 19 in **M.260.17.1**

Fac ut portem. *Aria.* BOCCHERINI. No. 29 in **M.290.29.2**

Facciam, cara mia File. *Part-song.* SWEELINCK. Werken. Deel 8. **M.413.2.8**

Faccio, Franco.
Amleto. Marcia funebre. Partitura. Manuscript. [186–?] No. 2 in **M.406.69**
I profughi fiamminghi. Melodramma in 3 atti. Poesia di Emilio Praga. Musica di F. Faccio. Riduzione per canto e pianoforte. Milano. Ricordi. [1863.] **M.262.31**

Face, The, of the Lord is against them. *Anthem.* WESLEY, S. S. Anthems. Vol. 1. **M.233.22**

Face donques qui voudra amour. *Part-song.* SWEELINCK. Werken. Deel 7. **M.413.2.7**

Fackeltanz. *For orchestra.* BRUELL. No. 3 in **M.332.10**

Fackelzugstaendchen. *Part-song.* GENÉE. No. 36 in **M.392.9**

Facts and documents relating to the reverses of the Surrey Gardens Company. By a pensive shareholder. London. Johnson. 1857. No. 7 in M.149.8

Factum est silentium. *Anthem.* VENTO. No. 19 in M.158.33.4

Factus est Dominus. *Motet.* LASSUS. Sämmtliche Werke. Band 3. M.8040a.67.3

Factus est repente. *Motet.* AICHINGER. No. 27 in M.158.33.3

Fading, still fading. *Anthem.* MILLARD, H. No. 11 in M.280.26

Fägelns visa. *Part-song.* SÖDERBERG. No. 7 in M.392.38

Fago, Nicola.
Stabat Mater. [4 voices. Accomp. for organ.] (*In* Novello. Evening service. Vol. 1, pp. 129–139.) M.260.23.1

Fagot, A, from the Coliseum. *Criticism.* BOOTT. No. 6 in M.137.13

Fagottist, Der. *Part-song.* GENÉE. No. 43 in M.392.9

Fahne, Die, Brüder! *Part-song.* SATTLER. No. 13 in M.204.39

Fahnenlied. *Part-song.*
CAVALLO. No. 16 in M.392.6
FEYHL. No. 3 in M.370.30

Fahnenschwur. *Part-song.* ADAM, C. F. Sechs Turnlieder. No. 26 in M.392.2

Fahnentraeger, Der. *Part-song.* ELLISSEN. No. 262 in M.129a.43.8

Fahr wohl! *Cantata.* For the MUSIC see **Hirsch, C.** For the LIBRETTO see **Mosen.**

Fahr wohl. *Part-song.* SCHNEIDER, P. F. Drei Lieder. No. 43 in M.392.23

Fahr' wohl, du gold'ne Sonne. *Part-song.* BEETHOVEN. No. 167 in M.147.4

Fahrbach, Philipp, Jr.
Am Plattensee. Walzer . . . für Männerchor mit Pianoforte. Op. 105. Budapest. Táborszky & Parsch. [188–?] No. 1 in M.212.5

Fahrende Gesellen. *Part-song.* LUBRICH. No. 12 in M.370.30

Fahrende Leute. *Part-songs.* KRUG, A. No. 3–6 in M.212.9

Fahrende Musikant, Der. *Part-song.*
HEUBERGER. Zwei Männerchöre. No. 1 in M.392.11
KLEFFEL. Sechs Männerchöre. No. 10 in M.392.13

Fahrende Schüler, Der. *Opera.* For the MUSIC see **Istel.**

Fahrende Schüler. *Part-songs.* RHEINBERGER, J. G. No. 18, 19 in M.392.22

Fahrende Student, Der. *Part-song.* SPEIDEL. No. 82 in M.129a.44

Fahrender Scholar. *Part-songs.* STURM, W. No. 22, 23 in M.392.24

Fahrt zum Hades. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 5. M.317.1.20.5

Fahrt zum Hades. *Symphonic poem.* HAAN. Zwei symphonische Sätze. No. 2 in M.403.49

Fahrten eines Musikanten. *Biography.* BECKSTEIN. M.109a.9

Fahrwohl mein Vaterland! *Part-song.* ABT, F. Fünf Gesänge. No. 6 in M.392.39

Faint and wearily the way-worn traveller. *Duet.* ARNOLD, S. No. 21 in M.237.7

Faint not lovers. *Fa la.* HILTON. Ayres or fa las. No. 3 in M.234.21

Fair and noble lady. *Part-song.* ROSSINI. No. 14 in M.175.1.7; etc.

Fair and ugly. *Glee.* TRAVERS. No. 33 in M.157.18.2

Fair and young thou bloomest now. *Glee.* COWARD, J. Ten glees. No. 1 in M.236.18

Fair as the blushing grape. *Catch.* WEBBE, S. No. 89 in M.220.10

Fair Aurora. *Duet.* ARNE, T. A. No. 10 in M.234.3.2

Fair Chloe my breast so alarms. *Part-song.* PURCELL, H. Beauties of Purcell. Vol. 2. M.221.2

Fair daffodil. *Glee.* SPOFFORTH. Collection of glees. No. 20 in M.235.15

Fair daffodils. *Part-song.* PEEL. No. 6 in M.158.19

Fair enslaver. *Catch.* ATTERBURY. Sweet enslaver. No. 13 in M.220.3.3; etc.

Fair Flora. *Glee.* DANBY. No. 6 in M.139a.18.2; etc.

Fair flower, The, of Northumberland. *Part-song.* RIMBAULT. No. 25 in M.157.4

Fair Hebe when dame Flora meets. *Madrigal.* BATESON. First set of madrigals. No. 2 in M.234.22

Fair Helen. *Opera.* For the MUSIC see **Offenbach.** For the LIBRETTO see **Meilhac.**

Fair is my love. *Glee.* SPOFFORTH. Collection of glees. No. 29 in M.235.15

Fair is the rose. *Madrigal.* GIBBONS, O. Madrigals and motets. No. 1 in M.234.20

Fair is the silvery ocean. *Part-song.* MOZART. No. 4 in M.157.17.1

Fair Katie. *Part-song.* ELLIOTT, J. W. No. 39 in M.158.15

Fair ladies that to love. *Madrigal.* GIBBONS, O. Madrigals and motets. No. 1 in M.234.20

Fair Liela. *Song.* LINLEY, W. No. 55 in M.235.18.4

Fair maid, The, of the mill. *Song.* SCHUBERT, F. P. No. 3 in M.157.10

Fair maids, The, of Mona. *Song.* BEETHOVEN. Werke. Serie 24. M.413.1.24

Fair Maria of the dale. *Duet.* MOULDS, J. No. 119 in M.235.17.5

Fair nymphs. *Madrigal.* FARMER, J. No. 62 in M.157.20.3

Fair one, The, with the golden locks. *Opera.* For the LIBRETTO see **Planché, J. R.**

Fair Orian. *Madrigal.* MILTON. No. 77 in M.157.20.3

Fair Phillis I saw sitting. *Glee.* MORLEY. No. 16 in M.220.3.2; etc.

Fair pledges of a fruitful tree. *Glee.* WARREN, Joseph. No. 57 in M.157.6.3

Fair Rohtraut. *Part-song.* VEIT. No. 43 in M.392.26; etc.

Fair Rosamond. *Cantata.* For the MUSIC see **Roeckel, J. L.** For the LIBRETTO see **Weatherly.**

Fair Rosamond. *Opera.* For the MUSIC see **Barnett, J.** For the LIBRETTO see **Barnett, Z. C.**

Fair Rosine. *Opera.* For the MUSIC see **Watson, H.** For the LIBRETTO see **MacCormick.**

Fair shepherd's queen. *Madrigal.* MARENZIO. No. 35 in M.237.15

Fair shines the moon tonight. *Part-song.* VERDI. No. 12 in M.157.5.1

Fair spring. *Part-song.* MOZART. No. 7 in M.157.17.1

Fair, sweet, cruel. *Madrigal.* FORD, Thomas. No. 6 in M.220.3.3; etc.

Fair the opening. *Glee.* ARNE, T. A. The love rapture. No. 9 in M.220.3.2; etc.

Fair Ursley. *Catch.* BERG, G. No. 150 in M.220.9.1

Fairbairn, James.
Elements of music. Part 1, 2. Edinburgh. Paterson & Roy. 1832. 2 parts in 1 v. M.141.27
Contents. — 1. Melody, an explanation of the simpler principles of the science. 2. Harmony.

Fairest and rarest. *Ballad.* KELLER, M. No. 16 in M.192.13.1

Fairest daughter of the day. *Glee.* SPOFFORTH. Collection of glees. No. 19 in M.235.15

Fairest daughter of the year. *Glee.* DANBY. No. 17 in M.235.22

Fairest flow'r. Glee [A. T. T. B.]. (*In* Bland. The Ladies' collection. Vol. 1, p. 106.) No. 162 in M.235.17.1

Fairest flow'r. *Glee.* HENLEY. No. 2 in M.218.8.6; etc

Fairest flowers, The. *Glee.* DANBY. No. 43 in M.220.3.4; etc.

Fairest isle. *Glee.* PURCELL, H. No. 16 in M.220.3.3; etc.

Fairest month, The, of the fair year. *Glee.* SMITH, J. S. No. 156 in M.235.17.5; etc.

Fairest of the virgin train. *Glee.* HOPKINS, J. L. A collection of 5 glees. No. 1 in M.236.21

Fairest time, The. *Part-song.* FRANZ, R. No. 3 in M.195.1.12

Fairies, The. *Cantata.* For the MUSIC see **Hadley.** For the LIBRETTO see **Allingham, W.**

Fairies, The. *Part-song.*
CALLCOTT, J. W. No. 15 in M.220.4; etc.
MACFARREN, W. C. No. 7 in M.195.1.9

Fairies long their wings have folded. *Part-song.* WINTER, P. VON. No. 6 in M.157.4

Fairies' roundelay, The. *Glee.* MOZART. No. 15 in M.139a.18.7

Fairies' song, The. *Part-song.* BISHOP, H. R. No. 22 in M.157.4

Fairlamb, James Remington.
Jubilate Deo, in C. [Accomp. for organ.] New York. Pond & Co. 1865. No. 8 in M.190.3
Te Deum in B♭, for soli, double chorus and organ. New York. Pond & Co. 1865. No. 9 in M.190.3
Te Deum in F. [Accomp. for organ.] Philadelphia. André & Co. 1862. No. 7 in M.190.3

Fairlamb, James Remington. *(Continued.)*
Treasured tokens. Opera di camera in 2 acts. Words and music by J. R. Fairlamb. [Vocal score with pianoforte accompaniment.] New York. Pond & Co. 1869. M.396.20
Fairy-Belle. *Song.* FOSTER, S. C. No. 21 in M.380.41.1
Fairy echoes. *Part-song.* MILLARD, H. No. 20 in M.203.7
Fairy grotto, The. *Opera.* For the MUSIC see **Stratton,** G. W.
Fairy isle, The. *Part-song.* CAMPANA. No. 15 in M.244.10.5
Fairy prince, The. *Opera.* For the MUSIC see **Arne,** T. A. For the LIBRETTO see **Colman,** G., *the elder.*
Fairy revel, The. *Part-song.* ROSSINI. No. 21 in M.244.10.1; etc.
Fairy ring, The. *Cantata.* For the MUSIC see **Cummings.** For the LIBRETTO see **Hobbs.**
Fairy ring, The. *Part-song.* LEMMENS. No. 3 in M.158.23; etc.
Fairy song. *Part-song.* ZIMMERMAN, Agnes. No. 1 in M.195.1.4
Fairy tales.
SHEDLOCK, E. L. A trip to music-land. A fairy tale, forming an . . . exposition of the elements of music. London. 1876. M.123.32
Fairy voices. *Part-song.* HALLEY. No. 5 in M.121.3
Fairy whispers. *Part-song.* HATTON. No. 82 in M.157.5.2
Faiseuses, Les, d'embarras. *Opera.* For the MUSIC see **Javelot.** For the LIBRETTO see **Burion.**
Faisst, Immanuel Gottlob Friedrich.
Canonisches trio [für Orgel]. Leipzig. Rieter-Biedermann. [1867.] No. 1 in M.414.35
Gesang im Grünen. Lied . . . für Männerstimmen. Schleusingen. Glaser. [1866?] No. 12 in M.392.33
Gesangeshuldigung. [Männerchor.] (*In* Abt. Deutsche Sängerhalle. Vol. 4, pp. 1, 2.) No. 1 in M.392.42.4
Jägerlied [T. T. B. B.]. (*In* Abt. Deutsche Sängerhalle. Vol. 3, pp. 111, 112.) No. 35 in M.392.42.3
Sängers Trost. [Männerchor.] (*In* Abt. Deutsche Sängerhalle. Vol. 3, p. 113.) No. 36 in M.392.42.3
Siegespsalm. Gedicht v. C. Weitbrecht. Für Männer- oder gemischten Chor [S. A. A. T. T. B. B.] mit Begleitung von Blechinstrumenten oder mit Pianoforte- oder Orgelbegleitung. Op. 29. Partitur. Mit unterlegtem Clavier-Auszug. Leipzig. Forberg. [1868?] No. 9 in M.352.21
Trauungsgesang [T. T. B. B.]. (*In* Stuttgarter Liederkranz. Männerchor-Album. Pp. 24, 25.) No. 5 in M.203.22
Vier Kriegs- und Siegeslieder für Männerchor, mit oder ohne Begleitung von Blechinstrumenten oder des Pianoforte. Op. 28. [Partitur mit unterlegtem Klavierauszug.] Leipzig. Forberg. [186–?] 4 parts in 1 v. No. 5–8 in M.352.21
Contents. — 1. Trompeter, blas! An den Rhein. 2. Hurrah, Germania! 3. Deutsches Soldatenlied. 4. Victoria!
Falconer, E., *pseud.* See **O'Rourke,** Edmund.
Faith and adoration. *Cantata.* For the MUSIC see **Bierey.**
Faith in spring. *Duet.* RUBINSTEIN. Eighteen two-part songs. No. 1 in M.155.47
Faithful comrade, The. *Part-song.* STORCH. No. 5 in M.392.26
Faithful hearth, The. *Part-song.* MENDELSSOHN-BARTHOLDY, J. L. F. No. 56 in M.157.6.3
Faithfu' Johnnie. *Song.* BEETHOVEN. Werke. Serie 24. M.413.1.24
Faithful sentry, The. *Opera.* For the MUSIC see **Graener.** For the LIBRETTO se **Koerner,** C. T.
Faithless. *Song.* DAVENPORT, A. No. 18 in M.290.12
Falbaire de Quincey, Charles Georges Fenouillot de.
[Les deux avares. Comédie. Musique de Grétry.] M.282.22
Das Grab des Mufti, oder die beyden Geizigen, eine komische Oper. Der Tonsetzung des Herrn von Baumgarten. No. 1 in M.320.4
Falce, La. *Opera.* For the MUSIC see **Catalani,** Alfredo. For the LIBRETTO see **Boito.**
Falchi, Stanislao.
Il trillo del diavolo. Melodramma in tre atti. Poesia di Ugo Fleres, musica di Stanislao Falchi. Riduzione per canto e pianoforte dell' autore. [Milano.] Ricordi. 1899. M.402.18
Falka. *Opera.* For the MUSIC see **Chassaigne.** For the LIBRETTO see **Leterrier.**
Falken-Rainer, Der, vom Oberland. *Cantata.* For the MUSIC see **Schreck,** G. E. For the LIBRETTO se **Schreck,** E.
Falkenstein, Johann.
Ave Maria. s. solo with chorus. [Accomp. for organ.] Boston. Tolman & Co. 1865. No. 14 in M.260.10.7
Ave Maria, for T. with piano or organ accomp. Boston. Tolman & Co. 1868. No. 6 in M.260.10.2
Ave Verum. Chorus with solo for T. or S. With accomp. for the organ. Boston. Tolman & Co. 1863. No. 16 in M.260.10.7
Benedictus. Semi-chorus, with S. T. & B. solos. English and Latin words. [Accomp. for organ.] Boston. Tolman & Co. 1862. No. 18 in M.201.33; No. 15 in M.260.10.7
Blessed be Thou, O God. [Anthem. Accomp. for organ.] Boston. Tolman & Co. 1866. [Sabbath praise.] No. 10 in M.190.3
Two sacred pieces: O Salutaris Hostia, quartette; Tantum ergo, solo [S.] & chorus. [Without accomp.] Boston. Tolman & Co. 1863. No. 19 in M.201.33; No. 17 in M.260.10.7
Falkenstein, Johann, *editor.*
Sacred music for church and home. Book 1. Boston. The author. 1869. No. 17 in M.201.33
Contents. — Aiblinger: Sovereign ruler, quartet; O gracious God, duet. — J. S. Bach: Behold the mountain, quartet. — Sieber: Ave verum, S. solo.
Falkensteiner, Die. *Opera.* For the MUSIC see **Hochberg.** For the LIBRETTO see **Adami.**
Fall, Leo.
Irrlicht. Oper in 3 Akten von Ludwig Fernand. Musik von Leo Fall. Vollständiger Klavierauszug mit Text bearbeitet vom Componisten. Berlin. Harmonie. 1904. M.389.39
Fall, Der, Jerusalems. *Oratorio.* For the MUSIC see **Blumner.**
Fall, The, of Algiers. *Opera.* For the MUSIC see **Bishop,** H. R. For the LIBRETTO see **Walker,** C. E.
Fall, The, of Babylon. *Oratorio.* For the MUSIC see **Spohr,** L.
Fall, The, of Jerusalem. *Cantata.* For the MUSIC see **Parkhurst.**
Fall, The, of Jerusalem. *Oratorio.* For the MUSIC see **Perry,** G. For the LIBRETTO see **Milman.**
Fall, The, of Troy. *Opera.* For the MUSIC and LIBRETTO see **Berlioz,** L. H.
Fallax gratia. *Motet.* LASSUS. Sämmtliche Werke. Band 1. M.8040a.67.1
Fallen is thy throne. *Anthem.* MARTINI, G. B. No. 2 in M.221.22.1; etc.
Fallende Stern, Der. *Song.* RUBINSTEIN. Zwölf Lieder. No. 12 in M.192.5
Fallet, Nicolas.
Les deux tuteurs. Comédie. Musique par M. Da * * * [Dalayrac]. M.252.21
Falote, La. *Opera.* For the MUSIC see **Varney,** L. For the LIBRETTO see **Degas.**
Falsche Welt, dir trau ich nicht. *Anthem.* BACH, J. S. Werke. Jahrgang 12, Theil 2. M.8040.21.12, 2
False alarms. *Opera.* For the MUSIC see **Braham.** For the LIBRETTO see **Kenney,** J.
False heart, The. *Song.* HODGES, G. L. Collection of Peninsular melodies. Vol. 1. No. 4 in M.244.25.1
Falsen, Enevold.
Dragedukken. Et Syngestykke. Sat i Musik af F. L. Æ. Kunzen. No. 1 in M.152.23
Falsi monetari, I. *Opera.* For the MUSIC see **Rossi,** L. For the LIBRETTO see **Ferretti,** G.
Falstaff. *Opera.* For the MUSIC see **Adam,** Adolphe C.; also **Balfe;** also **Verdi.** For the LIBRETTO see **Saint Georges;** also **Maggioni;** also **Boito.**
Falzari, Felix.
Kukuška. Lyrisches Drama. Musik von Franz Lehár. M.394.28
Tatjana. Oper. Text von Felix Falzari u. Max Kalbeck. Musik von Franz Lehár. M.383.24
Falzari, Felix, *translator.*
SMAREGLIA. Istrianische Hochzeit. (Nozze Istriane.) M.394.32
—— Oceana. M.396.38
Familien-Gemaelde. *Duet.* SCHUMANN, R. A. Werke. Serie 10, Band 1. M.316.1.10.1

Famille indigente, La. *Opera.* For the Music see **Gaveaux.** For the Libretto see **Planterre-Poucholle.**

Famille suisse, La. *Opera.* For the Music see **Weigl, J.** Emmeline, ou la famille suisse.

Famille Trouillat, La, ou la rosière d'Honfleur. *Opera.* For the Music see **Vasseur, F. A. J. L.** For the Libretto see **Crémieux.**

Famille Vénus, La. *Opera.* For the Music see **Vasseur, F. A. J. L.** For the Libretto see **Clairville, C.**

Family quarrel. *Catch.* Arne, T. A. Good neighbours, be quiet. No. 113 in M.220.9.1

Famintzin, Alexandr Sergievitch.
„Serenade." 2tes Quartette für 2 Violinen, Alto und Violoncello. Op. 7. Partitur. Berlin. Fürstner. [186–?] No. 1 in M.335.6

Уріэлъ Акоста. Опера въ четырехъ дѣйствіяхъ. Музыка Александра Фаминцына. Uriel Acosta. Oper in 4 Acten. Musik von Alexander Faminzin. Clavierauszug. [Text nach Gutzkow's Drama.] Hamburg. Rahter. [1884.] M.305.43

Fammi la sepoltura. *Song.* Gordigiani. Échos de la Toscane. Vol. 1. No. 26 in M.244.13.1

Fanal, Le. *Opera.* For the Music see **Adam**, Adolphe C. For the Libretto see **Saint Georges.**

Fanatico, Il, in berlina. *Opera.* For the Music see **Paisiello.**

Fanatico burlato, Il. *Opera.* For the Music see **Cimarosa.**

Fanatico, Il, per la musica. *Opera.* For the Libretto see **Mayer, J. S.**

Fanchette. *Opera.* For the Music see **Déjazet, E.**; also **Levey.** For the Libretto see **Morton, J. M.**

Fanchon das Leyermädchen. *Opera.* For the Music see **Himmel.** For the Libretto see **Kotzebue**; also **Bouilly.**

Fanchonnette, La. *Opera.* For the Music see **Clapisson**; also **Serpette.** For the Libretto see **Saint Georges**; also **Hirsch, G.**

Fancies, The, of Fidgety Fee. *Nursery rhymes.* Fox. No. 3 in M.154.16

Fanciulla, La, delle Asturie. *Opera.* For the Music see **Secchi.** For the Libretto see **Solera.**

Fancy. *Trio.* Behrend. No. 7 in M.204.36.6

Fane, John, *11th Earl of Westmorland.*
Bajazet, opéra . . . composé par le comte de Westmorland. Arrangé pour le pianoforte. Berlin. Westphal. [185–?] M.151.38

Bendemeer's stream. [Song, s. or t. Accomp. for pianoforte.] London. Power. [185–?] No. 2 in M.236.2

Catherine, or the Austrian captive, an opera in 3 acts . . . Composed by Lord Burghersh [John Fane]. Arranged for the piano forte by A. Devaux and T. M. Mudie. London. Power. [1830.] M.294.24

L'eroe di Lancastro, opera seria, posta in musica . . . dal conte di Westmorland. Con testo italiano trad. in tedesco dal Sig. L. Rellstab. Ridotta pel cembalo. Berlin. Westphal. [183–?] M.151.39

Fedra. Opera seria, posta in musica dal conte di Westmorland. Ridotta pel cembalo. Berlin. Westphal. [184–?] M.151.37

Messa solenne a 4 voci concertate e coro con instrumenti . . . Ridotta del cembalo. Berlino. Westphal. 1846. No. 3 in M.222.27

Der Raub der Proserpina. Cantate, mit deutschen Worten vom Freiherrn von Lichtenstein; in Musik gesetzt [für s. a. b. und Chor] . . . vom Grafen von Westmorland. [Klavierauszug.] Berlin. Westphal. [184–?] M.151.36

A requiem to the memory of the late Samuel Webbe, the words by Mr. Linley, and set to music severally by Lord Burghersh, Messrs. Linley, Knyvett, Hawes, Elliott, Beale and Evans. London. Welsh & Hawes. [1818?] No. 1 in M.220.29

Lo scompiglio teatrale, melodramma giocoso, posto in musica dal conte di Westmorland. Ridotta pel cembalo. Berlin. Westphal. [1846?] M.151.35

Spirit of bliss. Trio [s. s. s.] and song. [Accomp. for pianoforte.] London. Power. [185–?] No. 3 in M.236.2

Fane, John, *11th Earl of Westmorland. (Continued.)*
Il torneo, opera seria, posta in musica da Lord Burghersh. [Per canto e piano.] Londra. Boosey & Co. [1839.] M.281.17

Fane, Julian Charles Henry.
Bulwer-Lytton, E. R. L. Julian Fane. A memoir. London. 1871. Portrait. M.128.9

Fane, Shirley.
The king's pardon. Comedy opera. Composed by Henry Parker. M.287.2

Fanfan la Tulipe. *Opera.* For the Music see **Varney, L.** For the Libretto see **Ferrier.**

Fanfreluche. *Opera.* For the Music see **Serpette.** For the Libretto see **Hirsch, G.**

Faniska. *Opera.* For the Music see **Cherubini.**

Fanny Morna. *Opera.* For the Music see **Persuis.** For the Libretto see **Favières.**

Fantana. *Opera.* For the Music see **Hubbell.** For the Libretto see **Smith, R. B.**

Fantaisie. *For orchestra.* Luetgen. No. 1 in M.410.102

Fantaisie. *For pianoforte and orchestra.* Widor. M.405.64

Fantaisie. *Song.* Meyerbeer. 40 mélodies. No. 1 in M.157.38

Fantaisie-Caprice. *For harp and orchestra.* Sporck, G. No. 3 in M.410.53

Fantaisie dramatique. *Symphonic poem.* Tcherepnin. M.406.67

Fantaisie pastorale. *For organ.* Lux, F. No. 11 in M.414.37

Fantaisie pastorale. *For violin and piano.* Hollander, B. No. 1 in M.411.5

Fantaisie russe. *For piano and orchestra.* Nápravník. No. 3 in M.407.19

Fantaisie sur des thèmes serbes. *For orchestra.* Rimski-Korsakov. No. 2 in M.407.23

Fantaisie symphonique. *For orchestra.* Chevillard. No. 2 in M.404.76

Fantaisie tyrolienne. *For violin and piano.* Louis, N. No. 5 in M.390.36

Fantasia orientale. *For orchestra.* Consolo. No. 2 in M.355.4

Fantasias. *For violin and orchestra.*
Bruch. Fantasie für die Violine mit Orchester und Harfe. Op. 46. Partitur. No. 1 in M.332.9
Hiller, F. Fantasiestück für Violine mit Begleitung des Orchesters. Op. 152. Partitur. No. 3 in M.336.13

Fantasie. *For orchestra.* Scharf. No. 1 in M.407.25

Fantasie-Ouverture. *Overture.* Kleinmichel. No. 2 in M.403.82

Fantasie über ungarische Volksmelodieen. *For pianoforte and orchestra.* Liszt. No. 4 in M.342.15

Fantasies in three parts. *For strings.* Gibbons, O. No. 1 in M.234.26

Fantasio. *Opera.* For the Music see **Offenbach**; also **Smyth.** For the Libretto see **Musset, P. de.**

Fantasmi nell' ombra. *Cantata.* For the Music see **Pinsuti.** Phantoms.

Fantoches d'opéra. *Criticism.* Laglaize. M.127.35

Far away. *Part-song.* Schoen, E. von. No. 3 in M.392.36

Far away. *Song.* Cowen. No. 9 in M.192.11

Far down in the vale. *Part-song.* Schwalm. M.193.23.2

Far down in yonder vale. [Welsh melody.] Harmonized for 3 voices [s. a. b.]. (*In* The Choralist. Vol. 1, series 4.) No. 48 in M.157.5.1

Far down the ages. *Anthem.* Hall, C. No. 19 in M.203.27

Far from hence. *Glee.* King, M. P. No. 73 in M.235.17.4

Far from home. *Quintet.* Bishop, H. R. Complete collection of glees. Vol. 3. M.235.1.3

Far from my thoughts. *Quartet.* Morris, J. W. Vocal quartets. No. 34 in M.190.5

Far from the world. *Catch.* Dibdin, C. No. 45 in M.141.21.1; etc.

Far from their home. *Anthem.* Woodward, H. H. No. 11 in M.195.2.16

Far o'er the western hills. *Anthem.* Johnston. No. 24 in M.190.4

Far over land! *Ballad.* Linley, G. [Songs.] Vol. 2. No. 24 in M.235.19.2

Faraglia, Nunzio Federigo.
Romilda de Bardi. Dramma lirico. Musica di Giuseppe Dall' Orefice. M.295.32

Faramondo. *Opera.* For the Music see **Handel.** Werke. Lieferung 91.
Farandole, La. *Opera.* For the Music see **Dubois, F. C. T.** For the Libretto see **Gille.**
Farandole, La. *Suite.* Dubois, F. C. T. No. 1 in **M.405.9**
Farben, Die, Helgoland's. *Song.* Franz, R. Sechs Gesänge. Op. 3. No. 15 in **M.244.5.1**
Fardely, Thomas, *translator.*
Otto, J. A. Treatise on the construction, . . . of the violin. **M.143.16**
Fare thee well! *Part-song.* Roberti. No. 23 in **M.204.36.3**
Fare thee well! and if for ever. *Part-song.* Macirone, C. A. No. 7 in **M.205.10.6**
Fare thee well, my own true love. *Ballad.* Linley, G. [Songs.] Vol. 2. No. 22 in **M.235.19.2**
Farewell. (German Volkslied.) London. Novello, Ewer & Co. 1877. No. 20 in **M.157.25**
Farewell, The. [Part-song, T. T. T. B.] (*In* Orpheus glee-book. Pp. 84, 85.) No. 45 in **M.246.36**
Farewell! *Cantata.* For the Music see **Hirsch, C.** For the Libretto see **Mosen.**
Farewell. *Part-song.*
Cutter, E., *Jr.* No. 58 in **M.392.3**
Herbert, V. Aus Lieder eines fahrenden Gesellen. No. 60 in **M.392.8**; etc.
Maehllig. No. 30 in **M.205.10.7**
Vogrich. No. 46 in **M.392.26**
Farewell, The. *Song.*
Cooke, R. No. 8 in **M.235.14**
Mendelssohn-Bartholdy, J. L. F. Songs. No. 67 in **M.244.21**
Farewell all joys. *Madrigal.* Gibbons, O. Madrigals and motets. No. 1 in **M.234.20**
Farewell bliss, and farewell Nancy. *Song.* Beethoven. Werke. Serie 24. **M.413.1.24**
Farewell, dear home. *Ballad.* Balfe. No. 6 in **M.192.9.1**
Farewell, deare love . . . *Part-song.* Jones, R. **M.236.10**
Farewell forever now to all that's gay. *Round.* Atterbury. No. 80 in **M.157.6.2**; etc.
Farewell, mine own sweetheart. Round [for 4 voices]. (*In* Social harmony. P. 73.) No. 63 in **M.215.21**
Farewell mirth and hilarity. *Song.* Beethoven. Werke. Serie 24. **M.413.1.24**
Farewell, my home! *Part-song.* Mendelssohn-Bartholdy, J. L. F. No. 38 in **M.235.10**
Farewell my Lilly dear. *Song.* Foster, S. C. No. 22 in **M.380.41.1**
Farewell, The, of Hiawatha. *Cantata.* For the Music see **Foote.** For the Libretto see **Longfellow.**
Farewell old cottage. *Song.* Foster, S. C. No. 23 in **M.380.41.1**
Farewell song, The. *Song.* Beethoven. Werke. Serie 24. **M.413.1.24**
Farewell sweet mother. *Song.* Foster, S. C. No. 24 in **M.380.41.1**
Farewell symphony. *Symphony.* Haydn, F. J. Abschieds-Sinfonie. No. 6 in **M.344.29**
Farewell, thou lovely forest glade. *Part-song.* Esser. No. 28 in **M.205.10.5**
Farewell, thou noisy town. *Song.* Beethoven. Werke. Serie 24. **M.413.1.24**
Farewell to Lochaber. *Glee.* Callcott, J. W. No. 29 in **M.220.3.4**; etc.
Farewell to love. *Part-song.* Moehring. **M.193.23.2**
Farewell to the flowers. *Part-song.* Barnett, J. No. 8 in **M.244.10.3**
Farewell to the forest. *Part-song.* Mendelssohn-Bartholdy, J. L. F. No. 54 in **M.109.1**
Farewell, ye storms. *Round.* Bishop, H. R. No. 18 in **M.237.9**; etc.
Farfadet, Le. *Opera.* For the Music see **Adam,** Adolphe C. For the Libretto see **Planard.**
Farfadette. *Opera.* For the Music see **Douay.** For the Libretto see **Tourte.**
Farinelli, Giuseppe.
L'amico del uomo. Farsa. Atto unico. [Partitura.] Manuscript. Firenze. [1793?] **M.40.1**
Farinelli, Giuseppe. *(Continued.)*
La Pamela maritata. Farsa in musica. [Partitura.] Manuscript. [Venezia? 1791?] **M.40.2**
This score is quite different from the one on shelf-number M.320.8.
[Pamela maritata. Opera. Partitura.] Manuscript. [179–?] **M.320.8**
Te lo chiedo per l'amore. Duetto [s. T.] nell' opera La Ginevra degli Almieri. [Accomp. di violini, viole, basso e piano.] Milano. Ricordi. [1808?] **M.152.18**
Farinelli. *Opera.* For the Music see **Zumpe.** For the Libretto see **Wulff.**
Farley, Charles.
[The forest of Bondy.] The overture, . . . and a selection of the favorite airs in The forest of Bondy; or the Dog of Montargis, a melodrama . . . The music composed by Henry R. Bishop . . . No. 1 in **M.396.8**
Farmer, Henry.
Hear my prayer, and let my cry. Chorus. [Accomp. for organ.] (*In* Parker. Sacred choruses. Pp. 101–112.) No. 14 in **M.100.10**
I will bless Thee. Chorus. [Accomp. for organ.] (*In* Parker. Sacred choruses. Pp. 120–128.) No. 16 in **M.100.10**
I will praise Thee. Chorus. [Accomp. for organ.] (*In* Parker. Sacred choruses. Pp. 17–22.) No. 3 in **M.100.10**
Mass (in B flat). [Accomp. for organ.] London. Novello. [184–?] No. 4 in **M.260.8.3**
Music, love, and wine. [Part-song, T. T. B. B. Accomp. for pianoforte.] No title-page. [London? 187–?] No. 11 in **M.392.28**
Farmer, John, *Organist of Balliol College.*
Christ and His soldiers. A sacred oratorio. [Accomp. for piano.] Harrow. Wilbee. [1878?] No. 1 in **M.305.44**
Cinderella. A fairy opera in 4 acts. Composed by John Farmer. The words by Henry S. Leigh. [Accomp. for piano.] Harrow. Wilbee. [1882.] No. 2 in **M.305.44**
For the sake of somebody. [Part-song.] London. Novello, Ewer & Co. [187–?] No. 40 in **M.157.23**
Farmer, John. *16th century.*
Fair nymphs. Madrigal for S. S. A. A. T. B. (*In* Novello's Glee-hive. Vol. 3, pp. 69–76.) No. 62 in **M.157.3**
To take the air a bonny lass. Madrigal. London. Novello, Ewer & Co. 1883. No. 40 in **M.158.15**
Farmer's wife, The. *Opera.* For the Music see **Bishop, H. R.** For the Libretto see **Dibdin, C.** *1768–1833.*
Farnie, Henry Brougham.
The blind beggars; operetta. Composed by Offenbach.
An adaptation of Les deux aveugles. No. 1 in **M.277.26**
Breaking the spell. Comic opera. Composed by Offenbach.
An adaptation of Le conscrit. No. 4 in **M.277.26**
The bride of song. Operetta. Composed by Jules Benedict. No. 2 in **M.261.25**
The commodore. Nautical opera. Libretto by H. B. Farnie and R. Reece. Composed by Offenbach. No. 1 in **M.267.37**
An adaptation of La Créole.
The crimson scarf. Comic opera. Composed by I. E. Legouix. No. 5 in **M.277.26**
Eldorado. Folie musicale. Music arranged by J. Fitzgerald. No. 2 in **M.389.5**
Fleur-de-lys. An opera bouffe. Music by Léo Delibes. **M.252.25**
Forty winks. Comic opera. Composed by Offenbach. No. 1 in **M.326.38**
Frolique, a musical comedy, by Henry J. Byron & H. B. Farnie. Arranged by J. Fitz-Gerald. No. 3 in **M.322.32**
Glamour. Comic opera. Written by H. B. Farnie & A. Murray. Composed by William H. Hutchison. No. 1 in **M.286.17**
Indiana. Opéra comique. Composed by E. Audran. **M.255.22**
Irene (Reine de Saba). Grand opéra, the music by Charles Gounod. **M.282.14**
My new maid. Operetta. Composed by Charles Lecocq. No. 4 in **M.276.6**
Nell Gwynne. Comic opera. Music by Robert Planquette. **M.287.30**

Farnie, Henry Brougham. *(Continued.)*
The old guard. Opera comique. Composed by R. Planquette. No. 1 in M.381.32
The pet dove, opéra comique. Composed by Ch. Gounod. M.266.20
The prima donna. Opéra comique. Written by H. B. Farnie & A. Murray. Composed by Tito Mattei. M.302.9
La princesse Colombine. Opéra-comique de Ordonneau, André [pscud.], et Farnie. Musique de R. Planquette. M.287.32
Punchinello, a comic opera, composed by William Charles Levey. M.328.9
Retained on both sides: operetta, composed by Ch. Lecocq. No. 2 in M.276.6
Rip. Opéra comique de Meilhac, Gille et Farnie. Musique de R. Planquette. M.300.10
Same. Rip Van Winkle. New comic opera. Written by Meilhac, [Gille] and Farnie. Music by Planquette. No. 1 in M.322.40
The rose of Savoy, drawing room operetta, composed by Luigi Bordèse. M.363.2
The sea nymphs: a romance of the tidal train. Composed by Ch. Lecocq. No. 3 in M.276.6
The sleeping queen, comic opera. Composed by M. W. Balfe. M.261.10
Ulysses, tragedy. The music by Ch. Gounod. M.266.21
Up the river. Opera. Composed by Hervé [pseud.]. No. 5 in M.277.19

Farnie, Henry Brougham, *translator.*
Audran. Olivette. M.255.17
Chassaigne. Falka. M.285.4
Offenbach. La vie. M.402.43
Planquette. Paul Jones. M.287.34

Farouche ennemi, Le. *Opera.* For the Music see **Pillevestre.** For the Libretto see **Rocheblave, É. F.**

Farrant, Richard.
Call to remembrance, O Lord. Anthem. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 160, 161.) No. 59 in M.290.22.2
Also to be found in Boyce's Cathedral music, Ed. Warren; Hullah's The Singer's library; Musical times [Music].
Gloria Patri. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, p. 56.) No. 22 in M.290.22.2
Hide not Thou Thy face. Anthem. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 66, 67.) No. 23 in M.290.22.1
Also to be found in Boyce's Cathedral music, Ed. Warren; Hullah's Part music, Sacred; Turle and Taylor's The People's music book.
Lord, for Thy tender mercies' sake. [Anthem. Accomp. for organ.] London. Novello. [183–?] No. 11 in M.190.3
Also to be found in Leslie's Cassell's Choral music; Musical times [Music]; Stevens's Sacred music; Taylor's Madrigals; Turle and Taylor's The People's music book.
O God, my gracious God. [Anthem. Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 31, 32.) No. 22 in M.157.34
The Te Deum, Benedictus, Kyrie, Nicene creed, Magnificat, and Nunc dimittis, in G with the lesser third. [Accomp. for organ.] (*In* Boyce. Cathedral music. Ed. Warren. Vol. 1, pp. 49–79.) No. 2 in M.233.23.1
Te Deum, Jubilate, Magnificat & Nunc dimittis, in D, with the lesser third. [Accomp. for organ.] (*In* Ouseley. Cathedral services. Pp. 248–267.) No. 24 in M.233.9
Thou, gracious Lord, art my defence. [Anthem. Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 65, 66.) No. 40 in M.157.34
Unto Thee, O Lord. [Anthem. Accomp. for organ.] (*In* Rimbault. Collection of ancient church music. Vol. 3. pp. 36–39.) No. 10 in M.233.25.3

Farrar, Joseph.
The human voice and connected parts. London. Japp & Co. 1881. Illus. M.126.25

Farrell, Frank Sheridan.
Simon Pure Brass. Comic opera in two acts. Libretto by John Arthur Fremmer. Music by Frank Sheridan Farrell, John Arthur Fremmer, George Herbert Shaw, John Arthur Amberg, Herbert Mygatt Willcox, Ralph Barton Sanders, Emerson Hurd Packard. [Boston.] The Tech Show. 1904. No. 2 in M.397.9
A scientific king. An original comic opera in two acts. Libretto by Gerald Francis Loughlin. Music by William Johnston Bay, Frank Sheridan Farrell . . . No. 1 in M.397.9

Farrell, Frank Sheridan. *(Continued.)*

Farren, George.
The mortalitics of celebrated musicians: with an appendix, containing anecdotes and brief sketches . . . London. Dean & M. 1834. M.135.15

Fasch, Carl Friedrich Christian.
Missa a 16 voci in quattro cori. [N. p. 180–?] M.414.45
Sämmtliche Werke . . . herausgegeben von der Singakademie in Berlin. Partitur. Lief. 1–7. Berlin. Trautwein. [1839.] 7 parts in 2 v. Portrait. M.260.16
Contents. — 1. 12 Chorale. — Mendelssohniana, Psalm XXX. — Inclina, Domine. — Requiem. — Trauer-Motette. — Davidiana, aus den Psalmen nach Luther's Uebersetzung. — Der 119. Psalm. — Der 51. Psalm, Miserere für 2 Chöre. 2. Die 16-stimmige Messe.

Fasch, Carl Friedrich Christian. *Works about.*
Zelter, C. F. Karl Friedrich Christian Fasch. Berlin. 1801. No. 2 in M.214.1

Faschingsbilder. *For orchestra.* Nicodé. No. 3 in M.342.21
Fasciculus myrrhae. *Motet.* Palestrina. Werke. Band 4. M.8040a.66.4
Fashion. *Operetta.* For the Music see **Levey.** For the Libretto see **Du Terreaux.**
Fast falls the eventide. *Anthem.* Danks. No. 24 in M.190.2
Fata, La, del nord. *Opera.* For the Music see **Zuelli.** For the Libretto see **Campanini.**
Fata, La, di Amalfi. *Duet.* Cottrau. No. 4 in M.390.44
Fata morgana. *Drama.* For the Music see **Heise.** For the Libretto see **Heiberg.**
Fata morgana. *Part-song.* Umlauft. Drei Tongemälde. No. 4 in M.343.32
Fatal présage. *Song.* Schubert, F. P. Mélodies. Vol. 2. M.327.4.2
Fatalité. *Song.* Schubert, F. P. Mélodies. Vol. 5. M.327.4.5
Fate, Le. *Opera.* For the Music see **Valenza.** For the Libretto see **Micci.**
Fates, The. *Cantata.* For the Music see **Belcher,** W. T. For the Libretto see **Carter,** D. P.

Fath, Georges.
Gredin de Pigoche. Opérette. Paroles de Michel Masson et Georges Fath. Musique de Vogel. No. 2 in M.389.7

Father, ador'd in worlds above. *Anthem.* Naumann, J. G. M.237.18
Father and mother and Suke. *Song.* Dibdin, C. *1745–1814.* No. 30 in M.384.48
Father, breathe an evening blessing. *Anthem.* Proctor. No. 7 in M.190.7
Father, I know that all my life. *Anthem.* Edes, H. W. No. 1 in M.190.3
Father, in mercy. *Anthem.* White, C. A. No. 10 in M.203.22
Father! in Thy mysterious presence. *Part-song.* Gerrish. God the Omnipotent. No. 6 in M.203.25
Father of heaven. *Anthem.*
Handel. No 11 in M.290.22.2
Méhul. No. 2 in M.157.3
Walmisley, T. A. No. 20 in M.195.2.2; etc.
Winter, P. von. No. 43 in M.290.22.2
Father of heroes. *Glee.* Callcott, J. W. No. 1 in M.218.8.7; etc.
Father of mercies. *Anthem.*
Abt, F. No. 21 in M.190.7
Wranitzky. No. 16 in M.221.22.2
Father of mercy. *Anthem.* Handel. No. 29 in M.158.15
Father of our feeble race. *Motet.* Cherubini. No. 40 in M.111.4.2
Father Rhine. *Part-song.* Mohr, H. No. 4 in M.392.18
Father, to Thy throne we bend. *Anthem.* Handel. No. 1 in M.290.33
Father, we adore Thee. *Anthem.* Haydn, F. J. No. 23 in M.221.22.2
Father's watchful eye, The. *Part-song.* Abt, F. No. 27 in M.205.10.7

Fatinitza. *Opera.* For the Music see **Suppé.** For the Libretto see **Walzel.**

Fatma. *Opera.* For the Music see **Flégier.** For the Libretto see **Voisin.**

Fatum. *Symphonic poem.* Tchaikovski, P. I. No. 1 in **M.356.33**

Faublas. *Opera.* For the Music see **Wueerst.** For the Libretto see **Wichert.**

Faublas. *Overture.* Wueerst. No. 5 in **M.352.5**

Fauche, Mary.

"The shepherd king," or "The conquest of Sidon." A pastoral and English opera by Mary Fauche. Op. 1. The words by Mrs. B. Wyatt. Manuscript. Autograph. (?) [London.] 1823. Portrait of Liverati. **M.214.22**

Fauchey, Paul.

La Carmagnole. Opéra-comique en trois actes. Paroles de J. Lemaire, L. d'Hurcourt et Henri Darsay. Musique de Paul Fauchey. [Partition chant et piano.] Paris. Grus. 1897. **M.393.12**

Faucon, Le. *Opera.* For the Music see **Monsigny.** For the Libretto see **Sedaine.**

Fauconier, Benoit Constant.

La pagode, opéra comique en 2 actes. Paroles de M. St. Georges. Musique de B. C. Fauconier. [Accomp. de piano.] Paris. Schott. [1859.] **M.256.1**

Salut solennel. Spécialement composé pour les fêtes du Sacré-cœur de Jésus. Op. 126. Avec accomp. d'orgue. Bruxelles. Schott. [1890?] No. 4 in **M.201.32**

Contents. — Ecce panis [s.], solo et chœur. — O Sanctissima, solo, s. ou t. — Auctor beate sæculi, solo [s. t. b.] et chœur. — Tantum ergo [s. solo], Genitori [chœur]. — Ave Maria, solo, b., et chœur.

Faugère-Dubourg, ——

Melle de La Vallière. Scène lyrico-dramatique. Poésie de O'Tanaël [pseud.]. Musique de Sténo Boudoin. No. 1 in **M.275.1**

Faule Hans, Der. *Opera.* For the Music see **Ritter, A.**

Faur, ——

La fête de la cinquantaine. Opéra. Mise en musique par Dezède. **M.224.16**

Faure, Alexis.

Déjazet. Paris. Vuillot de Carleville. 1859. Portrait. No. 1 in **M.147.16**

Fauré, Gabriel Urbain.

Berceuse pour violon solo (ou violoncelle solo) avec accompagnement d'orchestre. Op. 16. [Partition.] Paris. Hamelle. [187–?] No. 1 in **M.358.25**

Caligula. Drame d'Alexandre Dumas. Musique de scène de Gabriel Fauré. Op. 52. Partition d'orchestre. Paris. Hamelle. [189–?] **M.403.33**

Same. Partition, piano et chant. No. 2 in **M.203.36**

La naissance de Vénus. Scène mythologique pour soli [s. a. t. b.], chœurs et orchestre. Poème de Paul Collin. Musique de Gabriel Fauré. Op. 29. Partition piano et chant. Paris. Hamelle. [188–?] No. 1 in **M.213.10**

Pelléas et Mélisande. Suite d'orchestre tirée de la musique de scène de Gabriel Fauré. Op. 80. Partition d'orchestre. Paris. Hamelle. [1900?] No. 2 in **M.405.9**

Prométhée. Tragédie lyrique en 3 actes de Jean Lorrain [pseud.] & F. A. Hérold. Musique de Gabriel Fauré. [Partition piano et chant.] Paris. Hamelle. [1900.] **M.382.20**

Romance sans paroles pour violoncelle (ou violon) solo avec accompagnement de petit orchestre. Op. 17, no. 3. [Partition.] Paris. Hamelle. [187–?] No. 2 in **M.358.25**

Shylock. Comédie en 3 actes de Edmond Haraucourt (d'après Shakspeare). Musique de scène de Gabriel Fauré. Op. 57. Partition d'orchestre. Paris. Hamelle. [189–?] No. 3 in **M.358.25**

Sonate pour piano et violon. Op. 13. [Partition.] Leipzig. Breitkopf & Härtel. [1876.] No. 4 in **M.210.13**

Same. [Partie de violon.] No. 5 in **M.210.14**

Faure, Jean Baptiste.

O come to Him. [Trio. s. s. a. Accomp. for pianoforte.] London. Czerny. [187–?] No. 13 in **M.157.15**

O Saving Victim (O Salutaris), motett for s. or t. solo and chorus. [Accomp. for organ.] London. Novello, Ewer & Co. [187–.] No. 20 in **M.201.33**

With English and Latin words.

Faure, Jean Baptiste. *(Continued.)*

Palm branches. Arranged for male chorus with pianoforte accomp. by Geo. L. Osgood. Boston. Ditson & Co. [1882.] No. 19 in **M.212.11**

Save, Lord, and hear us (Ave Maria), motett for s. or t. solo, with chorus. [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 21 in **M.201.33**

With English and Latin words.

Faus semblant. Song. (*In* Smith. Musica antiqua. P. 8.) **M.236.10**

From a manuscript supposed to be of the 13th century.

Fausse Agnès, La. *Opera.* For the Music see **Blaze, F. H. J.**

Fausse amie, Une. *Opera.* For the Music see **Vitoni.** For the Libretto see **Trécourt.**

Fausse gélatine, Une. *Opera.* For the Music see **Hubans.** For the Libretto see **Jallais.**

Fausse magie, La. *Opera.* For the Music see **Grétry, A. E. M.** For the Libretto see **Marmontel, J. F.**

Faust, Carl.

Theresen Walzer. Op. 126 . . . Für vierstimmigen Männerchor. Text und Arrangement von Moritz Peuschel. Breslau. Hainauer. [189–?] No. 14 in **M.392.20**

Faust. *Cantata.* For the Music see **Schumann,** R. A. Scenen aus Goethe's Faust.

Faust. *Opera.* For the Music see **Gounod;** also **Klingemann;** also **Zoellner.** For the Libretto see **Barbier, P. J.;** also **Seyfried, I. X. von.**

Faust. 2d part. *Opera.* For the Music see **Pierson.** For the Libretto see **Goethe, J. W. von.**

Faust. *Overture.*

Mayer, E. No. 3 in **M.405.39**

Spohr, L. No. 1 in **M.347.14**

Wagner, W. R. No. 1 in **M.338.5**

Faust. *Symphonic poem.* Rubinstein. No. 2 in **M.345.1**

Faust in seinem Studirzimmer. *Incidental music.* Litolff. Scenen aus Goethe's Faust. No. 1 in **M.353.3**

Faust-Phantasie, Eine. *Symphonic poem.* Mihalovich. No. 2 in **M.342.19**

Faust-Symphonie, Eine. *Symphony.* Liszt. **M.344.9**

Faust und Gretchen. *Opera.* For the Music see **Lang, A.** For the Libretto see **Jacobson.**

Faust up to date. *Opera.* For the Music see **Lutz.** For the Libretto see **Sims.**

Fausta. *Opera.* For the Music see **Donizetti.** For the Libretto see **Gilardoni.**

Fausto. *Opera.* For the Music see **Bertin, L. A.**

Faustus. *Opera.* For the Music see **Bishop, H. R.** For the Libretto see **Soane.**

Faut-il céder? *Opera.* For the Music see **Decq.** For the Libretto see **Peyre.**

Faute, La, de l'abbé Mouret. *Opera.* For the Music see **Bruneau.**

Fauteuil, Le, de mon oncle. *Opera.* For the Music see **Collinet.** For the Libretto see **Rovigo.**

Fauvette, La. *Song.* Gounod. Vingt mélodies. 5e recueil. No. 2 in **M.157.36.5**

Fauvette captive, La. *Chorus.* Rongé. 12 chœurs rythmiques. No. 47 in **M.392.21**

Fauvette du Temple, La. *Opera.* For the Music see **Messager.** For the Libretto see **Roucoux.**

Faux lord, Le. *Opera.* For the Music see **Piccinni, N.** For the Libretto see **Piccinni, L.**

Favart, Charles Simon.

L'amitié à l'épreuve. Comédie. [Musique de] Grétry. **M.282.28**

Arsene. Singspiel. In Musik gesetzt von Franz Seydelmann. **M.151.6**

La belle Arsène. Comédie féerie. [Musique de Monsigny.] **M.262.34**

La Bohémienne. Comédie en vers. [Musique de C. F. Clément.] **M.262.32**

La chercheuse d'esprit. Opéra. Musique de Ed. Audran. No. 1 in **M.255.13**

Favart, Charles Simon. *(Continued.)*
Le Chinois. Comédie. [Parodie du "Cinese" de Métastase par C. S. Favart et J. A. Naigeon. Mise en musique par Duni.] No. 4 in M.283.15
Cythère assiégée. Opéra ballet. Mis en musique par Gluck. M.282.4
La fée Urgèle, ou ce qui plaît aux dames. Comédie en vers. Les paroles de Mr. * * * [C. S. Favart et C. H. de Voisenon]. Mis[c] en musique par Duny. M.262.14
Isabelle et Gertrude. Opéra comique. Remis en musique par Pacini. M.401.27
Isabelle et Gertrude, ou les sylphes supposés, comédie en 1 acte, meslée d'ariettes; par M. Favart. La musique est de M. Blaise. Paris. Duchesne. 1765. No. 2 in M.104.14
The words with the music of two airs.
Same. Mise en musique par M. Blaise. M.271.21; etc.
Les moissonneurs. Comédie. La musique de Mr. Duny. M.262.20
Ninette à la cour. Parodie de Bertholde à la ville. Comédie. [Musique de Duni.] M.262.13

Favart, Charles Simon. *Works about.*
Font, A. Favart, l'opéra comique et la comédie-vaudeville aux 17e et 18e siècles. Paris. 1894. M.205.7
Jullien, J. L. A. La cour et l'opéra sous Louis XVI., Marie Antoinette et Sacchini, Salieri, Favart et Gluck. Paris. 1878. M.127.39

Favart, Marie Justine Benoîte Du Ronceray.
Annette et Lubin. Comédie en vers, par Me Favart. Mêlée d'ariettes . . . de M. Blaise. M.262.33; etc.
Same. Opéra comique, remis en musique . . . par Martini. M.273.12

Favières, Étienne Guillaume François de.
Aline, reine de Golconde. Opéra. Paroles de Vial et Favières. [Musique] par H. Berton. M.271.9
Le concert interrompu. Opéra comique de Marsollier et Favières. Mis en musique . . . par H. Berton. M.271.3
[Fanny Morna. Opéra. Musique de Persuis.] M.328.14
[Le] Grand-père, ou les deux âges. Opéra comique. Mis en musique . . . par L. Jadin. M.253.5
Jean et Geneviève, comédie. Mise en musique par Solié [pseud.]. M.226.19
Lisbeth. Drame lyrique. Mis en musique par Grétry. M.292.5
Paul et Virginie. Ein Singspiel. Die Musik ist vom Hn. Kreutzer. M.330.6

Favin, Émile.
La croix de l'alcalde. Opéra-bouffe, de Vast, Ricouard et Favin. Musique de Henri Perry [Biagioli]. M.287.9
La résurrection de Lazare. Scène religieuse, de E. Favin & Ch. Grandmougin. Musique de Raoul Pugno. No. 1 in M.297.21A

Favorita, La. *Opera.* For the Music see **Donizetti.** For the Libretto see **Royer.**

Favorite hunting song, The. *Song.* Hook, J. A sixth book of songs. No. 2 in M.202.32

Favorite spot, The. *Song.* Mendelssohn-Bartholdy, J. L. F. Songs. No. 65 in M.244.21

Favourite collection, A, of songs sung by Miss Brent, Miss Wright, &c. at Vaux-Hall Gardens &c. [Accompaniment for flute, violin and figured bass. London.] Walsh. [175–?] No. 6 in M.237.26
Contents. — The lover's recantation. A cantata. — The woodlark whistles through the grove. — Yes, yes, I know you. — Genteel is my Damon. — Thro' the wood, laddie.

Favre, Adolphe.
Les deux clarinettes. Opéra-comique. Paroles de Mrs Adolphe Favre et Adolphe Stel. Musique de André Simiot. No. 5 in M.322.16

Favre, Louis.
La musique des couleurs et les musiques de l'avenir. Paris. Schleicher. 1900. M.102.25

Fawcett, John.
Obi; or, three finger'd Jack. The overture, . . . & appropriate music in the pantomimical drama. Composed & adapted by Saml Arnold. M.391.29

Fawcett, John. *(Continued.)*
Paradise, an oratorio. The words selected and composed by Joseph Fletcher. The music by John Fawcett. [Accomp. for piano.] London. Pitman. [186–?] No. 2 in M.153.34

Fay, Amy.
Music-study in Germany. Edited by the author of Co-operative housekeeping. Chicago. Jansen, McClurg & Co. 1881. M.109.16

Fay, Clement Kelsey.
Call to remembrance, O Lord. A short anthem. [Accomp. for organ. Boston. 188–?] No. 44 in M.158.15
The city's hum was hushed and still. (Quartette and chorus.) [For Christmas. Accomp. for organ. Boston.] Ditson & Co. 1877. No. 13 in M.154.19
Four hymn tunes. Boston. Ditson. [1886.] No. 43 in M.158.15
Contents. — Saviour, source of every blessing. — O that my load of sin were gone. — O for a closer walk with God. — A charge to keep I have.
Te Deum in A. [Accomp. for organ. Boston.] 1884. No. 42 in M.158.15
Te Deum laudamus [in E flat. Accomp. for organ.] Boston. Ditson & Co. [1882.] No. 12 in M.190.3

Fay, Étienne.
Amour et rose. Romance [s. ou t. Accomp. de piano]. Düsseldorf. Mottu & cie. [183–?] No. 14 in M.221.33
Clémentine, ou la belle mère. Comédie en 1 acte en prose. Paroles de J. B. C. Vial. Le Cen Fay, auteur de la musique. [Partition.] Paris. L'auteur. [1797.] M.262.35

Fay, Harry F.
Ornaments in music described and illustrated. Boston. Miles & Thompson. 1893. M.376.16

Fay, Helen.
He is risen. Easter carol. [Accomp. for organ.] Boston. Miles & Thompson. [1894.] No. 45 in M.158.15; No. 2 in M.203.27

Fay's song The. *Part-song.* Smart. No. 8 in M.204.36.1

Fayerman, Edmund R.
Description of the music time-keeper. [London. Clay. 1853?] M.131.10

Fayolle, François Joseph Marie.
Dictionnaire historique des musiciens. Par Al. Choron et F. Fayolle. M.145.23
Notices sur Corelli, Tartini, Gaviniés, Pugnani et Viotti. Paris. Imprimerie littéraire et musicale. 1810. M.218.6

Fayre Pastorel. *Cantata.* For the Music see **Hiles, H.** For the Libretto see **Leigh, L.**

Fazy, Edmond.
Louis II. et Richard Wagner. Paris. Perrin & cie. 1893. M.118.17

Fear no danger. *Part-song.* Purcell. No. 33 in M.220.3.4; etc.

Fear no more. *Part-song.* Nares. No. 57 in M.235.17.3; etc.

Fear no more the heat o' the sun. *Part-song.* Macfarren, G. A. No. 18 in M.195.1.1

Fear not, daughter of Sion. *Anthem.* Neukomm, S. No. 28 in M.157.3

Fear not, O land. *Anthem.* Goss. No. 21 in M.157.32; etc.
Maker. No. 23, 24 in M.158.17

Fear not, we bring you good tidings. *Anthem.* Leslie. No. 10 in M.190.5; etc.

Fearful mystery, A. *Opera.* For the Music and Libretto see **Hutchison,** W. M.

Feast, The, of Adonis. *Cantata.* For the Music see **Jensen, A.**

Feast, The, of roses. *Song.* Bishop, H. R. No. 18 in M.236.2

Feast of the vine in blossom. *Cantata.* For the Music see **Zoellner, H.**

Febbre, ond' or per le vene il ghiaccio corre. *Madrigal.* Palestrina. Werke. Band 28. M.8040a.66.28

Fechter, Der, von Ravenna. *Opera.* For the Music see **Boeie.**

Feci judicium. *Motet.* Lassus. Sämmtliche Werke. Band 9. M.8040a.67.9

Federlein, G.
Winter serenade [t. solo, t. t. b. b.]. Boston. Schmidt. [1890.] No. 8 in M.392.8

Fedora. *Opera.* For the Music see **Giordano.** For the Libretto see **Colautti.**

Fedra. *Opera.* For the Music see **Fane, J.**

Fée, Antoine Laurent Apollinaire.
Voceri, chants populaires de la Corse précédés d'une excursion faite dans cette île en 1845. Paris. Lecou. 1850.
Contains the music of four songs. M.197.7

Fée, La, aux chèvres. *Opera.* For the Music see **Varney, L.** For the Libretto see **Ferrier.**

Fée, La, aux roses. *Opera.* For the Music see **Halévy, J. F. F. É.** For the Libretto see **Scribe.**

Fée Carabosse, La. *Opera.* For the Music see **Massé.** For the Libretto see **Simon, J. P.**

Fée, La, des enfants. *Chorus.* Weckerlin. Chœurs. M.157.12

Fée, Une, un bon ange. *Song.* Auber. No. 2 in M.157.38

Fée Urgèle, La. *Opera.* For the Music see **Duni.** For the Libretto see **Favart, C. S.**

Feen, Die. *Opera.* For the Music and Libretto see **Wagner, W. R.**

Feenland, Das. *Song.* Righini. Zwölf deutsche Lieder. No. 27 in M.221.33

Feierabend. *Part-song.* Otto, E. J. Gesellenfahrten. No. 46 in M.392.19

Feierliches Tafellied. *Part-song.* Bruch. Fünf Lieder für gemischten Chor. No. 14 in M.158.22

Feindlichen Brueder, Die. *Song.* Schumann, R. A. Romanzen und Balladen. Heft 2. No. 6 in M.244.15.2; etc.

Feins Lieb du hast mich gfangen. *Madrigal.* Hasler. No. 11 in M.204.40

Feinsliebchen. *Part-song.* Kuntze. No. 94 in M.246.22

Feinsliebchen, du sollst. *Song.* Brahms. Deutsche Volkslieder. Heft 2. No. 10 in M.380.40.3

Feith, Ottokar.
Der Savoyarde. Burleskes Singspiel in 3 Akten von Franz Joseph Brakl und Victor Léon [Pseud.]. Musik von Ottokar Feith. Clavierauszug mit Text. Hamburg. Cranz. [189–?] No. 2 in M.399.81

Feldeinsamkeit. *Song.* Brahms. Sechs Lieder. Op. 86. No. 11 in M.380.40.2

Feldeinwaerts flog ein Vögelein. *Part-song.* Bieber. No. 27 in M.392.3

Feldenwaerts flog ein Vögelein. *Song.* Curschmann. Curschmann-Album. No. 1 in M.157.37

Feldherr, Der. *Part-song.* Westmeyer. No. 14 in M.392.27

Feldjaegerlied. *Part-song.* Sattler. No. 47 in M.204.39

Feldlied. *Part-song.* Weidt. No. 135 in M.246.22

Feldmarschall Frühling. *Duet.* Abt, F. Zehn Duettinen. No. 32 in M.192.1

Feldprediger, Der. *Opera.* For the Music see **Milloecker.** For the Libretto see **Wittmann, H.**

Feleky, Charles, *editor.*
Kelley. [Ben-Hur.] M.384.33

Felices, felices. *Motet.* Lassus. Sämmtliche Werke. Band 11. M.8040a.67.11

Felici, Bartolommeo.
Or che nate sulla terra. Duetto [T. B. Accomp. for pianoforte]. (*In* Latrobe. Selection of sacred music. Vol. 6, pp. 59–64.) No. 10 in M.290.29.6

Félicie. *Opera.* For the Music see **Catrufo.** For the Libretto see **Dupaty.**

Félix, Elisabeth Rachel.
Tampier, L. C. Dernières heures de Rachel. Paris. 1858. No. 4 in M.147.16

Félix, G.
Palestrina et la musique sacrée, 1594–1894. [Bruges.] Desclée, de Brouwer & cie. 1895. M.373.4

Felix, Hugo.
Madame Scherry. Opérette en trois actes de Maurice Ordonneau [tirée de "Mon oncle" de MM. Burani et Ordonneau]. Musique de Hugo Felix. Partition chant et piano. Paris. Choudens. 1902. M.389.40
Same. Madame Sherry. A musical play in three acts [by Maurice Ordonneau]. English libretto by C. E. Hands. English lyrics by Adrian Ross [pseud.]. Music by Hugo

Felix, Hugo. *(Continued.)*
Felix. Vocal score [with piano accomp.]. London, Chappell & Co. 1904. M.397.26
The merveilleuses. A new comedy opera by Victorien Sardou. Adapted for the English stage by Basil Hood. Lyrics by Adrian Ross [pseud.]. Music by Hugo Felix. Vocal score. [Accomp. for piano.] London. Chappell & Co. Ltd. 1906. M.378.46

Félix, ou l'enfant trouvé. *Opera.* For the Music see **Monsigny.** For the Libretto see **Sedaine.**

Felkin, F. W.
The maid of Colonsay. Cantata. The music composed by Erskine Allon. No. 1 in M.213.1

Fellechner, Wilhelm.
Cartouche. Komische Oper. Musik von H. Hofmann. No. 1 in M.286.3
Des Königs Cadetten. Komische Oper. Musik von C. A. Raida. No. 2 in M.297.24
Der Herr von Papillon. Operette. Musik von Rudolf Bial. No. 1 in M.265.18

Fels, Roderich, *pseud.* See **Rosenfeld,** Julius.

Fels auf Felsen hingewälzet. *Song.* Schubert, F. P. Werke. Serie 20, Band 7. M.317.1.20.7

Felsenkreuz, Das. *Part-song.* Kreutzer, C. No. 8 in M.130.7

Felsenmuehle, Die, zu Étalières. *Opera.* For the Music see **Reissiger.** For the Libretto see **Miltitz.**

Feltre, Alphonse Clarke, *Comte* de.
Le capitaine Albert. Opéra comique en 3 actes, paroles de Mr A. de C***. Musique de Alph. de Feltre. [Accomp. de piano.] Paris. Colombier. [185–?] M.262.37
D'un bal vif et bruyant. Couplets [s. Accomp. de piano]. Paris. Meissonnier. [183–? Le fils du prince.] No. 22 in M.390.37
Dans ses penchants inconstant. Air [T. Accomp. de piano]. Paris. Meissonnier. [183–? Le fils du prince.] No. 20 in M.390.37
Le fils du prince. Opéra comique en 2 actes. Paroles de Mr E. Scribe. Mis en musique par Alph. de Feltre. Partition. Paris. Meissonnier. [1834?] M.262.38
L'incendio di Babilonia, opera seria in 2 atti, paroles de A. A***. Musique de A. de Feltre. [Accomp. de piano.] Paris. Colombier. [1852.] M.262.39
Palais pompeux, riches demeures. Romance [T. Accomp. de piano]. Paris. Meissonier. [183–? Le fils du prince.] No. 21 in M.390.37

Femme, La, à papa. *Opera.* For the Music see **Ronger, F.** For the Libretto see **Hennequin, A. N.**

Femme, La, de Claude. *Opera.* For the Music see **Cahen, A.** For the Libretto see **Gallet.**

Femme, La, de l'éxilé. *Song.* Concone. No. 2 in M.244.2

Femme de Narcisse. *Opera.* For the Music see **Varney, L.** For the Libretto see **Carré, F.**

Femme, Une, du quart de monde. *Opera.* For the Music and Libretto see **Jouhaud.**

Femme modèle, Une. *Opera.* For the Music see **Villebichot.** For the Libretto see **Doyen.**

Femme, Une, qui bégaie. *Opera.* For the Music see **Villebichot.** For the Libretto see **Renard, J.**

Femme, Une, qui jure. *Opera.* For the Music see **Chassaigne.** For the Libretto see **Blondelet.**

Femme, Une, tombée du ciel. *Opera.* For the Music see **Roques.** For the Libretto see **Blondelet.**

Femmes vengées, Les. *Opera.* For the Music see **Danican.** For the Libretto see **Sedaine.**

Fencing master, The. *Opera.* For the Music see **De Koven.** For the Libretto see **Smith, H. B.**

Fenêtres et jalousies. *Opera.* For the Music see **Ghilain.** For the Libretto see **Jallais.**

Fenner, Thomas P., *compiler.*
Cabin and plantation songs, as sung by the Hampton students. (*In* Armstrong and Ludlow. Hampton and its students. Pp. 171–255.) M.146.3

Fensterscheibe, Die. *Song.* Schumann, R. A. Sechs Gesänge. Op. 107. No. 3 in M.244.15.4; etc.

Feodore. *Opera.* For the Music see **Schmidt, J. P. S.** For the Libretto see **Kotzebue.**

Fera stella. *Madrigal.* Lassus. Sämmtliche Werke. Band 2. M.8040a.67.2

Feramors. *Opera.* For the Music see **Rubinstein.** For the Libretto see **Rodenberg, J.**

Féraudy, Maurice de.
Le béguin de Messaline. Opérette de MM. Maurice de Féraudy, Jean Kolb et Marcel Yver. Musique de Justin Clérice. No. 1 in M.399.14

Ferdinand Cortez. *Opera.* For the Music see **Spontini.** For the Libretto see **Étienne, V. J.**

Ferdinand Franck; the auto-biographical sketch of the youthful days of a musical student. 2d edition, with illustrations by Geo. Cruikshank. London. Ackermann. 1831. M.129a.38

Féré, Octave, *pseud.* See **Mogeta,** Charles Octave.

Féréal, César.
Dona Branca (Donna Bianca). Drame lyrique. Musique de Alfred Keil. M.382.38

Féréol, *pseud.* See **Second,** Louis.

Feretti, Giovanni. See **Ferretti,** Giovanni.

Fergus, John.
Come shepherds & aid me to mourn. Glee [A. T. B. B.]. (*In* Bland. The Ladies' collection. Vol. 3, pp. 329–331.) No. 45 in M.235.17.3
To fair Fidele's grassy tomb. Glee [A. T. B.]. (*In* Bland. The Ladies' collection. Vol. 3, pp. 317–319.) No. 41 in M.235.17.3

Ferguson, John Clark.
The pleasures of music and other poems. 2d edition, enlarged. London. Groombridge. 1850. M.119a.19

Feriæ sacræ. *Church music.* Haverfield. M.121.5

Ferme, La (Journée d'été). *Cantata.* For the Music see **Prévost-Rousseau.** For the Libretto see **Nadaud.**

Ferme ta paupière. *Song.* Auber. No. 2 in M.157.38

Fermière, La, et son garçon. *Opera.* For the Music see **Barbier, F. É.** For the Libretto see **Jouhaud.**

Fern im Osten wird es helle. *Part-song.* Kiel. No. 4 in M.333.12

Fern vom Rhein. *Part-song.* Kern. Acht Lieder für Männerchor. No. 46 in M.392.12

Fernand, Ludwig.
Irrlicht. Oper. Musik von Leo Fall. M.389.39

Fernand Cortez. *Opera.* For the Music see **Spontini.** For the Libretto see **Étienne, V. J.**

Fernanda. *Opera.* For the Music see **Ferrari, F.** For the Libretto see **Golisciani.**

Fernandez de Monge, F.
Stabat Mater à 4 voix, chœurs, solos, trio, quatuor et orgue. Paris. Genevée. [1879?] No. 1 in M.158.38

Fernando and Clare. *Song.* Zumsteeg. No. 7 in M.212.21.2

Fernbach, Emanuel.
Handwerkerleben. Cantate, componirt von Hermann Mohr. M.280.28

Ferne. *Song.* Mendelssohn-Bartholdy, J. L. F. Werke. Serie 19. M.413.3.19

Ferne von der grossen Stadt. *Song.* Schubert, F. P. Werke. Serie 20, Band 4. M.317.1.20.4

Ferne Wolken seh' ich ziehen. *Part-song.* Werner, F. W. No. 97 in M.129a.43.3

Fernsicht. *Song.* Jensen, A. Ausgewählte Lieder. No. 3 in M.157.37

Feroci, Francesco.
Adoramus Te. Terzetto [T. T. B. With accomp. for organ]. (*In* Novello. The Fitzwilliam music. Vol. 1, p. 52.) No. 10 in M.233.26.1

Ferrari, F. G. di.
La Lodoiska. [Opera.] Musica del Sig. Simon Mayer. M.41.12

Ferrari, Ferruccio.
Fernanda. Dramma lirico in tre atti di Enrico Golisciani. Musica del Maestro Ferruccio Ferrari. Milano. Lucca. [1885?] M.399.16

Ferrari, Francesca Jessie.
A cloud with a silver lining. Cantata for female voices. with pianoforte accomp. Words by K. L. C. Music by Francesca Jessie Ferrari. London. Davison & Co. [186–?] No. 2 in M.154.16

Ferrari, Giacomo Gotifredo.
The heroine of Raab. A serious opera. London. Winchester. 1815. No. 8 in M.109a.1.2
Words only, in Italian and English.
Non vi fidate agli uomini. Cavatina [s. Accomp. di piano]. Philadelphia. Willig. [182–?] No. 5 in M.390.44
Quatre sonates progressives pour le forte-piano, avec accomp. de violon, ad-libitum. Op. 27. [Piano seul.] Paris. Érard. [179–?] No. 17 in M.210.2
Same. [Partie de violon.] No. 19 in M.210.9
Rinaldo d'Asti. An opera in 2 acts. [Full score.] Manuscript. [London. 1802.] 2 v. M.320.13
Six favorite Italian ariettes, one duett and one hymn for 4 voices. [Accomp. for piano.] London. Birchall. [181–?] No. 7 in M.221.21
Contents. — Il bacio. — Al venticello. — All' orologio. — Lo svenimento. — La semplice. — L'innamorato. — Nice e Tirsi, ductto, s. t. — Inno a Venere pudica, s. a. t. b.
Trois sonates pour clavecin, ou forte piano, avec accomp. de violon obligé. [Piano seul.] Paris. Sieber. [179–?] No. 18 in M.210.2
La villanella rapita, ou la villageoise enlevée. Opéra bouffon en 3 actes . . . Musique de différens compositeurs. Paroles italiennes [de G. G. Ferrari] traduites en françois, par M. D. [Partition.] Paris. Sieber. [1789?] M.224.21
A pasticcio, containing music by Ferrari, Bianchi, Mozart and others.

Ferrari, Giovanni Battista.
Down by the silv'ry stream. [Trio, s. s. a. Accomp. for pianoforte.] London. Cock, Addison & Co. [185–?] No. 10 in M.244.10.4
How inviting! Round for 3 voices. (*In* Turle and Taylor. The People's music book. Vol. 3, pp. 189–192.) No. 65 in M.111.4.3
Let us all to the fields repair. Trio [s. s. s. Accomp. for pianoforte]. (*In* Musical times. [Music.] Vol. 7, pp. 19–23.) No. 4 in M.175.1.7
Now speed my gallant vessel. Round, for 3 voices. (*In* Turle and Taylor. The People's music book. Vol. 3, pp. 213–215.) No. 71 in M.111.4.3
Gli ultimi giorni di Suli. Azione lirica di Giovanni Peruzzini. Musica del M° G. B. Ferrari. Riduzione per canto con accomp. di pianoforte. Milano. Ricordi. [184–?] M.231.35

Ferrari, Serafino Amadeo de.
Il cadetto di Guascogna. Commedia lirica in 3 atti di R. Berninzone. Posta in musica dal M° S. A. De-Ferrari. Riduzione per canto e pianoforte. Torino. Giudici & Strada. [1864.] M.295.17
Il menestrello. Melodramma giocoso in 3 atti, di Raffaele Berninzone. Musica di S. A. De-Ferrari. Riduzione per canto e pianoforte. Torino. Giudici & Strada. [1861.] M.262.40
Pipelé, ossia il portinajo di Parigi. Melodramma giocoso in 3 atti di R. Berninzone. Musica di S. A. De-Ferrari . . . Con accomp. di pianoforte. Milano. Lucca. [1855?] M.256.2

Ferretti, Giacopo.
L'ajo nell' imbarazzo. Opera buffa, musica di G. Donizetti. M.364.12
La Cenerentola. Opéra. Musique de Rossini. M.369.21; etc.
Il colonello. Opera buffa. [Musica dei fratelli Luigi e Federico Ricci.] M.264.8
I falsi monetari. Melodramma giocoso. Musica del M° Lauro Rossi. M.152.22
La figlia di Figaro, melodramma giocoso . . . Posto in musica dal maestro Lauro Rossi. M.150.25
Il furioso all' isola di San Domingo, melodramma. Musica del maestro G. Donizetti. Venezia. Molinari. 1840.
Libretto only, in Italian. No. 17 in M.147.8.1

Ferretti, Giacopo. *(Continued.)*
Same. Il furioso, opera. Musique de Donizetti. M.364.7
Matilde de Shabran, ossia bellezza e cuor di ferro. [Musica del maestro Rossini.] Venezia. Molinari. [182–.]
Libretto only, in Italian. No. 5 in M.147.8.1
Same. Matilde di Shabran, ossia il corradino. Opera semiseria. Musica di G. Rossini. M.264.33
Il nuovo Figaro. Melodramma giocoso. Musica del M° Luigi Ricci. M.340.4
Olivo e Pasquale, melodramma giocoso. Musica del maestro G. Donizetti. Padova. Tipografia Peuada. [1839.]
Libretto only. No. 21 in M.147.8.1
Same. Opera buffa, musica di G. Donizetti. M.364.20
La pazza per amore. Dramma. Musica del M° P. A. Coppola. M.291.22
Torquato Tasso, melodramma. Musica del maestro G. Donizetti. Venezia. Molinari. 1841. No. 10 in M.147.8.1
Libretto only, in Italian.
Same. Opera del M° Donizetti. M.262.2

Ferretti, Giovanni.
Ladies, I fain would warn ye. [Villanella, s. s. a. t. b.] (*In* Taylor. Vocal school of Italy. Pp. 90–95.) No. 19 in M.237.28
Lady unkind. [Villanella, s. s. a. t. b.] (*In* Taylor. Vocal school of Italy. Pp. 96–99.) No. 20 in M.237.28
Laura, thy beauty's brightness. Madrigal [s. a. t. t. b. b.]. (*In* Turle and Taylor. The People's music book. Vol. 3, pp. 290–293.) No. 95 in M.111.4.3
Siat' avertiti. Madrigal [s. s. a. t. b.]. (*In* Novello's Gleehive. Vol. 3, pp. 179–184.) No. 82 in M.157.20.3
Also to be found in Webb's Collection of madrigals.
Same. Ye swains, take counsel. Madrigal [s. a. t. b. b.]. (*In* Turle and Taylor. The People's music book. Vol. 3, pp. 84–87.) No. 34 in M.111.4.3
Sigh not, fond shepherd. [Madrigal, s. s. a. t. b.] (*In* Oliphant. Madrigals in parts. 2d series.) No. 67 in M.237.15
So gracious is thy sweet self. Madrigal [s. a. t. t. b.]. (*In* Page. Festive harmony. Pp. 9–12.) No. 2 in M.235.11
Also to be found in Warren's Cocks's Hand-book of glees.
Tell me, O lady fair. [Villanella, s. s. a. t. b.] (*In* Taylor. Vocal school of Italy. Pp. 86–89.) No. 18 in M.237.28

Ferrier, Paul.
Babolin. Opéra comique de Paul Ferrier et Jules Prével. Musique de Louis Varney. M.324.36
Le Capitole. Opéra-comique de Paul Ferrier et Charles Clairville. Musique de Gaston Serpette. M.246.14
Le carnet du Diable. Pièce fantastique de Ernest Blum & Paul Ferrier. Musique de Gaston Serpette. M.246.15
La Catalane. Drame lyrique. Poème de Paul Ferrier et Louis Tiercelin. Musique de Fernand Le Borne. M.378.25
Cendrillonnette. Opérette. Musique de Gaston Serpette & Victor Roger. No. 1 in M.322.18
Le Chevalier d'Harmental. Opéra-comique. Musique de André Messager. M.302.11
Le coq. Opérette de Paul Ferrier & Depré. Musique de Victor Roger. M.307.32
Dix jours aux Pyrénées. Grande opérette. Musique de L. Varney. No. 1 in M.325.7
La dot de Brigitte. Opérette de Paul Ferrier et Antony Mars. Musique de Gaston Serpette et Victor Roger. M.246.16
Élaine. Opéra-légende. Musique de H. Bemberg. M.303.18
Same. Elaine. Opera. The music by H. Bemberg. M.246.2
Fanfan la Tulipe. Opéra comique de P. Ferrier et J. Prével. Musique de L. Varney. M.324.35
La fée aux chèvres. Opéra comique. Paroles de Paul Ferrier et Albert Vanloo. Musique de Louis Varney. M.325.1
Le fétiche. Opérette de MM. Paul Ferrier et Charles Clairville. Musique de Victor Roger. M.307.33
La fille de Roland. Tragédie musicale. Musique de Henri Rabaud. M.397.51
La fille de Tabarin. Comédie lyrique de MM. Victorien Sardou & Paul Ferrier. Musique de Gabriel Pierné. M.382.63

Ferrier, Paul. *(Continued.)*
Hedda, leggenda scandinava dei Signori Paolo Ferrier e Paolo Collin, musica di Fernando Le Borne. M.399.35
The title-page and text are in Italian and French.
Joséphine vendue par ses sœurs. Opéra-bouffe de Paul Ferrier & Fabrice Carré. Musique de Victor Roger. M.307.34
Mademoiselle Asmodée. Opéra-comique de P. Ferrier & Ch. Clairville. Musique de P. Lacome & V. Roger. No. 1 in M.300.14
Mariage princier. Opéra-bouffe. Musique de Ernest Gillet. M.402.22
La Marocaine. Opéra-bouffe. Musique de J. Offenbach. M.277.13
Me-na-ka. Légende japonaise. Musique de Gaston Serpette. No. 2 in M.322.20
Miss Robinson. Pièce. Musique de Louis Varney. M.395.56
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La nuit aux soufflets. Opéra comique de A. D'Ennery [pseud.] et P. Ferrier. Musique de Hervé [pseud.]. M.276.38
Ordre de l'empereur. Opéra comique. Musique de Justin Clérice. M.382.10
La petite Bohême. Opérette. Musique de Henri Hirchmann [sic]. M.383.21
La petite muette. Opéra comique. Musique de Gaston Serpette. M.322.23
Les petits mousquetaires. Opéra-comique [de P. Ferrier et J. Prével. Musique de Varney]. M.400.51; etc.
Riquet à la houppe. Féerie nouvelle de Paul Ferrier & Charles Clairville. Musique de Louis Varney. M.325.3
Le royaume des femmes. Opérette à grand spectacle de MM. Ernest Blum et Paul Ferrier. Musique de Gaston Serpette. M.395.60
Samsonnet. Opérette. Musique de Victor Roger. No. 2 in M.307.31
Tabarin. Opéra. [Musique de] Émile Pessard. M.287.11
Théodora. Drame musical de Victorien Sardou et Paul Ferrier. Musique de Xavier Leroux. M.378.15
La Vénus d'Arles. Opéra-comique de P. Ferrier & A. Liorat [pseud.]. Musique de Louis Varney. No. 2 in M.325.7
La vie mondaine. Opéra bouffe. Paroles de Paul Ferrier et Émile de Najac. Musique de Charles Lecocq. M.296.38
Le voyage de la mariée. Opérette à grand spectacle de Paul Ferrier et Maurice Ordonneau. Musique de Edmond Diet. No. 2 in M.389.3

Ferrières, ——
Les souliers mor-dorées. Opéra buffon. Mis en musique par Alexander Frier di Frizeri. M.227.8

Ferris, George Titus.
Great German composers. New York. Appleton & Co. 1882. M.109b.18
Contents. — Bach. — Handel. — Gluck. — Haydn. — Mozart. — Beethoven. — Schubert, Schumann, and Franz. — Chopin. — Weber. — Mendelssohn. — Wagner.
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Contents. — Palestrina. — Piccini, Paisiello and Cimarosa. — Rossini. — Donizetti and Bellini. — Verdi. — Cherubini and his predecessors. — Méhul, Spontini and Halévy. — Boieldieu and Auber. — Meyerbeer. — Gounod and Thomas. — Berlioz.
Great singers. 1st, 2d series. New York. Appleton & Co. 1882. 2 v. M.109b.20
Contents. — 1. Faustina Bordoni to Henrietta Sontag. [Bordoni, Gabrielli, Arnould, Billington and her contemporaries, Catalani, Pasta, Sontag.] 2. Malibran to Titiens. [Malibran, Schröder-Devrient, Grisi, Viardot, Persiani, Alboni, Lind, Guvelli, Titiens.]
Sketches of great pianists and great violinists. London. Reeves. [188–?] M.109.37
Contents. — The violin and early violinists. — Viotti. — Spohr. — Paganini. — De Beriot. — Ole Bull. — Clementi. — Moscheles. — Schumann (Robert and Clara). — Chopin. — Malberg. — Thalberg. — Gottschalk. — Liszt.

Ferro, L. von.
La Pompadour. Oper von L. v. Ferro und A. L. Moór. Musik von Emanuel Moór. M.382.56

Ferron, Adolf.
Das Krokodil. Operette in 3 Aufzügen von Oscar Walther. Musik von Adolph Ferron. Klavier-Auszug mit Text. Leipzig. Zimmermann. 1898. M.389.41
Der Rathsschreiber. Komische Oper in 3 Akten von Th. A. Herrmann. Musik von A. Ferron. Clavier-Auszug. Hamburg. Cranz. [188–?] M.256.4
Sataniel. Operette in 3 Acten von Carl Görlitz. Musik von A. Ferron. Clavierauszug. Hamburg. Cranz. [188–?] M.256.3

Ferroni, Vincenzo Emilio Carmine.
Ficramosca. Dramma lirico in 3 atti. Parole e musica di Vincenzo Ferroni. Opera completa per canto e pianoforte. Milano. Pigna. 1896. Portrait. M.399.17
Rapsodie espagnole. Op. 8. Partition. Hannover. Oertel. [189–?] No. 1 in M.403.34

Fertiault, François.
Histoire anecdotique et pittoresque de la danse. Paris. Aubry. 1854. M.109b.26

Fertur in conviviis. *Motet.* Lassus. Sämmtliche Werke. Band 3. M.8040a.67.3

Fervaal, ——
Barberina. Commedia lirica. Musica di Gino Marinuzzi. M.399.42

Fervaal. *Opera.* For the Music and Libretto see **Indy**, P. M. V. d'.

Fervaal. *Overture.* Indy, P. M. V. d'. No. 3 in M.406.51

Fesca, Alexander Ernst.
Die Dorfkirchglocke. [Männerchor.] (*In* Das Rütli. P. 64.) No. 23 in M.147.4
Ständchen [T. T. B. B.]. Berlin. Bote & Bock. [1882.] No. 56 in M.392.7
Wanderlied. [Männerchor.] (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 11. . . . Sängerfeste. P. 11.) No. 9 in M.130.7

Fesca, Friedrich Ernst.
Cantemire. Eine grosse Oper in 2 Acten, bearbeitet von A. v. Dusch, in Musik gesetzt von F. E. Fesca. Clavierauszug. Bonn. Simrock. [182–?] M.231.37
Collection des quatuors et quintetti pour le violon. [Parties séparées.] Paris. Richault. [182–?] 5 v. Portrait. M.200.3
The collection consists of twenty quatuors and five quintets, of which a thematic list is given in each volume.
Doppeltes Vaterland. [Männerchor.] (*In* Orpheus. Band 2, pp. 17, 18.) No. 54 in M.129a.43.2
Der 105te Psalm. Hymne für 4 Singstimmen mit Begleitung des Orchesters . . . Vollständiger Clavierauszug. Bonn. Simrock. [182–?] No. 2 in M.221.5
I will praise Thee, O Lord, the 9th Psalm, set to music by F. E. Fesca, adapted to English words . . . by Joseph Lidel. [Accomp. for pianoforte.] London. Novello. [185–?] No. 1 in M.270.29
Omar und Leila. Eine romantische Oper in 3 Acten von L. Robert, in Musik gesetzt von F. E. Fesca. Clavierauszug. Bonn. Simrock. [182–?] M.231.36
Ein Satz aus der 13ten Psalm für S. A. T. B. mit Begleitung des Piano Forte. Bonn. Simrock. [182–?] No. 1 in M.221.5
Scena italiana, con sottoposte parole tedesche, per voce di soprano coll' accomp. di pianoforte. Bonna. Simrock. [182–?] No. 3 in M.221.5

Fesca, Friedrich Ernst. *Works about.*
Neumann, W. Peter von Winter. Abt Vogler. Friedrich Ernst Feska. Biographien. Cassel. 1856. No. 4 in M.205.24

Fessy, Alexandre Charles.
Messe, 4me, à 3 voix, soprano, ténor et basse avec acct d'orgue à volonté. Paris. Richault. [183–?] No. 5 in M.156.23
Messe, 5me, à 3 voix, soprano, ténor et basse avec acct d'orgue à volonté. Paris. [183–?] No. 6 in M.156.23
Messe, 6me, à 3 voix, soprano, ténor et basse, avec acct d'orgue à volonté. Paris. Richault. [183–?] No. 7 in M.156.23

Fessy, Alexandre Charles. *(Continued.)*
O Salutaris. [S. T. B. Accomp. d'orgue. Paris. 184–?] No. 3 in M.221.21

Fest bei Herodes. *For orchestra.* Kramm. No. 1 in M.406.73

Fest, Das, auf Solhaug. *Incidental music.* For the Music see **Wolf.** For the Text see **Ibsen.**

Fest, Das, der Lazaronen. *Opera.* For the Music see **Wranitzky.**

Fest, Das, der Rebenblüte. *Cantata.* For the Music see **Zoellner, H.** For the Libretto see **Krone.**

Fest, Das, der Winzer. *Opera.* For the Music see **Kunzen.**

Festa, Costanzo.
Down in a flow'ry vale. Madrigal. Arranged by T. Oliphant. [Score.] London. Calkin & Budd. [1840.] No. 8 in M.235.7.1
Same. [Separate parts.] (*In* Taylor. Madrigals. [1st set. 183–?]) No. 16 in M.237.15
Soon as I careless stray'd. [Part-song.] (*In* Musical times. [Music.] Vol. 1, pp. 4, 5.) No. 2 in M.175.1.1
'Twas a May-day morning. Madrigal. (*In* Leslie. Cassell's Choral music. Pp. 197–200.) No. 47 in M.235.10

Festa a marina. *Opera.* For the Music see **Coronaro, G. B.**

Festa della rosa, La. *Opera.* For the Music see **Pavesi.** For the Libretto see **Rossi, G.**

Festal greeting, A. *Part-song.* Mendelssohn-Bartholdy, J. L. F. No. 19 in M.203.7

Fest-Cantate. *Cantata.* For the Music see **Fromm**; also **Kuecken.** For the Libretto see **Meyer, J. H.**; also **Fischer, Johann G.**

Festchor zu Mozart's Säcularfeier. *Cantata.* For the Music see **Lachner, F.** For the Libretto see **Beck.**

Fest-Comitat. *Part-song.* Abt, F. Vier vierstimmige Männerchöre. No. 7 in M.392.39

Feste Burg, Ein', ist unser Gott. *Cantata.* For the Music see **Bach, J. S.** Werke. Jahrgang 18.

Feste Burg, Ein', ist unser Gott. *Overture.* Nicolai, C. O. E. Kirchenliche Fest-Ouverture. No. 3 in M.343.14
Raff. No. 3 in M.347.26

Feste Burg, Ein', ist unser Gott. *Sonata.* Lange, S. de. Sonate über Luther's Choral. No. 6 in M.414.34

Feste, Le, d'Iside. *Opera.* For the Libretto see **Nasolini.**

Festes vénitiennes, Les. *Opera.* For the Music see **Campra.** For the Libretto see **Danchet.**

Festgesang. *Cantata.* For the Music see **Hofmann, H. C. J.**; also **Meyerbeer.** For the Libretto see **Wildenbruch**; also **Rosenberg.**

Festgesang. *Part-song.*
Adam, C. F. Sechs Turnlieder. No. 26 in M.392.2
Otto. No. 249 in M.129a.43.8
Schwalm. No. 11 in M.212.16
Stuntz. No. 3 in M.130.8

Festgesang an die Künstler. *Part-song.* Mendelssohn-Bartholdy, J. L. F. No. 5 in M.155.41; etc.

Fest-Gesang dem Dritten August. *Song.* Schmidt, J. P. S. No. 29 in M.221.33

Festgesang zur Säcularfeier der Buchdruckerkunst. Mendelssohn-Bartholdy, J. L. F. No. 5 in M.155.41

Fest-Hymne. *Cantata.* For the Music see **Claassen**; also **Meyerbeer.** For the Libretto see **Oberbreyer**; also **Winkler, C. G. T.**

Fest-Hymne. *Part-song.* Weinzierl. No. 5 in M.212.19

Festing, Michael Christian.
Our God is great. Canon, 4 in 2. (*In* Bland. The Ladies' collection. Vol. 1, p. 119.) No. 179 in M.235.17.1
Also to be found in Vocal harmonist's magazine.
Since my Phyllis is fall'n to my share. Catch a 3 voci. (*In* Clementi. Collection of catches. Vol. 1, p. 22.) No. 18 in M.110.1.1; No. 18 in M.110.2.1

Festins, Les, d'Hébé. *Opera.* For the Music see **Rameau.** For the Libretto see **Gautier de Montdorge.**

Festival, The. *Part-song.* Hering, C. E. No. 26 in M.204.36.7

Festival cantata, A. For the Music see **Thayer, E.**

Festival march. *Part-song.* Kern. No. 47 in M.392.11

Festival march and hymn to liberty. *Symphonic poem.* Kaun. No. 2 in M.410.68

Festival, The, of love. *Part-song.* Rubinstein. No. 35 in M.204.38

Festival of Pan. *For orchestra.* Converse. M.410.17

Festival, The, of peace. *Cantata.* For the Music see **Weber, C. M. F. E. von.** For the Libretto see **Wendt, P. D.**

Festive harmony. *Part-songs.* Page, J., *editor.* M.235.11

Fest-Klänge. *Symphonic poem.* Liszt. No. 2 in M.344.6

Festlicher Lobgesang. *Part-song.* Billeter. No. 52 in M.392.4

Festlicher Marsch. Tanieev. Торжественный маршъ. No. 1 in M.405.60

Festlied. *Part-song.* Liszt. No. 36 in M.392.15
Thieme. No. 34 in M.392.42.2

Festlied. *Song.* Weber, C. M. F. E. von. Sämmtliche Lieder. Band 2. No. 92 in M.244.7

Festmarsch. *For orchestra.* David. No. 1 in M.332.13
Grammann. No. 5 in M.403.45; etc.
Kistler. No. 2 in M.342.10
Kleinmichel. No. 1 in M.331.19
Lassen. No. 3 in M.337.6
Liszt. Fest Marsch nach Motiven von E. H. Z. S. No. 3 in M.344.11; etc.
— Fest-Marsch zur Goethe Jubiläum-Feier. No. 1 in M.344.11
Naumann, E. No. 1 in M.341.35;etc.
Proksch. No. 5 in M.331.9
Radecke, A. M. R. No. 2 in M.342.25
Raff. No. 2 in M.347.27
Spohr. No. 4 in M.347.14
Strauss, R. No. 1 in M.342.40

Festo ascensionis Christi. *Cantata.* For the Music see **Bach, J. S.**

Fest-Ouverture. *For orchestra.*
Beethoven. No. 4 in M.345.35; etc.
Fischel. No. 1 in M.332.17
Frank, L. No. 3 in M.403.34
Hegar. No. 1 in M.358.16
Lachner. No. 2 in M.346.29
Lassen. No. 2 in M.343.27
Raff. No. 1 in M.347.41
Reinecke, C. H. C. No. 1 in M.347.3
Scharwenka, L. P. No. 2 in M.342.32
Schumann, R. A. No. 3 in M.344.24
Ulrich. No. 1 in M.348.1
Volkmann. No. 1 in M.352.2

Fest-Polonaise. *For orchestra.* Kuecken. No. 1 in M.342.11

Fest-Praeludium. *For orchestra.* Riemenschneider. No. 3 in M.342.26

Fest-Vorspiel. *For orchestra.* Liszt. No. 2 in M.344.11

Festzeiten, Die. *Oratorio.* For the Music see **Loewe, J. C. G.**

Festzug. *For orchestra.* Bonvin. No. 4 in M.403.6
Van der Stucken. No. 2 in M.342.41

Festzug. *Part-song.* Abt, F. Die Kirmes. No. 4 in M.392.1

Fêtards, Les. *Opera.* For the Music see **Roger, V.** For the Libretto see **Mars.**

Fête, Une, à Venise. *Opera.* For the Music see **Ricci, F.** For the Libretto see **Truinet.**

Fête au château. *Symphonic poem.* Pirani. No. 2 in M.405.43

Fête, La, au hameau. *For pianoforte.* Louis, N. No. 7 in M.390.26

Fête cosaque. *For pianoforte.* Blumenthal. No. 1 in M.190.10

Fête, La, de Flore. *Opera.* For the Music see **Trial.** For the Libretto see **Saint-Marc.**

Fête, La, de la cinquantaine. *Opera.* For the Music see **Dezède.** For the Libretto see **Faur.**

Fête, La, des arts. *Opera.* For the Music see **Adam,** Adolphe C. For the Libretto see **Méry,** J. P. A.

Fête, La, des fleurs. *Opera.* For the Music see **Bordèse,** L. For the Libretto see **Joly,** A.

Fête, La, des morts. *Song.* Schubert, F. P. Mélodies. Vol. 7. M.327.4.7

Fête des vignerons en 1865. *Cantata.* For the Music see **Grast.**

Fête, La, du curé. *Song.* Masini. Album. No. 2 in M.237.5

Fête, La, du village voisin. *Opera.* For the Music see **Boieldieu, F. A.** For the Libretto see **Sewrin.**

Fête maudite. *Song.* Halévy, J. F. F. É. No. 11 in M.193.21.2

Fête slave, Une. *Symphonic poem.* Glazunov. No. 3 in M.412.3

Fêtes. *For orchestra.* Debussy. Nocturnes. M.406.8

Fêtes, Les, d'Hébé. *Opera.* For the Music see **Rameau.** For the Libretto see **Gautier de Montdorge.**

Fêtes, Les, d'Hébé. *Overture.* Rameau. No. 18 in M.356.11

Fêtes, Les, grecques et romai[nes]. *Opera.* For the Music see **Blamont.** For the Libretto see **Fuzelier.**

Fétiche, Le. *Opera.* For the Music see **Roger, V.** For the Libretto see **Ferrier.**

Fétis, Adolphe Louis Eugène.
Le Major Schlagman. Opérette en 1 acte, paroles de Mr Vernier, musique de Adolphe Fétis. Partition chant et piano. Paris. Brandus & Dufour. [1859.] No. 2 in M.256.5

Fétis, Édouard François Louis.
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Figlio mi sento, oh Dio. *Aria.* Perez, D. No. 12 in M.120.28

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Fill, boys, and drink a bout. *Part-song.* Bishop, H. R. No. 25 in M.157.19; etc.
Fill, fill all your glasses. *Duet.* Eccles. No. 2 in M.218.8.3; etc.
Fill, fill, fill a brimming glass. *Catch.* Gregory. No. 34 in M.235.17.1; etc.
Fill, fill your glasses. *Part-song.* Dow, H. M. No. 39 in M.190.2
Hayes, W. No. 131 in M.215.21; etc.
Fill me a bowl. *Duet.* Corfe, J. No. 249 in M.235.17.2; etc.
Fill me a bumper. *Catch.* Webbe, S. No. 124 in M.220.9.2
Fill the bowl. *Part-song.* Dyne. No. 20 in M.139a.18.1. etc.
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Fill the horn of glossy blue. *Glee.* Callcott, J. W. Collection of glees. Vol. 1. No. 20 in M.234.1.1
Fill the sparkling glass. *Chorus.* À Beckett, M. A. Agnes Sorel. No. 11 in M.251.1
Fill the wine cup. [Glee, S. T. T. B.] (*In* Ditson. The Orphean lyre. Vol. 1, pp. 10–12.) No. 4 in M.235.22
Fill your glasses. *Glee.* Paxton, S. No. 14 in M.234.3.4

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Fille, Une, à trucs. *Opera.* For the Music see **Villebichot.** For the Libretto see **Péricaud.**
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Fille, La, de Dominique. *Song.* Adam, Adolphe C. No. 33 in M.390.37
Fille, La, de Fanchon la vielleuse. *Opera.* For the Music see **Varney,** L. For the Libretto see **Degas.**
Fille, La, de Jephté. *Opera.* For the Music see **Broutin.** For the Libretto see **Guinand.**
Fille, La, de l'air. *Song.* Meyerbeer. 40 mélodies. No. 1 in M.157.38
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Fille, La, de Paillasse. *Opera.* For the Music see **Varney,** L. For the Libretto see **Degas.**
Fille, La, de Roland. *Opera.* For the Music see **Rabaud.** For the Libretto see **Ferrier.**
Fille, La, de Saul. *Opera.* For the Music see **Godefroid,** D. J. G. F.
Fille, La, de Tabarin. *Opera.* For the Music see **Pierné.** For the Libretto see **Sardou.**
Fille, La, du Calife. *Opera.* For the Music see **Lacheurié.** For the Libretto see **Collin, P.**
Fille, La, du charpentier. *Opera.* For the Music see **Bertrie.** For the Libretto see **Péricaud.**
Fille, La, du golfe. *Opera.* For the Music see **Delibes.** For the Libretto see **Truinet.**
Fille, La, du pêcheur. *Song.* Schubert, F. P. Mélodies. Vol. 5. M.327.4.5
Fille, La, du proscrit. *Song.* Schubert, F. P. Mélodies. Vol. 4. M.327.4.4
Fille, La, du régiment. *Opera.* For the Music see **Donizetti.** For the Libretto see **Bayard.**
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Fille, La, du tambour major. *Opera.* For the Music see **Offenbach.** For the Libretto see **Duru.**
Fille, Une, en loterie. *Opera.* For the Music see **Liouville.** For the Libretto see **Péricaud.**
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Das Fräulein an der Himmelsthür. Eine Humoreske für Männerchor. Op. 19. Leipzig. Licht & Meyer. [188–?] No. 57 in M.392.7

Finta filosofa, La. *Opera.* For the Music see Spontini.

Finta Galatea, La. *Opera.* For the Music see Bernardini, M.

Finta giardiniera, La. *Opera.* For the Music see Mozart. Werke. Serie 5.

Finta semplice, La. *Opera.* For the Music see Mozart. Werke. Serie 5.

Finti rivali, Le. *Opera.* For the Music see Mayer, J. S. For the Libretto see Romanelli.

Finto cieco, Il. *Opera.* For the Music see Gazzaniga.

Finto Stanislao, Il. *Opera.* For the Music see Verdi. For the Libretto se Romani, F.

Fior d'Aliza. *Opera.* For the Music see Massé. For the Libretto see Carré, M.

Fior d'Alpe. *Opera.* For the Music see Franchetti. For the Libretto see Pullé.

Fior di finocchio. *Song.* GORDIGIANI. Échos de la Toscane. Vol. 2. No. 3 in M.244.13.2

Fior di gaggio. *Song.* GORDIGIANI. Échos de la Toscane. Vol. 2. No. 2 in M.244.13.2

Fioraie, Le, dell' Arno. *Part-song.* PINSUTI. No. 8 in M.244.10.5

Fioraja, La. *Arietta.*
RICCI, F. Soirées de Vienne. No. 13 in M.244.18
THISEN. No. 2 in M.364.10

Fioraja, La. *Opera.* For the MUSIC see **Cagnoni.** For the LIBRETTO see **Giachetti.**

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Almen per breve istante. Scena ed aria, s., coll' orchestra. Partitura. Manuscript. [182–?] No. 3 in M.120.16
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Amor de miei sospiri. Cavatina, s., coll' orchestra. Partitura. Manuscript. [182–?] No. 2 in M.120.16
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L'amor immaginario. Pezzi scelti. [Partitura.] Manuscript. [1793?] M.40.3
L'astuta in amore. [Opera in 2 atti.] Atto 1. Musica del Sigr. Fioravanti. [Partitura.] Manuscript. [Paris. 182–?] M.402b.4
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Same. La capricciosa pentita. Opera [in due atti. Partitura]. Manuscript. [Napoli? 1802?] 2 v. M.40.5
Don Procopio. Melodramma buffo in 2 atti di Carlo Cambiaggio. Musica del Mo Vincenzo Fioravanti e d'altri autori. Riduzione per canto con accomp. di pianoforte. Milano. Ricordi. [184–?] M.231.38
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Libretto only, in English and Italian.
O vos omnes. [T. T. T. T. Sans accomp.] Bruxelles. Schott. [185–?] No. 26 in M.260.19
I puntigli per equivoco. [Opera in 2 atti.] Musica del' Sigr Fioravanti. [Partitura.] Manuscript. [Paris. 180–?] 2 v. M.402b.5
Il ritorno di Columella dagli studj di Padova. Melodramma giocoso in 2 atti del Sr A. Passaro, ridotto da Carlo Cambiaggio. Musica del M. Vincenzo Fioravanti. [Riduzione per canto e pianoforte.] Milano. Lucca. [182–?] M.231.39
I virtuosi ambulanti. Opera buffa in 2 atti imitata dal Francese dal Sigr Balocchi. Posta in musica dal Maestro Fioravanti. [Partitura.] Parigi. Tipografia della Sirena. [1807.] M.227.2
Same. Accomodata per pianoforte. Carli & Ca. [1807?] M.272.1
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Fiorella. *Opera.* For the MUSIC see **Auber**; also **Ben-Tayoux.** For the LIBRETTO see **Scribe**; also **Bausset.**

Fiorentine, Le. *Part-song.* PINSUTI. No. 1 in M.244.10.5

Fiori, Ettore.
Don Crescendo. Melodramma giocoso in 3 atti di G. Pozzesi. Musica dei Mi. Ermanno Picchi ed Ettore Fiori. M.311.41
Quartetto [2 violini, viola e violoncello. Partitura]. Firenze. Guidi. [1863. Società del quartetto di Firenze.] No. 1 in M.246.34

Fiorillo, Ignazio.
Begin, my soul, rejoicing. [Solo, s. Accomp. for violin and organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 1, p. 143.) No. 25 in M.221.22.1

Fiorin di canna. *Song.* GORDIGIANI. Échos de la Toscane. Vol. 2. No. 1 in M.244.13.2

Fiorin di lino. *Song.* GORDIGIANI. Échos de la Toscane. Vol. 2. No. 5 in M.244.13.2

Fiorin di pero. *Song.* GORDIGIANI. Échos de la Toscane. Vol. 2. No. 4 in M.244.13.2

Fiorin fiorello. *Song.* GORDIGIANI. Échos de la Toscane. Vol. 2. No. 6 in M.244.13.2

Fiorina, o la fanciulla di Glaris. *Opera.* For the MUSIC see **Pedrotti.** For the LIBRETTO see **Serenelli Honorati.**

Fire, fire, my heart. *Madrigal.* MORLEY. No. 10 in M.235.7.1; etc.

Fire-king, The. *Cantata.* For the MUSIC see **Austin, W.** For the LIBRETTO see **Hargreaves, M.**

Fire-worshippers, The. *Cantata.* For the MUSIC see **Bantock.** For the LIBRETTO see **Moore, T.**

First Christmas morn, The. *Cantata.* For the MUSIC see **Leslie, H. D.** For the LIBRETTO see **Stone, S. J.**

First day, The, of spring. *Part-song.* MENDELSSOHN-BARTHOLDY, J. L. F. No. 59 in M.246.36; etc.

First farewell, The. *Song.* COWEN. No. 29 in M.192.11

First kiss, The. *Song.* BALFE. No. 26 in M.192.9.1

First miracle, The. *Oratorio.* For the MUSIC see **Brown, Arthur H.**

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Fischbach, Gustave.
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3 Gesänge für Männerstimmen. Op. 37. Mainz. Schott. [1864?] No. 62 in M.392.7
Contents. — Gruss an die Sänger. — Gute Nacht! — Was ist der Wein?
Drei Quartetten für Männerstimmen. Op. 9. Mainz. Schott. [1850?] No. 60 in M.392.7
Contents. — Beschwichtigung. — Ständchen. — Jägerlied.
Heimath. [Männerchor.] (*In* Stuttgarter Liederkranz. Männerchor-Album. Pp. 28, 29.) No. 5 in M.203.22
Krieger-Scene . . . für vierstimmigen Männerchor, mit Orchester oder Piano-forte Begleitung. Clavier-Auszug. Op. 15. Mainz. Schott. [1848?] No. 12 in M.392.28
Meeres-Stille und glückliche Fahrt. Gedicht von Goethe für vierstimmigen Männerchor mit Orchester-Begleitung. Op. 12. Partitur. Mainz. Schott. [1844?] No. 3 in M.212.5
O armes, armes Vaterland. Gedicht von M. Philippson in Musik gesetzt für eine Sopran- oder Tenor-Stimme, mit Piano-Forte oder Guitare Begleitung. Mainz. Schott. [185–?] No. 7 in M.236.6

Fiseher, Carl August. *(Continued.)*
Sängergruss. [Männerehor.] (*In* Abt. Deutsche Sängerhalle. Vol. 1, pp. 97–99.) No. 34 in M.392.42.1
6 Gesänge für 4 Männerstimmen. Op. 3. Heft 2. Mainz. Schott. [1848?] No. 59 in M.392.7
Contents. — Hoffnung. — Ihr eigen mögt' ich sein! — Er, sie, es hält sich nicht.
Spring night. [Part-song, T. T. B. B.] (*In* Chickering collection. Vol. 1, p. 7.) No. 2 in M.392.48.1
Sweets. [Part-song, T. T. B. B.] (*In* Orpheus glee-book. P. 85.) No. 46 in M.246.36
The three glasses. [Part-song, T. T. B. B.] (*In* Chickering collection. Vol. 2, pp. 36, 37.) No. 17 in M.392.48.2
Waldeslieder für vier Männerstimmen. Op. 11. 1. Heft. Mainz. Schott. [1850?] No. 13 in M.392.33
Contents. — „Wie bist du Frühling." — „Waldvögelein!" — „Ihr lieben Bäumchen."
Same. 2. Heft. No. 61 in M.392.7
Contents. — Du Quell. — Du Tropfen Thau. — Ihr lieben Vöglein.
Wanderlied. [Männerchor.] (*In* Regensburger Liederkranz. Pp. 268–270.) No. 98 in M.129a.44
Same. The wanderer. [Part-song, T. T. B. B.] (*In* The Choralist. Vol. 1, series 3.) No. 26 in M.757.5.1
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Die Welt ist so schön. [Männerehor.] (*In* Regensburger Liederkranz. Pp. 204–208.) No. 80 in M.129a.44
Wenn ieh die Blümlein schau. [Männerchor.] (*In* Orpheus. Band 1, p. 16.) No. 13 in M.129a.43.1
The woodland rose [T. T. B. B.]. Brooklyn. Molineux. [188–?]
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Aus den Schilfliedern. [Männerehor.] (*In* Orpheus. Band 10, pp. 7–9.) No. 39 in M.129a.43.10
Soldatenlied [T. T. B. B.]. (*In* Orpheus. Band 10, p. 23.) No. 49 in M.129a.43.10
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Fiseher, Friedrich.
Die Braut von Kynast. Grosse romantische Oper, in Musik gesetzt von Henri Litolff. M.263.12

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Die Grundbegriffe der Tonkunst in ihrem natürlichen Zusammenhange. Hof. Grau. 1836. No. 1 in M.373.26

Fiseher, Johann Georg.
Fest-Cantate für Soli, Chor u. grosses Orchester. Componirt von Fr. Küeken. No. 10 in M.352.21

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Curschmann. Cursehmann-Album. No. 1 in M.157.37
Schubert, F. P. Sämmtliche Compositionen. M.244.12; etc.

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Fiseher's Liebeslied. *Song.* Banck. Seehs Gesänge. No. 17 in M.221.30

Fiseherinnen, Die, von Procida. *For orchestra.* Raff. No. 2 in M.331.28

Fischerknabe, Der. *Part-song.* MacDowell. Drei Lieder. No. 34 in M.392.16

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Liszt. Gesammelte Lieder. No. 9 in M.244.14
Taubert, C. G. W. Diehtungen von F. v. Schiller. No. 3 in M.192.8

Fiseherknaben Lied. *Song.* Gade. Lieder und Gesänge. Heft 2. No. 3 in M.192.3

Fiseherlied. *Part-song.* Gruber. No. 3 in M.370.30
Mair. No. 55 in M.204.39
Raff. Zehn Gesänge. No. 27 in M.392.37

Fischerlied. *Song.* Dannström. Vier Lieder. No. 6 in M.236.8
Schubert, F. P. Werke. Serie 20, Band 4, 5. M.317.1.20.4, 5

Fisehermaedchen, Das. *Opera.* For the Music see **Sehmidt,** J. P. S. For the Libretto see **Koerner,** C. T.

Fischermaedehen, Das. *Song.* Blumenthal. 6 Lieder. 2. Sammlung. No. 36 in M.244.1
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Fisehers Abendlied. *Part-song.* Derckum. No. 33 in M.392.42.3
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Fish, James Leonard.
Glory to God in the highest. Christmas anthem. [Aeeomp. for organ.] London. Novello & Co. [186–?] N. 19 in M.157.29

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Fisherman, The. [A fa-la for 3 equal voices.] (*In* Musical times. [Music.] Vol. 4, p. 125.) No. 5 in M.175.1.4

Fisherman, The. *Part-song.* Haite. No. 47 in M.157.6.3

Fisherman's glee, The. *Part-song.* Stevenson. No. 2 in M.237.9; **etc.**

Fisherman's song. *Part-song.* Raff. No. 4 in M.205.10.7
Rimbault. No. 14 in M.157.4

Fishers, The. *Cantata.* For the Music see **Coward,** J. M. For the Libretto see **Rose,** H.

Fishes in the sea. *Song.* Keller. No. 17 in M.192.13.1

Fishing boat, The. *Part-song.* Hatton. No. 3 in M.195.1.13

Fishy ease, A. *Opera.* For the Music see **Caldieott.** For the Libretto see **Weatherly.**

Fisin, James.
To heal the wound. Glee. For S. A. B. (*In* Hullah. The Singer's library. Secular. P. 64.) No. 39a in M.157.2

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The slave songs of the Fisk jubilee singers, with biographieal and critical notes. London. Guest. 1874. No. 2 in M.370.31

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Missa pro S. A. T. e B., cum obligato organorum comitato. Mainz. Schott. [1874.] No. 1 in M.201.6

Fit, A, of the blues! *Opera.* For the Music see **Robillard.**

Fitelberg, G.
Symphonie en mi mineur pour grand orehestre. Op. 16. Partition d'orehestre. Leipzig. Breitkopf & Härtel. 1905. M.406.46

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The America school song book, improved. Boston. Fowle & Capen. 1844. No. 1 in M.205.32
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Fitz-Gerald, James.
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Eldorado. Folie musicale. Written by H. B. Farnie. Music arranged by J. Fitzgerald. [Voeal seore with pianoforte accomp.] London. Cramer & Co. [188–?] No. 2 in M.389.5

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Fitzherbert, Thomas.
In holiday gown. Glee [s. s. B.]. (*In* Musical library. Vol. 3, pp. 74–77.) No. 23 in M.235.18.3

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[The queen of a day. Opera. Full score.] Manuscript. Autograph. [London. 1851.] M.350.5
Te Deum. Composed for solo voices & chorus, and the accompaniment compressed from the score, for the pianoforte or organ. London. D'Almaine & Co. [1852.] No. 1 in M.202.17

Fitzwilliam music, The. *Church music.* Novello, V., *editor.* M.233.26

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Fix my heart. *Anthem.* Schulz, J. A. P. No. 2 in M.201.37

Fix'd in His everlasting seat. *Chorus.* Handel. No. 6 in M.221.22.4

Fjol, I, gjætt'e Gjeitinn. *For orchestra.* Svendsen. No. 3 in M.335.15

Flacton, William.
Here rests his head. Catch a 3 voci. (*In* Warren. Collection of catches. Vol. 1, p. 251.) No. 171 in M 220.9.1
What ails you, ye smoakers? Catch [for 3 voices]. (*In* Clementi. Collection of catches. Vol. 2, p. 17.) No. 103 in M.110.1.2; No. 103 in M.110.2.2
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Flame, The, of love. *Ballad.* Haydn, F. J. Twelve ballads. No. 1 in M.221.32

Flamenca, La. *Opera.* For the Music see **Lambert, L.** For the Libretto see **Cain.**

Flamm, Theodor.
Die Försterstöchter. Singspiel. Musik von Max von Weinzeirl. No. 2 in M.381.65

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Flammis orci. *Aria.* Haydn, F. J. No. 27 in M.290.29.6

Flan, Marie Alexandre.
Assaut de soubrettes. Opéra comique. Musique de Luigi Bordèse. No. 1 in M.265.38
Les deux comtesses. Opéra-comique. Musique de Luigi Bordèse. No. 4 in M.301.2
L'esprit et le cœur. Opérette. Musique de Luigi Bordèse. No. 5 in M.301.2
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Flauto solo. *Opera.* For the Music see **Albert, E. F. C. d'.** For the Libretto see **Wolzogen, H. P. von.**

Flavian. *Cantata.* For the Music see **Capes, J. M.**

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Fatma. Opéra comique en 1 acte. Paroles de R. de Voisin. Musique de A. Flégier. [Partition chant et piano.] Marseille. Carbonel. [1875.] No. 1 in M.301.7

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Benoît, P. L. L. De oorlog. M.227.20

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Same. Grablied. (*In* Fink. Die deutsche Liedertafel. P. 83.) No. 57 in M.213.9
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Il trillo del diavolo. Melodramma, musica di Stanislao Falchi. M.402.18

Flers, Marie Joseph Louis Camille Robert de la Motte Ango, *Comte* de.
Chonchette, opéra-bouffe de G. A. de Caillavet et Robert de Flers. Musique de Claude Terrasse. No. 2 in M.381.50
Fortunio. Comédie lyrique, par G. A. de Caillavet et Robert de Flers. Musique de André Messager. M.378.9
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Le Sire de Vergy, opéra bouffe de G. A. de Caillavet et Robert de Flers. Musique de Claude Terrasse. M.381.52
Les travaux d'Hercule. Opéra bouffe. Paroles de G.-A. de Caillavet et Robert de Flers. Musique de Claude Terrasse. M.381.53

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Fletcher, Joseph.
Paradise, an oratorio. The music by John Fawcett. No. 2 in M.153.34

Fleur d'oranger. *Opera.* For the Music see **Cœdès.** For the Libretto see **Hennequin, A. N.**

Fleur de bonheur. *Song.* David, F. C. Cinquante mélodies. M.363.28

Fleur-de-lys. *Opera.* For the Music see **Delibes.** For the Libretto see **Farnie.**

Fleur de neige. *Opera.* For the Music see **Henry, L. C. A.** For the Libretto see **Gavardie.**

Fleur de quinze ans. *Part-song.* Lassus. Sämmtliche Werke. Band 12. M.8040a.67.12

Fleur-de-thé. *Opera.* For the Music see **Lecocq, A. C.** For the Libretto see **Duru.**

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Fleur des bois. *Duet.* Gounod. Vingt mélodies. 5e recueil. No. 19 in M.157.36.5

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Fleur, La, du prisonnier. *Song.* Louis, N. No. 17 in M.390.11; etc.

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Fleur, La, et l'oiseau mouche. *Song.* David, F. C. Cinquante mélodies. M.363.28

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Fleurette. *Opera.* For the Music see **Offenbach.** For the Libretto see **Pittaud;** also **Hopp, J.**

Fleuriste et typographe. *Opera.* For the Music see **Villebichot.** For the Libretto see **Péricaud.**

Fleurs, Les, d'été. *For piano.* Louis, N. No. 2 in M.390.26

Fleurs, Les, d'hiver. *For piano.* Louis, N. No. 1 in M.390.26

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Contents. — Guglielmi: La serenata. — Brambilla: La tenerezza. — Rossini: Gentil giovinetto. — Ricci: Nella valle mai finora. — Bellini: Ciel pietoso. — Pacini: Se di Cipro attien l'impero. — Vaccaj: Non giova il sospirar. — Rossini: O solitaria spiaggia. — Guglielmi: Amore e speme. — Bellini: Qual cor tradisti. — Deh! non volerli vittime. — Arditi: L'orfanello. — Mercadante: Bella adorata incognita. — Rossini: Figli si cari al cor. — Vaccaj: Cara deh! asciuga il pianto. — Donizetti: Cielo a miei lunghi spasimi. —Carafa: Ombra che a me d'intorno. — Rossini: Chi sa dirmi o mia speranza. — Pacini: Io son la rea. — Handel: Dove sei amato bene. — Guglielmi: T'amo siccome gli angeli. — Mozart: Qui sdegno non s'accende. — Meyerbeer: Ah! tu non sai. — Rossini: Dolce figlia al tuo padre perdona. — Perugini: Il sol che mi rischiara. — Guglielmi: Il labbro. — Aspa: Sul sentier della soria. — Ricci: Ah! no in quel alma ingenua. — Mozart: Quando miro quel bel ciglio. — Ricci: Alfin brillar nell' iride. — Martini: Piacer d'amore. — Rolla: Non t'accostare all' urna. — Mercadante: Sempre pensoso e torbido. — Brambilla: L'allegro. — Mercadante: Ipermestra io ti perdei. — Bona: Passa tra i fiori o zeffiro. — Aspa: Quando Cicotto. — Bellini: Giovin rosa. — Mercadante: Abbia da te quel misero. — Aspa: Ah! nell' alma ancor mi suona. — Donizetti: Mira o bella il trovatore; Perchè dell' aure in sen. — Thisen: La fioraja. — Poniatowski: Ei mi ricorda i placidi. — Coppola: T'amo solea ripetere.— Donizetti: Vieni o tu che ognor io chiamo; A miei prieghi arrise il cielo. — Nini: Languente afflitto un esule. — Pergolesi: Ogni pena più spietata. — Bellini: Col sorriso d'innocenza. — Ricci: Il mio babbo mi dicea. — Lu scieccu e l'orecchini. — La saracinesca. — Tarentella napolitana. — Canzone basca.

Fleurs des champs. *Opera.* For the MUSIC see **Bordèse, L.** For the LIBRETTO see **Nac.**

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Fleurs, Les, du bal. *For piano.* LOUIS, N. No. 1–3 in M.390.35

Fleurs, Les, et les arbres. *Part-song.* SAINT-SAËNS. No. 2 in M.321.25

Fleurs, Les, que j'aime. *Song.* BRICE. Album. No. 1 in M.158.34

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Richard Wagner. Par Champfleury [pseud.]. Paris. Librairie nouvelle. 1860. No. 5 in M.144.18

Flibustier, Le. *Opera.* For the MUSIC see **Kui.** For the LIBRETTO see **Richepin.**

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Flieg' Vöglein durch den Böhmerwald. *Song.* KUECKEN. Ernste und heitere Lieder. No. 15 in M.244.6.1

Fliege! *Part-song.* LACHNER, F. Vier Gesänge. No. 21 in M.194.16

Fliege Täubchen. *Song.* HILLER, F. Acht Ritornelle. No. 21 in M.192.3

Fliegende Holländer, Der. *Opera.* For the MUSIC and LIBRETTO see **Wagner,** W. R.

Fliegende Holländer, Der. *Overture.* WAGNER, W. R. No. 3 in M.352.3

Fliegende Holländer, Der. *Part-song.* MOEHRING. No. 5 in M.203.22

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Five songs [s. or T.] and a duett [S. T.]. The words selected from Lalla Rookh. [Accomp. for pianoforte.] London. Power. [185–?] No. 25 in M.236.2

Contents. — Bendemeer's stream. — Oh, fair as the sea-flower, duett [S. T.]. — Namouna's song. — The spirit's song. — There's a bliss beyond all that. — Fly to the desert.

Flint, Laura A., *translator.*

CHOMET. The influence of music on health and life. M.109b.9

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Floersheim, Otto.

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Suite Miniature. Liebesnovelle für grosses Orchester. Partitur. Leipzig. Breitkopf & Härtel. [1898.] No. 2 in M.403.34

Contents. — 1. Serenade. 2. Idylle. 3. Auf dem Ball. 4. Geständnis. 5. Glücksrausch. 6. Brautzug.

Flood, Edwin.

The gipsy's life is a joyous life. Harmonized as a glee for 4 voices, by Joseph Warren. (*In* Warren. Cocks's Handbook of glees. Vol. 2, pp. 61–68.) No. 66, 67 in M.157.6.2

Floquet, Étienne Joseph.

L'union de l'amour et des arts. Ballet héroïque en 3 actes, savoir: Bathile et Chloé, Théodore, et La cour d'amour. [Paroles de P. R. Lemonnier. Musique de] Floquet. [Partition.] Paris. L'auteur. [1774.] M.272.2

Flor, La, de la Canela. *Song.* YRADIER. No. 21 in M.391.57

Flora. *Part-song.* HAUPTMANN, M. No. 21 in M.204.36.5

Flora gave me fairest flowers. *Madrigal.* WILBYE. No. 12 in M.235.7.1; etc.

Flora mirabilis. *Opera.* For the MUSIC see **Samara.** For the LIBRETTO see **Fontana, F.**

Flora now calleth. *Madrigal.* SMITH, J. S. No. 11 in M.235.7.1; etc.

Flora, thou wilt torment me. *Duet.* MORLEY. No. 122 in M.235.17.1

Florans, Ludovic, *Marquis* de.

Tancrède de Rohan. Drame lyrique. Musique de Chs de Courcelles. M.285.34

Flore et Zéphire. *Opera.* For the MUSIC see **Gautier, J. F. E.** For the LIBRETTO see **Ribbing.**

Florent, Eugène.

Voilà l'plaisir, mesdames. Opérette bouffe. Musique de G. Jacobi. No. 5 in M.393.56

Florentin, Le. *Opera.* For the MUSIC see **Lenepveu.** For the LIBRETTO see **Saint-Georges.**

Florette (or the goose girl). *Opera.* For the MUSIC see **Bartlett, A.** For the LIBRETTO see **Allen, A. M.**

Florian, Carlo.

Les deux billets. Opéra comique. Musique de Ferdinand Poise. No. 2 in M.287.37

Florian, Jean Pierre Claris de.

Le baiser, ou la bonne fée. Comédie [mise en musique] par S. Champein. No. 1 in M.291.3

Blanche et Vermeille. Comédie pastorale. Mise en musique par H. J. Rigel. M.394.70

Les jumeaux de Bergame. Opéra comique. Musique de Charles Lecocq. M.405.32; etc.

Poëme pastoral. Scènes de Florian et d'Armand Silvestre. [Musique de] J. Massenet. No. 4 in M.213.11

Floribella. *Opera.* For the MUSIC see **Weyse.** For the LIBRETTO see **Boye.**

Florid song.

TOSI, P. F. Observations on the florid song; or, sentiments on the ancient and modern singers . . . Translated by Mr. Galliard. 2d edition. London. 1743. M.129a.9

Floridant. *Opera.* For the MUSIC see **Handel.** For the LIBRETTO see **Rolli.**

Floridia, Pietro.

La colonia libera. Opera lirica in quattro atti . . . Riduzione per canto e pianoforte di Gaetano Luporini. [Milano.] Ricordi & c. 1900. Portrait. M.396.48

Maruzza. Scene liriche popolane in tre atti. Parole e musica di Pietro Floridia. Per canto e pianoforte. Milano. Ricordi. [1897.] M.395.27

With Italian and German words.

Floridia, Pietro, *translator.*

GLUCK. Écho et Narcisse. M.402a.13

Florilegium. *For strings.* MUFFATT, G. M.414.10

Florimel. *Opera.* For the MUSIC see **Sainton-Dolby.** For the LIBRETTO see **Blaikie.**

Florimo, Francesco.
Ave Maria. Quartetto. (*In* Échos d'Italie. Vol. 4, pp. 154–166.) No. 22 in M.157.14
Bellini. Memorie e lettere. Firenze. Barbèra. 1882. Portrait. M.127.3
Cenno storico sulla scuola musicale di Napoli. Napoli. Rocco. 1869. 2 v. M.113.14
Ore musicali, o sia raccolta di 12 pezzi per camera. Napoli. Gerard & ci. [185–?] No. 2 in M.244.19
Contents. — Canzone circassa [A. O. BAR.]. — Il consiglio [S. O. T.]. — La vergine del castello [T.]. — La rosa e la croce [S. O. T.]. — La dichiarazione [T.]. — Ritorna ch' io t' amo [T.]. — La gondola, ballata [S. O. T.]. — Il Zampognaro, ballata [BAR.]. — La tarantella [S. O. T.]. — Mergellina, ballata [S. O. T.]. — Il rimpovero, duettino [S. S.]. — L'Ave Maria [S. A. T. B.].
When the vesper bell comes stealing. Quartetto adapted by W. H. Birch. [London. Boosey. 186–?] No. 95 in M.157.5.2

Florinda. *Opera.* For the MUSIC see **Thalberg.** For the LIBRETTO see **Scribe.**

Florio, C. H.
All I wish in her obtaining. [Duet, S. T. Accomp. for pianoforte.] (*In* The Harmonist. Vol. 3, pp. 43–47.) No. 11 in M.218.8.3
The Egyptian festival, a favorite opera [by Andrew Franklin]. Composed by C. H. Florio. [Accomp. for pianoforte.] London. Monzani & Cimador. [1800.] No. 3 in M.391.50

Florio, Caryl.
Adrift. Part-song for T. T. B. B. New York. Martens. 1877. No. 7 in M.203.7

Florio. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 8. M.317.1.20.8

Florodora. *Opera.* For the MUSIC see **Barrett, T.** For the LIBRETTO see **Davis, J.**

Flotheovo, Federico. See **Flotow.**

Flotow, Friedrich Ferdinand Adolf, *Graf* von.
Alessandro Stradella. Romantische Oper in 3 Acten, von W. Friedrich [pseud.]. Musik von Friedrich von Flotow. Vollständiger Clavierauszug. Hamburg. Böhme. [1844.] Plate. M.272.7
Same. [187–?] No. 3 in M.295.28
Same. Ouverture für grosses Orchester zur Oper: Alessandro Stradella. Partitur. Hamburg. Böhme. [184–?] No. 2 in M.332.17
Same. Overture. Transcribed for the organ by Dudley Buck. Op. 39. New York. Schirmer. 1868. No. 17 in M.200.2
Alma l'incantatrice. Opera in 4 atti. Poesia de H. de St Georges. Musica di F. de Flotow. Adattata alla scena italiana da A. de Lauzières. [Canto e pianoforte.] Paris. Escudier. [1878.] M.256.7
Am Runenstein. Grosse romantische Oper in zwei Abtheilungen von Friedrich von Flotow und Richard Genée. Vollständiger Clavierauszug. Leipzig. Senff. [1869.] M.256.8
L'âme en peine. Opéra en 2 actes. Paroles de Mr de St Georges. Musique de F. de Flotow. [Partition chant et piano.] Paris. Bonoldi. [1846.] M.364.27
L'esclave du Camoëns. Opéra-comique en un acte. Paroles de Mr de St. Georges. Musique de Mr F. de Flotow. [Partition piano et chant.] Paris. Latte. [1843.] M.378.47
Il fiore di Harlem. Melodramma in 3 atti del Sig. di Saint Georges. Musica di F. de Flotow. Traduzione italiana di Mario Leoni. Riduzione per canto e pianoforte. Torino. Giudici & Strada. [187–?] M.272.4
Friends, good night. [Trio, S. S. A. Accomp. for pianoforte.] London. Cock & Co. [185–?] No. 19 in M.244.10.3
Good night. [Part-song. Accomp. for piano. London. 186–?] No. 78 in M.157.5.2
A different setting of the preceding.
Die Grossfürstin [Sophia Catharina]. Romantisch-komische Oper, in 4 Akten mit Ballet, von Charlotte Birch Pfeiffer. Musik von F. von Flotow. [Vollständiger Klavierauszug]. Berlin. Bote & Bock. [1850.] M.272.9

Flotow, Friedrich Ferdinand Adolf, *Graf* von. *(Continued.)*
Same. Ouvertüre für grosses Orchester. Berlin. Bote & Bock. [185–?] No. 5 in M.312.1
Indra. Romantische Oper in 3 Akten von Gustav zu Putlitz. Musik von F. von Flotow. Vollständiger Klavierauszug. Berlin. Bote & Bock. [185–.] M.272.5
Jubel-Ouverture für grosses Orchester. Partitur. Hamburg. Cranz. [186–?] No. 2 in M.348.35
Marta. Opera in quatro atti. Musica di Federico Flotheovo. [Parole di F. W. Riese. Partitura.] Manuscript. [187–?] 5 v. M.401.17
Same. Opéra semi-séria en 4 actes de F. de Flotow. Partition pour piano et chant, avec paroles italiennes et allemandes [de F. W. Riese]. Paris. Brandus & Dufour. [186–?] M.364.28
Same. Piano seul. M.333.2
Die Matrosen, romantisch-komische Oper in 4 Acten, von W. Friedrich [Pseud.]. Musik von Friedrich von Flotow. Vollständiger Clavierauszug. Hamburg. Böhme. [1846?] M.272.3
May-morning. [Trio, S. S. A. Accomp. for pianoforte.] London. Cock, Addison & Co. [185–?] N. 2 in M.244.10.4
Die Musikanten. Komische Oper in 3 Akten. Klavier-Auszug. Leipzig. Hesse. [1890?] M.256.9
Naida. Opera semiseria in 3 parti di Saint-Georges. Musica di F. De-Flotow. Traduzione italiana. Canto con accomp. di pianoforte. Milano. Lucca. [1873.] M.364.31
Le naufrage de la Méduse. Opéra en 4 actes, paroles de MM. Cogniard frères, musique de A. Pilati [pseud.] et de Flotow. M.272.6
L'ombre. Opéra-comique en 3 actes. Paroles de M. de Saint-Georges. Musique de F. de Flotow. Partition piano et chant. Paris. Brandus & Dufour. [186–?] M.364.29
Pianella. Opérette bouffe en 1 acte, paroles de MM. Saint-Yves [pseud.] et Octave Féré [pseud.], musique de F. de Flotow. Partition chant et piano. Paris. Brandus & Dufour. [1860.] No. 2 in M.368.28
Rübezahl, romantische Oper in 3 Akten von Gustav zu Putlitz. Musik von F. von Flotow. Klavier-Auszug. Offenbach a. M. André. [185–?] Plate. M.272.8
Same. [Ouverture.] Partitur-Ausgabe. Offenbach a. M. André. [186–?] No. 1 in M.336.10
See the star of queenly beauty. [Trio, S. S. A. Accomp. for pianoforte.] London. Leader & Cock. [185–.] No. 15 in M.244.10.3
Les trois chevaliers. Ballade de Lenau [B. Accomp. de piano. Portrait. Facsimile]. (*In* Album du Galois. Vol. 1.) No. 17 in M.391.28.1
La veuve Grapin. Opérette en 1 acte, paroles de Mr de Forges [pseud.], musique de F. de Flotow. Partition chant et piano. Paris. Brandus & Dufour. [1859.] No. 1 in M.368.28
Zilda (conte des Mille et une nuits). Opéra comique en 2 actes. Paroles de MM. de St Georges & Chivot. Musique de F. de Flotow. Partition piano & chant. Paris. Brandus & Dufour. [1866.] M.364.30

Flotow, Friedrich Ferdinand Adolf, *Graf* von. *Works about.*
FLOTOW, R. VON. Friedrich von Flotow's Leben. Von seine Wittwe. Leipzig. 1892. Portrait. No. 1 in M.207.36
NEUMANN, W. Friedrich von Flotow. Eine Biographie. Cassell. 1855. Portrait. No. 1 in M.205.18

Flotow, Rosa, *Gräfin* von.
Friedrich von Flotow's Leben. Von seine Wittwe. Leipzig. Breitkopf & Härtel. 1892. Portrait. No. 1 in M.207.36

Flotte Bursche. *Opera.* For the MUSIC see SUPPÉ.

Flottenlieder. *Songs.* SCHNEIDER, F. H., *compiler.* M.372.59

Flourish, ye hillocks. *Madrigal.* WILBYE. Works. Vol. 2. No. 2 in M.234.19.2

Flow, O my tears. *Madrigal.* BENNET, J. No. 230 in M.110.1.3; etc.

Flow, Rio Verde. *Song.* HODGES, G. L. Collection of Peninsular melodies. Vol. 2. No. 3 in M.244.25.2

Flow, softly flow. *Part-song.* COSTA, M. No. 16 in M.244.10.5

Flow, softly flow, thou murm'ring stream. *Serenade.* WATSON, H. W. No. 50 in M.157.5.2

Flower, Eliza.
Now pray we for our country. [Part-song.] London. Novello. [184–?] No. 42 in M.158.15
Also to be found in Musical times [Music].

Flower, The. *Part-song.* JANSEN, F. G. No. 28 in M.204.38

Flower-greeting, The. *Part-song.* CURSCHMANN. No. 9 in M.175.1.5

Flower, The, of Marblehead. *Song.* DAVENPORT, A. No. 27 in M.290.12

Flower song. GOUNOD. Ten popular songs. No. 1 in M.157.10

Flower's last sigh, The. *Song.* GOUNOD. No. 23 in M.192.10

Floweret blue. *Part-song.* DREGERT. No. 15 in M.203.11

Flowers, George French.
First mass, with organ obligato. London. Burns, Oates & Co. [1867?] No. 1 in M.191.9

Flowers, The. *Part-song.* RINCK. No. 11 in M.157.17.1

ZIMMERMANN, Agnes. No. 4 in M.195.1.4

Flowers and fancies. *Part-song.* MOZART. No. 2 in M.157.17.2

Flowers, The, of harmony. Being a collection of the most celebrated catches, glees & duets. London. Walker. [17—?] 3 v. in 1. M.157.18
Contents. — 1. God save the king. — King: O! Absalom, my son. — Hayes: Let's drink and let's sing. — Greene: I've lost my mistress, horse, and wife. — How faint the joy. — Berg: Not a day more than thirty. — Marella: Half an hour past twelve o'clock. — Lampe: Jack I hear. — To all you ladies now at hand. — O ale ab alendo. — Down in the country. — Purcell: Soldier, take of thy wine. — Martin said to his man. — Battishill: But thirty years Tom liv'd. — Warren: To our musical club. — Look, neighbours, look. — Purcell: Under this stone. — Berg: Come, friends and companions. — Battishill: See, Phillis, yonder bower. — Give me the sweet delights of love. — Hayes: Come, follow me. — Thomas: The parting catch. — [Kelly]: Megan oh! — Fill me a bowl. — It was a lover and his lass. — The shrill ton'd lark. — Smart: With my jug in one hand. — Tremain: Give me care's antidote.— Hilton: Call George again, boy.— Hayes: If neither brass or marble. — Tremain: Dear Cloe, ease me. — Hayden: Fair Clora. — Hayes: Oxford cries. — Hayes: Come buy my fine wares. — 'Twas you, sir. — Nares: Wilt thou lend me thy mare. — Boyce: Epitaph [A blooming youth lies buried here]. — Nares: Fear no more the heat of the sun. — Arne: Which is the properest day. — On thy sweet lips. — Atterbury: Hot Cross buns. — Harington: Laughing catch. — Harington: Yawning catch. — Amo amas, I love a lass. — Old cries of London [Four bunches a penny primroses]. — Arne: My beloved is mine. — Webbe: If Eve in her innocence. — Webbe: A batchelor would have a wife. — Ford: Since first I saw your face. — Sing old Rose and burn the bellows. — Webbe: If love and all the world were young.
2. Callcott: Youth of the gloomy brow. — Here lies a woman. — Hayes: Melting airs. — Morgan: Quoth Jack on a time. — Travers: Soft Cupid, wanton, am'rous boy. — Hayes: Winde, gentle evergreen. — Travers: I like a bee. — Go, gentle breezes. — Atterbury: Sweet enslaver. — Baildon: Ye heav'ns, if innocence. — Travers: Thus to the muses. — Mornington [Fane]: Says Rose to Maud. — Webbe: Gently hear me, charming fair. — Warren: I want to dress. — Pring: By shallow rivers. — Green: Hail, green fields. — Hayes: Phillis, my fairest. — Morley: Sweet nymph come to thy lover. — Arne: Buz quoth the blue fly. — Storace: Five times by the taper's light. — Harington: Sweet doth blush the rosy morning. — Blow: How shall we speak thy praise.— Garth: Care, thou canker.— Atterbury: Joan said to John. — Baildon: Mister Speaker. — Este: How merrily we live. — Danby: The mulberry shade. — Pepusch: The turtle thus with plaintive crying.— Smith: Since Phillis has bubbled.— Webbe: Think when to pleasure. — Webbe: To me the wanton girls. — Still is the night breeze.— Travers: Fair and ugly. — Pepusch: I, like the fox shall grieve. — Bates: Sir, you are a comical fellow. — Within this tomb. — Hilton: Come let us all a maying go. — Battishill: I lov'd thee beautiful and kind. — Ives: Come, honest friends.
3. Storace: Sweet little Barbara. — Kemp: Life let us cherish. — Leveridge: Whilst health and blooming youth. — Purcell: My dearest, my fairest. — Green: Why all this whining. — Harington: Why must I die for thee. — O let the merry peal go on. — Hayes: This tomb be thine, Anacreon. — Dyne: Fill the bowl. — Haydn: The first commandment.— Valton: Mills, thunder, hammers.— Percy: Say not so, friar. — Purcell: Were I to chuse. — Wise: Old Chiron. — Purcell: Let's live. — Nelham: Have you any work for the tinker.

Flowers, The, of spring may wither. *Arietta.* GAMBOLD. No. 16 in M.201.37

Flower-seekers, The. *For pianoforte.* KELLEY. No. 1 in M.380.10

Flowing can, The. *Song.* DIBDIN, C. *1745–1814.* No. 2 in M.324.48; etc.

Flow'ret, The. *Part-song.* JANSEN, F. G. No. 36 in M.392.48.2

Flow'rs are fresh. *Glee.* HORSLEY, W. No. 69 in M.157.6.2

Flucht. *Part-song.* SCHUBERT, F. P. Chor-Gesangwerke. Band 2. No. 15 in M.280.48.2; etc.

Flucht, Die, der heiligen Familie. *Cantata.* For the MUSIC see **Bruch.** For the LIBRETTO see **Eichendorff.**

Flucht, Die, der heiligen Familie. *Part-song.* REINECKE, C. H. C. No. 5 in M.270.59

Flucht, Die, der Liebe. *Part-song.* SCHOEN, E. VON. No. 8 in M.392.44

Flucht, Die, nach der Schweiz. *Opera.* For the MUSIC see **Kuecken.** For the LIBRETTO see **Blum,** C. L.

Flucht, Die, nach Egypten. *Cantata.* For the MUSIC see **Berlioz,** L. H.; also **Bruch.** For the LIBRETTO see **Reinick.**

Fluechtling, Der. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 4. M.317.1.20.4

Fluechtlinge, Die. *Incidental music.* For the MUSIC see SCHUMANN, R. A. For the TEXT see **Shelley.**

Fluechtlinge, Die. *Song.* SCHUMANN, R. A. Werke. Serie 13, Band 4. M.316.1.13.4

Fluegel, Ernst Paul.
Mahomet's Gesang (Goethe). Concertstück für Chor und Orchester, von Ernst Flügel. Klavierauszug. Breslau. Hainauer. [1871.] No. 1 in M.391.41

Fluegel, Gustav.
Conzert-Ouverture, No. 1, C moll, für Orchester. Op. 26. Partitur. [Berlin.] Trautwein. 1849. No. 3 in M.336.9
Dich, Herr des Himmels preiset. Hymnus [T. T. B. B.]. (*In* Gartz. Thesaurus. Heft 1, pp. 2–4.) No. 26 in M.203.7
Elsass muss unser sein! [Männerchor.] (*In* Gartz. Thesaurus. Heft 2, p. 12.) No. 27 in M.203.7
Frisch auf, mein freies Vaterland. [Männerchor.] (*In* Gartz. Thesaurus. Heft 3, p. 6.) No. 28 in M.203.7
Heil dir, O Preussenland. [Männerchor.] (*In* Gartz. Thesaurus. Heft 3, pp. 9, 10.) No. 28 in M.203.7
Hurrah, Germania! [Männerchor.] (*In* Gartz. Thesaurus. Heft 3, p. 3.) No. 28 in M.203.7
Der Krieg. [Männerchor.] (*In* Gartz. Thesaurus. Heft 3, p. 5.) No. 28 in M.203.7
Nachtgesang [T. T. B. B.]. (*In* Gartz. Thesaurus. Heft 1, pp. 5–7.) No. 26 in M.203.7
Recrutenlied [T. T. B. B.]. (*In* Gartz. Thesaurus. Heft 2, p. 11.) No. 27 in M.203.7
Sabelkampf. Husarenlied [T. T. B. B.]. (*In* Gartz. Thesaurus. Heft 3, p. 7.) No. 28 in M.203.7
Sanctus, O Salutaris, à trois voix égales, avec accomp. de piano ou orgue. Op. 49. [Partition et parties séparées.] Mayence. Schott. [1857?] No. 3 in M.213.10
So wird es geschehen. [Männerchor.] (*In* Gartz. Thesaurus. Heft 3, p. 4.) No. 28 in M.203.7
Spatzenlenz. [Männerchor.] (*In* Gartz. Thesaurus. Heft 1, pp. 7, 8.) No. 26 in M.203.7
Vaterländisches Volkslied [T. T. B. B.]. (*In* Gartz. Thesaurus. Heft 3, pp. 9, 10.) No. 28 in M.203.7
Vom Geldsack. [Männerchor.] (*In* Gartz. Thesaurus. Heft 1, pp. 8–10.) No. 26 in M.203.7

Fluegel, Die. *Part-song.* DORN, H. L. E. Fünf Liedertafel-Gesänge. No. 50 in M.392.6

Fluegel! Fluegel! *Song.* SCHUMANN, R. A. Zwölf Gedichte aus Rückerts Liebesfrühling. No. 11 in M.244.15.1

Flug der Liebe. *Part-song.* ISENMANN. No. 25 in M.392.12

Flug der Liebe. *Song.* TAUBERT, C. G. W. Zwölf Lieder. Sang der Liebe. No. 4 in M.221.26

Flug, Der, der Zeit. *Song.* SCHUBERT, F. P. Sämmtliche Compositionen. M.244.12; etc.

Fluss, Der. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 6. M.317.1.20.6

Flute.
BROWN, W. A. Forerunners of the modern wind orchestra. Evolution of the flute. Illus. Plate. (*In* The music of the modern world . . . Vol. 1, pp. 45–47. New York. [1895.]) M.14.1.1
JAMES, W. N. A word or two on the flute. Edinburgh. Smith & Co. 1826. M.146.18
VIRDUNG, S. Musica getutscht und ausgezogē durch Sebastianū virdung Priesters von Amburg vnd alles gesang ausz den notē in die tabulaturē diser benantē dryer Instrumētē der Orgeln: der Lautē: vnd ð Flōten transferieren zu lernē . . . [Herausgegeben von Robert Eitner. Berlin. 1882.] M.185.5
A reproduction of the edition printed at Basel in 1511.

Flute. *(Continued.)*
WELCH, C. History of the Boehm flute. London. 1883. M.114.9

Flute. *Music.*
BACH, J. S. Drei Sonaten für Clavier und Flöte. H moll, Es dur, A dur. Werke. Band 9. No. 1 in M.8040.21.9
—— Drei Sonaten für Flöte und bezifferten Bass. C dur, E moll, E dur. Werke. Band 43. No. 1 in M.8040.21.43
—— Sonate für Flöte, Violine und bezifferten Bass. G dur. Werke. Band 9. No. 5 in M.8040.21.9
BEETHOVEN. Sechs variirte Themen für Pianoforte allein, oder mit Flöte oder Violine. Op. 105. Werke. Serie 14. No. 2 in M.413.1.14
—— Zehn variirte Themen für Pianoforte allein, oder mit Flöte oder Violine. Op. 107. Werke. Serie 14. No. 3 in M.413.1.14
FREDERICK II., *the Great, of Prussia.* Concerte für Flöte, Streichorchester und Generalbass. Musikalische Werke. Band 3. M.317.2.3
—— Sonaten für Flöte und Clavier. No. 1–25. Musikalische Werke. Band 1, 2. M.317.2.1, 2
HILL, H. Der Vetter Michel. Aria tedesca, with variations, arranged for flute & piano forte. No. 2 in M.237.7
HOBERECHT, L. Air, with variations, for the piano forte, with a German flute accomp. No. 3 in M.237.7
LANGER, F. Concert für Flöte & Orchester. No. 2 in M.407.16
LATOUR. Sul margine d'un rio. Chanson sicilienne, variée pour le piano avec accomp. de flûte ad libitum. [Piano seul.] No. 13 in M.210.3
—— Same. [Partie de flûte.] No. 29 in M.210.9
LEMOINE, H. Divertissement pour piano et violon ou flûte, . . . sur des motifs de La sentinelle perdue [de Rifaut] par Henri Lemoine et N. Louis. Op. 31 [et] 24. No. 10 in M.390.12
—— Fantaisie pour piano et flûte ou violon . . . sur le ballet de L'orgie de Carafa par Henri Lemoine et N. Louis. Op. 24 et 9. No. 8 in M.390.12
—— Fantaisie pour piano et flûte sur une cavatine du Grand prix d'Adolphe Adam par Henri Lemoine et N. Louis. Op. 21 et 8. No. 7 in M.390.12
LOUIS, N. Duo-fantaisie pour flûte et violon. Op. 128. [Parties séparées.] No. 19 in M.390.12
—— Fantaisie concertante sur une mélodie suisse pour piano et flûte par N. Louis et Forestier. No. 13 in M.390.12
—— Grand duo concertant pour violon et flûte. Op. 3. [Parties séparées.] No. 18 in M.390.12; etc.
—— Nocturne concertant pour piano et flûte, sur une prière de Mad^lle^ L. Puget. Op. 42. [Parties séparées.] No. 11 in M.390.12
—— 6 petits morceaux de salon sur des motifs de Mlle. L. Puget pour piano et flûte. Op. 144. [Parties séparées.] No. 1–6 in M.390.12; etc.
—— Son nom! Nocturne concertant pour piano et flûte, sur la romance favorite de Melle L. Puget. Op. 64. [Parties séparées.] No. 12 in M.390.12
—— Souvenirs de Nice. Deux quadrilles de contredanses dialoguées pour piano et violon ou flûte par N. Louis et Lemoine. [Parties séparées.] No. 16, 17 in M.390.12
—— Variations brillantes pour la flûte avec accomp. . . . de piano. Œuvre 14. [Parties séparées.] No. 19 in M.390.12
MOZART. Andante für Flöte [und Orchester]. C dur. Werke. Serie 12, Abtheilung 2. M.312.1.12.2
—— Concert für Flöte [und Orchester]. D dur. Werke. Serie 12, Abtheilung 2. M.312.1.12.2
—— Concert für Flöte [und Orchester]. G dur. Werke. Serie 12, Abtheilung 2. M.312.1.12.2
—— Concert für Flöte und Harfe [mit Orchester]. C dur. Werke. Serie 12, Abtheilung 2. M.312.1.12.2
MUENTZ-BERGER. Nocturne [2e], en duo pour piano et violoncelle ou flûte. [Partition piano et violoncelle.] No. 9 in M.210.1
—— Same. [Partie de flûte.] No. 4 in M.210.9

Flute. *Music. (Continued.)*
—— Nocturne [3me] en duo pour piano et violoncelle ou violon [ou flûte. Partition piano et violoncelle]. No. 10 in M.210.1
—— Same. [Partie de flûte.] No. 6 in M.210.9
PLEYEL, I. J. Three sonatas for the pianoforte or harpsichord, with an accomp. for a flute or violin & violoncello. [Op. 15.] No. 2 in M.210.5; etc.
—— Same. Trois sonates pour clavecin ou piano forte, avec accomp. d'une flûte ou violon et basse. [Op. 15. Parties séparées de piano et flûte.] No. 3 in M.360.11
SAINT-SAËNS. Romance pour flûte (ou violon) avec accompagnement d'orchestre. Op. 37. No. 3 in M.405.53
—— Tarentelle pour flûte et clarinette, avec accomp. d'orchestre. Op. 6. No. 2 in M.344.14

Flûte enchantée, La. *Part-song.* MOZART. No. 18 in M.157.8

Fluthenreicher Ebro. *Song.* SCHUMANN, R. A. Spanische Liebes-Lieder. No. 10 in M.244.15.4

Fluthgeist, Der. *Opera.* For the MUSIC see **Hillemacher, P. J. W.** For the LIBRETTO see **Gottet.**

Fly away, time. *Glee.* KELLY. No. 41 in M.237.7

Fly forth, my song. *Part-song.* ABT, F. No. 13 in M.204.36.3

Fly, love, to heav'n. *Madrigal.* WILBYE. No. 199 in M.110.1.3; etc.

Fly me not. *Glee.* WEBBE, S., *Jr.* No 23 in M.220.9.4

Fly not so swift. *Madrigal.* WILBYE. Works. Vol. 2. No. 13 in M.234.19.2

Fly not yet, 'tis just the hour. (Irish melody.) Harmonized for 4 voices. (*In* Warren. Cocks's Hand-book of glees. Vol. 3, pp. 177–180.) No. 63 in M.157.6.3

Fly, Philomel. *Fa la.* HILTON. Ayres or fa las. No. 3 in M.234.21

Fly to my mistress. *Glee.* LLOYD, C. H. No. 3 in M.205.10.7

Fly to the desert. *Song.* KIALLMARK. No. 22 in M.236.3

Fly, ye moments. *Duet.* BIGGAR. No. 26 in M.235.17.3

Flying Dutchman, The. For the MUSIC and LIBRETTO see **Wagner,** W. R.

Flying Dutchmen, The. *Opera.* For the MUSIC see **Carpenter,** J. A. For the LIBRETTO see **Stone,** M. E.

Flynn, John J.
Althea. A romantic comic opera. Libretto by Wm. Caroline and John J. Flynn. Music by R. S. Poppen. M.381.33

Focht, C. Th.
Der Brand des Ringtheaters in Wien, am 8. Dec. 1881. 4. Auflage. Wien. Hartleben. 1881. Illus. No. 1 in M.145.20

Fock, Alfred.
Madame Nicolet. Opérette en 4 actes de Eugène Hugot. Musique de Alfred Fock. Partition chant et piano. Paris. Choudens. 1892. M.256.10

Fodale, Paolo.
Dodici scene drammatiche tratte dalla Divina commedia. [Accomp. di piano.] Firenze. Guidi. [184–?] 12 parts in 1 v. M.270.30

Foeckerer, Eduard.
Es war zu Assmannshausen. Weisst du doch! Vagabundenlied . . . für vier Männerstimmen. [Op. 7.] Mainz. Schott. [188–?] No. 1 in M.392.9

Foerster, Adolf Martin.
The Bedouin's prayer. Male chorus. Op. 22. Pittsburgh. Kleber. 1888. No. 2 in M.392.9
The words are in English and German.
Thusnelda. Characterstück, nach Karl Schäfer's gleichnamigem Gedicht, für grosses Orchester. Op. 10. Partitur. Leipzig. Rieter-Biedermann. [1881?] No. 1 in M.331.7

Foerster, Alban.
Lorle. Oper in 4 Aufzügen. Dichtung von Hans Heinrich Schefsky. Musik von Alban Förster. Clavierauszug mit Text bearbeitet von Johannes Doebber. Berlin. Ries & Erler. [1893.] M.393.18
Die Mädchen von Schilda. Komische Oper in 3 Acten von Rudolf Bunge. Musik von Alban Förster. Clavierauszug. Berlin. Ries & Erler. [1887.] M.256.11
Symphonie, Erste, E-dur, für grosses Orchester. Partitur. Halle. Richter & Hopf. [188–?] M.331.6

Foerster, Bernhard.
Parsifal-Nachklänge. Allerhand Gedanken über deutsche Cultur, Wissenschaft, Kunst, Gesellschaft. Leipzig. Fritsch. 1883. No. 1 in M.198.9

Foerster, F.
Jugend und Alter [T. T. B. B.]. Hamburg. Thiemer. [188–?] No. 30 in M.392.8

Foerster, Josef B.
Quartett, E-dur, für 2 Violinen, Viola und Violoncell. Op. 15. Leipzig. Eulenburg. [1898. Payne's Kleine Partitur-Ausgabe. 226.] No. 4 in M.412a.5

Foersterstoechter, Die. *Opera.* For the Music see **Weinzierl.** For the Libretto see **Flamm.**

Foggia, Francesco.
Exultabunt sancti. [Motet, S. A. T. B.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 4, pp. 90–95.) No. 26 in M.158.33.4
Laetamini in Domino. [Motet, S. A. T. B.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 4, pp. 84–90.) No. 25 in M.158.33.4
Veritas mea. [Motet, S. A. T. B.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 4, pp. 95–102.) No. 27 in M.158.33.4

Foglia, Una. *Song.* Mariani, A. XXII melodie. No. 1 in M.158.28

Foi, La. *Chorus.* Rossini. Trois chœurs. No. 1 in M.280.46

Foire, La, de St. Laurent. *Opera.* For the Music see **Offenbach.** For the Libretto see **Crémieux.**

Fol malin, Le. *Anthem.* Sweelinck. Pseaume 14, 53. Werken. Deel 2, 5. M.412.2.2, 5

Folco d'Arles. *Opera.* For the Music see **Giosa.** For the Libretto see **Cammarano, S.**

Folded in Thy circling arms. *Anthem.* Rudolphsen. No. 16 in M.190.7

Foleij, Charles.
Vendée! Drame lyrique. Poème . . . de Charles Foleii et Adolphe Brisson. Musique de Gabriel Pierné. M.246.12

Folie, Une. *Opera.* For the Music see **Méhul.** For the Libretto see **Bouilly.**

Folie, Une, à Rome. *Opera.* For the Music see **Ricci, F.** For the Libretto see **Wilder.**

Folies amoureuses, Les. *Opera.* For the Music see **Pessard;** also **Rossini.** For the Libretto see **Lénéka;** also **Blaze, F. H. J.**

Folies d'amour. *Opera.* For the Music see **Durand de Fontmagne.** For the Libretto see **Dracy.**

Folk-lore.
Veckenstidt, E. La musique et la danse dans les traditions des Lithuaniens, des Allemands et des Grecs. Paris. 1889. No. 4 in M.208.21

Folk-songs.
Arbaud, D., *editor.* Chants populaires de la Provence. Aix. 1864. M.218.1
Brahms, J. Deutsche Volkslieder. Mit Clavier-Begleitung. Ausgabe für hohe Stimme. Berlin. 1894. No. 9–15 in M.380.40.3
—— Volks-Kinderlieder, mit hinzugefügter Clavierbegleitung. Leipzig. [188–?] No. 8 in M.380.40.3
Chants et chansons populaires de la France. Nouvelle édition illustrée. Paris. 1848. 3 v. M.122.10
Chappell, W. A collection of national English airs, consisting of ancient song, ballad & dance tunes. The airs harmonized by W. Crotch, G. A. Macfarren, and J. Augustine Wade. [London.] 1839, 40. 2 v. M.121.6
German Volkslieder Album. Forty songs with the original words and an English version by John Oxenford. London. [188–?] No. 2 in M.384.64
Hals Brödrene, *publishers.* The Hals Album. A collection of Norse national music, containing the most popular folk-songs, dances, &c., and also compositions by various Norse composers. (With Norse and English words.) Kristiania. [189–?] No. 2 in M.384.66
Heim, J. Sammlung von Volksgesangen für den Männerchor. Zürich. 1868. M.118.22

Folk-songs. *(Continued.)*
La Villemarqué, T. C. H. H. de. Ballads and songs of Brittany. By Tom Taylor. M.106.4
Mathews, C. T., *compiler.* [Manuscript music and songs, principally national or folk-songs, of Italy.] 3 v. M.117.2
Middlemore, M. T. H., *editor.* Songs of the Pyrenees with Spanish, French & English words. London. 1887. No. 1 in M.384.63
Mittler, F. L., *editor.* Deutsche Volkslieder. Frankfurt am Main. 1865. M.371.36
Moulle, É., *editor.* Cinquant chants populaires recueillis dans la haute Normandie et harmonisés. Paris. 1890. No. 1 in M.384.66

Folks-songs. *Works about.*
Enger, C. An introduction to the study of national music. London. 1866. M.106.23
Martinengo-Cesaresco, E. Essays in the study of folk-songs. London. 1886. M.149a.7
Schuré, É. Histoire du Lied, ou la chanson populaire en Allemagne . . . Paris. 1868. M.118.20
Tiersot, J. B. É. J. Histoire de la chanson populaire en France. Paris. 1889. M.141.31
Weckerlin, J. B. T. La chanson populaire. Paris. 1886. The music of many of the songs is given. M.215.20

Folkunger, Die. *Opera.* For the Music see **Kretschmer.** For the Libretto see **Mosenthal, S. H. von.**

Folle, La, de St. Joseph. *Song.* Meyerbeer. 40 mélodies. No. 1 in M.157.38

Follet, Le. *Opera.* For the Music see **Lefèvre, E.** For the Libretto see **Barbier, P.**

Folletto, Il, de Gresy. *Opera.* For the Music see **Petrella.** For the Libretto see **Bolognese.**

Follies, The, of a night. *Opera.* For the Music see **Gabriel, M. A. V.** For the Libretto see **Planché, J. R.**

Follow a shadow. *Round.* Horn, C. E. No. 28 in M.237.9

Follow me, my jovial boys. *Catch.* Nelham. No. 43 in M.141.21.2; etc.

Follow my path. *Canon.* Arne, T. A. No. 119 in M.220.9.1

Follow the drum. *Ballad.* Keller, M. No. 18 in M.192.13.1

Follow the flag. *Song.* Thomas, J. R. No. 8 in M.192.14

Folville, Juliette.
Atala. Opéra en deux actes, d'après Chateaubriand. Poëme de Paul Collin. [Musique de J. Folville. Partition chant et piano. Paris? 1893?] M.395.28

Fond appeal, The. *Song.* Arne, T. A. Lyric harmony. Vol. 1. M.380.1

Fond father's bliss. *Song.* Hodson, W. Fourteen songs. No. 3 in M.221.32

Fond hearts at home. *Ballad.* Thomas, J. R. No. 9 in M.192.14

Fondateurs, Les, de l'opéra français. *Songs.* Lacome d'Estalenx, P. J. J., *editor.* No. 2 in M.296.6

Fondly I think of thee. *Part-song.* Keller, M. No. 19 in M.192.13.1

Fondo theatre, *Naples.*
Almanacco de' reali teatri S. Carlo e Fondo del annata teatrale 1834. Napoli. 1835. M.109b.45

Fonscolombe, Emmanuel de, *editor.*
David, F. C. Moïse au Sinai, oratorio. M.153.14

Font, Auguste.
Favart, l'opéra comique et la comédie-vaudeville aux 17e et 18e siècles. Paris. Fischbacher. 1894. M.205.7

Fontaine, La, de Berny. *Opera.* For the Music see **Nibelle.** For the Libretto see **Second, A.**

Fontana, D. G. Bartocchi. See **Bartocci-Fontana, D. G.**

Fontana, Ferdinando.
Asraël. Legende. Musik von Albert Franchetti. M.364.32
Edgar. Dramma lirico, musica di Giacomo Puccini. M.396.56
Flora mirabilis. Leggenda. Musica di Spiro Samara. M.322.2
Il Signor di Pourceaugnac, opera comica. Musica di Alberto Franchetti. M.399.18
La Simona. Poemetto lirico, posto in musica da Benedetto Iunck. No. 1 in M.286.30
Die Willi's. Oper mit Ballet. Musik von Giacomo Puccini. M.402.45

Fontana, Ferdinando, *translator.*
SAMARA. Medgè. M.399.56

Fontana, Uranio.
I baccanti. Dramma lirico in 3 atti di G. Sacchéro, posto in musica . . . dal Mo Uranio Fontana. Riduzione per canto e piano. Milano. Ricordi. [184–.] M.231.40

Fontanes de Saint-Marcellin, Jean Victor.
Léonore et Félix, ou c'est la même. Opéra comique. Musique de Benoist. M.261.28
Wallace, ou le ménestrel écossais, opéra héroïque . . . Musique de Catel. M.281.34

Fontayne, Lucien.
Damayanti. Légende lyrique en un acte. Poème de P. B. Gheusi. Musique de Lucien Fontayne. Partition chant et piano. Paris. Dupont. [1895.] No. 1 in M.378.48

Fontebasso, Giovanni.
Mastino I. dalla Scala, tragedia lirica. [Musica del Sig. Antonio Buzzola.] Venezia. Molinari. [1841.]
Libretto only, in Italian. No. 5 in M.147.8.3

Fontenelle, Bernard Le Bruyer de.
Thétis et Pélée. Tragédie en musique. [Musique de Collasse.] M.285.25

Fontenelle, Émile.
Chez Ramponeau. Opérette en 1 acte. Paroles de Georges Delesalle. Musique de Émile Fontenelle. [Partition chant et piano.] Paris. Dupont. [188–?] No. 2 in M.301.7

Fontenelle, Granges de.
Hécube, tragédie-lyrique en 3 actes. Par Milcent. Mise en musique par Granges Fontenelle. [Partition.] Paris. L'auteur. [1800.] M.272.10

Fonteny, Albert.
La fille de Fanchon la vielleuse. Opéra-comique de Liorat [pseud.], Busnach & Fonteny. Musique de L. Varney. M.325.2
Nadgy. Romantic comic opera. From the French of MM. Liorat [pseud.] & Fonteny. The music by F. Chassaigne. M.285.6
Les quatres filles Aymon. Opérette, d'Armand Liorat [pseud.] et Albert Fonteny. Musique de Paul Lacome. M.394.67

Fontmagne, *Baronne* Durand de. See **Durand de Fontmagne,** ——, *Baronne.*

Fool, The, hath said in his heart. *Anthem.* BENNETT, W. S. No. 5 in M.195.2.11; etc.

Fool, The, that is wealthy. *Glee.* ALCOCK, J. No. 8 in M.220.9.3

Fool, The, within his heart. *Motet.* RHEINBERGER, J. G. No. 16 in M.195.2.13

Fools' gold. *Opera.* For the MUSIC see **Loud,** J. A. For the LIBRETTO see **Burnett.**

Foot-ball song. *Part-song.* MONK, E. G. No. 33 in M.157.4

Foote, Arthur William.
And there were shepherds. [Christmas anthem. Accomp. for organ.] Boston. Schmidt. [1893.] No. 3 in M.203.27
Bedouin song [T. T. B. B. Accomp. for pianoforte]. Boston. Schmidt. [1892.] No. 1 in M.203.14
Benedicite, omnia opera [in E major. Accomp. for organ]. Boston. Schmidt. [1892.] No. 1 in M.158.16
Benedictus in Eb. [Accomp. for organ.] Boston. Schmidt. [1892.] No. 4 in M.158.16
Christ our Passover. [Anthem for Easter. Accomp. for organ.] Boston. Schmidt. [1894.] No. 4 in M.203.27
Drei Stücke für Pianoforte und Violoncello. [Partitur.] Boston. Schmidt & Co. 1882. No. 5 in M.210.13
Same. [Violoncello-Stimme.] No. 6 in M.210.14
Francesca da Rimini. Symphonischer Prolog. Für grosses Orchester. Op. 24. [Partitur.] Boston. Schmidt. 1892. No. 1 in M.333.11
God is our refuge and strength. Anthem for solo [s. or T.] and chorus. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 16, pp. 114–124.) No. 14 in M.195.2.16
If doughty deeds [T. T. B. B.]. Boston. Schmidt & Co. 1885. No. 3 in M.392.9
Magnificat and Nunc dimittis [in B flat major. Accomp. for organ]. Boston. Schmidt. [1892.] No. 2 in M.158.16

Foote, Arthur William. *(Continued.)*
[Quartet, no. 2, for two violins, viola and violoncello. Op. 32. Full score.] Manuscript. 1894. No. 2 in M.338.9
This copy was made by A. A. Brown.
Quartett, in C dur, für Klavier, Violine, Bratsche und Violoncell. Op. 23. [Partitur.] Boston. Schmidt. 1892. 4 parts in 1 v. M.403.35
Quartett in G moll, für 2 Violinen, Bratsche und Violoncell. Op. 4. Partitur. Manuscript. [1890.] No. 3 in M.338.9
This copy was made by A. A. Brown.
Quintett, in A moll, für Klavier, 2 Violinen, Bratsche und Violoncell. Op. 38. [Partitur.] Boston. Schmidt. 1898. 5 parts in 1 v. M.403.36
Serenade. In E dur, für Streich-Orchester. Op. 25. [Partitur.] Boston. Schmidt. 1892. No. 2 in M.333.11
The skeleton in armour. Ballad for chorus and orchestra. The poem by H. W. Longfellow. By Arthur Foote. Op. 28. [Accomp. for pianoforte.] Boston. Schmidt. 1892. No. 1 in M.204.14
Still, still with Thee. [Anthem. Accomp. for organ.] Boston. Schmidt. [1893.] No. 5 in M.203.27
Te Deum, in B flat minor. [Accomp. for organ.] Boston. Schmidt. 1890. No. 5 in M.158.16
Te Deum in D minor. [Accomp. for organ.] Boston. Schmidt. 1894. No. 6 in M.203.27
Trio für Pianoforte, Violine und Violoncell, in C moll. Op. 5. [Partitur.] Mainz. Schott. 1884. No. 2 in M.211.3.2
Same. [Stimmen, Violin und Violoncell.] 2 v. No. 13 in M.211.4.1, 2
Venite, in C. [Accomp. for organ.] Boston. Schmidt. [1892.] No. 3 in M.158.16
The wreck of the Hesperus. [For S. T. B. soli, chorus and pianoforte.] Boston. Schmidt. [1888.] No. 1 in M.204.13

Footsteps of angels. *Part-song.* GAUL. No. 11 in M.157.25
MACIRONE, C. A. No. 11 in M.195.1.2

Foppa, Giuseppe.
Le due giornate, o sia il portator d'acqua. [Musica di] Simone Maijer. M.41.5
L'equivoco. [Musica di] Simone Majer. M.41.7
Ginevra degli Almieri. Opera grande. Musica del Sigre Ferdinando Paër. M.50.7
Giulietta e Romeo. Dramma eroico pantomimo. Musica del Sigr Maestro Zingarelli. M.60.20
L'inganno felice, farsa in 1 atto, musica di Rossini. M.369.19
L'occasione fa il ladro. Farsa [musica] del Sigre Gioacchino Rossini. M.60.10; etc.
La scala di seta. Farsa [musica] del Sigre Gioacchino Rossini. M.60.12; etc.
Il segreto. Farza. Musica del Sigr Simone Majer. M.41.19
[Un pazzo ne fa cento. Opera. Musica di J. S. Mayer.] M.41.21

For Agathon. *Part-song.* NORRIS, T. No. 209 in M.110.1.3; etc.

For all our men. *Glee.* PEARSALL. No. 11 in M.235.16

For England, ho! *Opera.* For the MUSIC see **Bishop,** H. R. For the LIBRETTO see **Pocock.**

For ever blessed are they which die in the Lord. *Anthem.* MENDELSSOHN-BARTHOLDY, J. L. F. No. 8 in M.157.24

For folded flocks. *Glee.* PURCELL, H. M.221.2; etc.

For God is in the midst. *Anthem.* GREENE, M. No. 2 in M.234.4.2

For He shall give. *Response.* BLODGETT. Anthems, responses and hymns. No. 4 in M.203.9

For he was a good man. *Anthem.* LASSUS. No. 17 in M.233.25.1

For His is the sea. *Anthem.* MENDELSSOHN-BARTHOLDY, J. L. F. No. 7 in M.391.49; etc.

For love ev'ry creature. *Duet.* PURCELL, H. No. 143 in M.215.21

For love of thee. *Ballad.* LINLEY, G. [Songs.] Vol. 1. No. 26 in M.235.19.1

For our offences Jesus took upon Him. *Anthem.* MENDELSSOHN-BARTHOLDY, J. L. F. Six cathedral anthems. No. 3 in M.243.2

For sword or song. *Opera.* For the MUSIC see **Rôze,** R. For the LIBRETTO see **Legge.**

For tenderness form'd in life's early day. *Song.* PAESIELLO. A favourite song. No. 35 in M.384.48

For the Catch Club. *Catch.* LONG. No. 114 in M.220.9.1
For the mountains shall depart. *Anthem.* SAMSON, L. No. 11 in M.195.2.10
For the New Year. *Quartet.* MENDELSSOHN-BARTHOLDY, J. L. F. Quartetts. No. 15 in M.244.22
For the sake of somebody. *Part-song.* FARMER, J. No. 40 in M.157.23
For thee, love, for thee. *Song.* FOSTER, S. C. No. 25 in M.380.41.1
For Thee, O God, our constant praise. *Anthem.*
CROFT. No. 29 in M.157.34
HANDEL. No. 7 in M.157.34
For this is he. *Anthem.* ESTE, M. No. 3 in M.234.26; etc.
For unto us a child is born. *Anthem.* HASELTON. No. 3 in M.290.34
For with strength. *Chorus.* HAYDN, F. J. No. 12 in M.221.22.4
Foraarsdigt. *Song.* KJERULF. Sånger och Visor. Band 1. M.158.47
Forains, Les. *Opera.* For the MUSIC see **Varney,** L. For the LIBRETTO see **Boucheron.**
Forbes, James Grant.
The dynamiters. Hasty Pudding play, 1901. Music by N. H. Pride. No. 2 in M.382.11
Forbidden land, The. *Opera.* For the MUSIC see **Chapin.** For the LIBRETTO see **Steely.**
Ford, Charles R., *editor.*
CALDICOTT. Jack and Jill. No. 23 in M.158.14
Ford, Ernest A. C.
Jane Annie; or, the good conduct prize. A new and original English comic opera. Written by J. M. Barrie & A. Conan Doyle. Music by Ernest Ford. Arranged [for pianoforte] by King Hall. Vocal score. London. Chappell & Co. [1893.] No. 1 in M.246.6
O Lord God of my salvation. Motett [T. T. B. B. Accomp. for organ]. (*In* Novello's Collection of anthems. Vol. 12, pp. 186–196.) No. 20 in M.195.2.12
Ford, T. Murray.
The punch bowl; or, the royal brew. Comic opera. Music by John Storer. No. 31 n M.300.5
Ford, Thomas.
Almighty God! who hast brought me. Psalm. [Accomp. for organ.] (*In* Hullah. Part music. Sacred. Vol. 1. pp. 92, 93.) No. 30 in M.157.28.1
Fair, sweet, cruel. Madrigal. (*In* Amusement for the ladies. Vol. 3, pp. 30–33.) No. 6 in M.220.3.3
Also to be found in Arnold's Convivial harmony; Bland's The Ladies' collection; Clementi's Collection of catches; Musical library; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.
Haste Thee, O Lord. Round [for 3 voices]. (*In* Clementi. Collection of catches. Vol. 1, p. 103.) No. 88 in M.110.1.1; No. 88 in M.110.2.1
Also to be found in Warren's Vocal harmony; Webbe, Jr.'s Convito armonico.
I am so weary. Canon, 3 in 1. (*In* Warren. Vocal harmony. P. 268.) No. 148 in M.220.10
Also to be found in Webbe, Jr.'s Convito armonico.
Let God arise. [Anthem, S. A. A. T. B. Accomp. for organ.] (*In* Rimbault. Collection of anthems. Pp. 61–69.) No. 3 in M.234.26; No. 1 in M.234.27
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Same. Novello. [186–?] No. 6 in M.158.16
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Chopin. Werke. M.316.2
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Quatuor (en ré majeur) pour 2 violons, alto et violoncelle. Partition. Paris. Hamelle. [1890.] No. 3 in M.358.14

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Franckenstein, Clemens.

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MOSZKOWSKI. Spanische Tänze. No. 4 in M.342.19

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Hymne an den Gesang. Dichtung von Fr. Bopp, für Männerchor, Solo & Orchester componirt von Hermann Franke. Klavierauszug. Schleusingen. Glaser. [1869?] No. 4 in M.212.5
Maien-Botschaft. Konzertstück für Männerchor, mit Begleitung von 1 Flöte, 2 Klarienetten, 2 Hörnern und Pianoforte, oder Pianoforte allein. Op. 78. Partitur mit unterlegtem Klavierauszug. Leipzig. Siegel. [188–?] No. 5 in M.212.5

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Der Abt von St. Gallen. Oper. [In Musik gesetzt] von F. Herther [Pseud.]. M.292.30

Franz, Johann Heinrich, *pseud.* See **Hochberg,** Johann Heinrich XIV. Bolko, *Graf* von.

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Dichtungen von Max Waldau. Op. 13. Leipzig. Whistling. [185–?] M.244.5.2
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Schilflieder von Nic. Lenau. No. 1–5. Op. 2. Leipzig. Whistling. [183–?] M.244.5.1
Sechs Gesänge. Op. 3. Leipzig. Breitkopf & Härtel. [183–?] M.244.5.1
Contents. — Der Schalk. — Die Farben Helgolands. — Frühling und Liebe. — Frühlingsliebe. — Der Sommer ist so schön. — Ach, wenn ich doch ein Immchen wär.
Sechs Gesänge. Op. 6. Leipzig. Whistling. [185–] M.244.5.1
Contents. — Wasserfahrt. — Wie des Mondes Abbild. — Auf dem Meere. — Die Liebe hat gelogen. — Der Schnee ist zergangen. — Thränen.
Sechs Gesänge. Op. 7. Leipzig. Whistling. 1857. M.244.5.1
Contents. — Der junge Tag erwacht. — Hüttelein. — Da die Stunde kam. — In meinen Armen wieg' ich dich. — Frühlingsgedränge. — Ja, du bist elend.
Sechs Gesänge. Op. 8. Leipzig. Breitkopf & Härtel. [185–?] M.244.5.1
Contents. — Der Bote. — Meeresstille. — Durch den Wald im Mondenscheine. — Das ist ein Brausen und Heulen. — Treibt der Sommer seinen Rosen. — Gewitternacht.
Sechs Gesänge. Op. 9. Wien. Haslinger. [185–?] M.244.5.1
Contents. — Was pocht mein Herz so sehr? — Wassehfahrt. — Bitte. — Allnächtlich im Traume. — Vom Berge. — Auf dem Meere.
Sechs Gesänge. Op. 10. Leipzig. Whistling. 1857. M.244.5.1
Contents. — Für Musik. — Stille Sicherheit. — Mutter, O sing' mich zur Ruh'. — Der vielschönen Fraue. — Und die Rosen, die prangen. — Umsonst.
Sechs Gesänge. Op. 11. Berlin. Friedlaender. [185–?] M.244.5.1
Contents. — Abschied. — Am leuchtenden Sommermorgen. — Im Mai. — Im Sommer. — Auf dem Meere. — Abends.
Sechs Gesänge. Op. 12. Offenbach a. M. André. [185–?] M.244.5.2
Contents. — Und welche Rose Blüthen treibt. — Zu Strassburg auf der Schanz. — Im Walde. — Aus meiner Erinnerung. — Gute Nacht, mein Herz. — Und wüssten's die Blume.
Sechs Gesänge. Op. 14. Leipzig. Kistner. 1792. M.244.5.2
Contents. — Widmung. — Lenz. — Waldfahrt. — Hatte Liebchen zwei dort im Dorf' der Haide. — Liebesfrühling. — Frage nicht.
Sechs Gesänge. Op. 16. Leipzig. Whistling. 1858. M.244.5.2
Contents. — Du liebes Auge. — Im Sommer. — Der Fichtenbaum. — Abends. — Weisst du noch. — Um Mitternacht.
Sechs Gesänge. Op. 17. Leipzig. Whistling. 1856. M.244.5.2
Contents. — Ave Maria. — Der Mond ist schlafen gangen. — Lieb' Liebchen. — Die Trauernde. — Im Frühling. — Im Herbst.
Sechs Gesänge. Op. 18. Leipzig. Whistling. [185–?] M.244.5.2
Contents. — Marie am Fenster. — Im Rhein, im heiligen Strome. — Nun hat das Lied ein Ende. — Meerfahrt. — Möcht' wissen was sie schlagen. — Mit schwarzen Segeln.
Sechs Gesänge. Op. 20. Leipzig. Whistling. 1856. M.244.5.2
Contents. — Die blauen Frühlingsaugen. — Die letzte Rose. — Verfehlte Liebe, verfehltes Leben. — Abends. — Das macht das dunkelgrüne Laub. — Im Herbst.
Sechs Gesänge. Op. 21. Leipzig. Whistling. 1856. M.244.5.2
Contents. — Willkommen mein Wald. — Denk' ich Dein. — O Mond, O lösch' dein goldnes Licht. — Liebesfeier. — Winternacht. — Verlass mich nicht.
Sechs Gesänge. Op. 22. Leipzig. Senff. [185–?] M.244.5.2
Contents. — Gleich und gleich. — Vorüber der Mai. — Im Frühling. — Frühe Klage. — Im Mai. — So weit von hier.

Franz, Robert. *(Continued)*

Sechs Gesänge. Op. 23. Leipzig. Whistling. 1858. M.244.5.2
Contents. — Wird er wohl noch Meiner gedenken. — Frühlingswonne. — Ach, wär' es geschehen. — Das traurige Mädchen. — Frühlings Ankunft. — Rote Aeugelein.

Sechs Gesänge. Op. 25. Leipzig. Whistling. [185–.] M.244.5.2
Contents. — Die Lotosblume ängstigt sich. — O lüge nicht. — Ein schöner Stern. — Ich hab' in Traume geweinct. — Kommt feins Liebchen heut'. — Im wunderschönen Monat Mai. — Auf dem Meere.

Sechs Gesänge. Op. 26. Leipzig. Whistling. 1857. M.244.5.2
Contents. — Wenn ich's nur wüsste. — Lieber Schatz, sei wieder gut mir. — Vergiss Mein nicht. — Des Müden Abendlied. — Vom Auge zum Herzen. — An den Wind.

Sechs Gesänge. Op. 28. Leipzig. Whistling. 1858. M.244.5.2
Contents. — Ich lieb' eine Blume. — Ein Stündlein wohl vor Tag. — Nachtlied. — Nebel. — Verborgenheit. — Um Mitternacht.

Sechs Gesänge. Op. 30. Leipzig. Kistner. [185–.] M.244.5.2
Contents. — Sterne mit den goldnen Füsschen. — Blätter lässt die Blume fallen. — Am Strom. — Schöner Mai, bist über Nacht. — Dies und das. — An die Wolke.

Sechs Gesänge. Op. 31. Leipzig. Senff. [185–?] M.244.5.3
Contents. — Dort unter'm Lindenbaume. — Ade denn, du stolze. — Mein Lieb ist eine rothe Ros'. — Sie liebten sich beide. — Abschied. — Mein Herz ist im Hochland.

[Sechs Gesänge.] Op. 34. Breslau. Leuckart. [186–?] M.244.5.3
Contents. — Was will die einsame Thräne! — Deine weissen Lilienfinger. — Traumbild. — Es treibt mich hin. — Die Rose, die Lilie. — Gekommen ist der Maie.

Sechs Gesänge. Op. 35. Breslau. Leuckart. [186–?] M.244.5.3
Contents. — Die Harrende. — Ich wandre durch die stille Nacht. — Die Sonn' ist hin. — Und wo noch kein Wandrer 'gangen. — Wenn sich zwei Herzen scheiden. — Aufbruch.

Sechs Gesänge. Op. 36. Breslau. Leuckart. [186–?] M.244.5.3
Contents. — Auf dem Meere. — Erster Verlust. — Habt ihr schon gesch'n? — Bei der Linde. — Gute Nacht. — Nun hat mein Stecken gute Rast.

Sechs Gesänge. Op. 37. Leipzig. Kistner. [186–?] M.244.5.3
Contents. — Du bist so schön und rein. — Zu spät. — Am fernen Horizonte. — Der schwere Abend. — Sonnenwende. — Wenn ich auf dem Lager liege.

Sechs Gesänge. Op. 40. Leipzig. Kistner. [187–?] M.244.5.3
Contents. — Mein Schatz ist auf der Wanderschaft. — Es ziehn die brausenden Wellen. — Unter'm weissen Baume sitzend. — Als trüg' man die Liebe zu Grab'. — Die Verlassene. — Sie floh vor mir.

Sechs Gesänge. Op. 41. Leipzig. Breitkopf & Härtel. [187–?] M.244.5.3
Contents. — Leise zieht durch mein Gemüth. — Ach, wie komm ich da hinüber. — Wohl waren es Tage der Sonne. — Stille Liebe. — Lehre. — Du grüne Rast im Haine.

Sechs Gesänge. Op. 43. Leipzig. Kistner. [187–?] M.244.5.3
Contents. — Träume. — Gleich wie der Mond so keusch und rein. — Entschluss. — Ich will meine Seele tauchen. — Es ragt der alte Elborus. — In Blüthen.

Sechs Gesänge. Op. 44. Leipzig. Kistner. [187–?] M.244.5.3
Contents. — O nimm dich in Acht. — Aprillaunen. — Doppelwandlung. — Es fällt ein Stern herunter. — Wenn ich in deine Augen seh'. — Am Rheinfall.

Sechs Lieder. Op. 27. Leipzig. Senff. [185–?] M.244.5.2
Contents. — Volker spielt auf. — Er ist's! — Herz, ich habe schwer an dir zu tragen. — In Leid versunken. — Rosenzeit. — Ein Tännlein grünet wo.

Sechs Lieder. Op. 33. Leipzig. Whistling. 1859. M.244.5.3
Contents. — Wonne der Wehmuth. — Gegenwart. — Mailied. — Cupido, loser, eigensinniger Knabe. — Schweizerlied. — Rastlose Liebe.

Sechs Lieder für gemischten Chor. Op. 24. Leipzig. Whistling. 1856. No. 18 in M.158.22
Contents. — Es ist ein Schnee gefallen. — Beim Scheiden. — Die beste Zeit. — Frühlingsglaube. — Mailied. — Morgenwanderung.

Same. Six songs for mixed voices. Boston. Ditson & Co. [1857.] 6 parts in 1 v. No. 8–13 in M.270.4
Contents. — 1. May song. 2. The snow has fallen around me. 3. At parting. 4. Spring faith. 5. The best time in the year. 6. Morning walk.

Sechs Lieder für gemischten Chor. Op. 49. Leipzig. Leuckart. [187–?] No. 19 in M.158.22
Contents. — Norwegische Frühlingsnacht. — Es taget vor dem Walde. — Vom Berge. — Herzliebstes Elselein. — Gute Nacht. — Scheiden und Meiden.

Sechs Lieder für vierstimmigen Männerchor. Op. 32. Leipzig. Whistling. 1859. No. 16 in M.203.11
Contents. — Rheinweinlied. — In der Ferne. — Der weisse Hirsch. — Nachtlied. — Das Lieben bringt gross Freud.'.— Ueberall bin ich zu Hause.

Franz, Robert. *(Continued)*

Sechs Lieder von H. Heine. Op. 38. Leipzig. Breitkopf & Härtel. [186–?] M.244.5.3
Contents. — Frühling. — Der Schmetterling ist in die Rose verliebt. — Childe Harold. — Sag' mir! — Güldne Sternlein schauen nieder. — In der Fremde.

Sechs Lieder von H. Heine. Op. 39. Leipzig. Breitkopf & Härtel. [186–?] M.244.5.3
Contents. — Frühlingsfeier. — Es ragt in's Meer der Runenstein. — Das Meer erstrahlt im Sonnenschein. — Wandl' ich in dem Wald des Abends. — Mir fehlt das Beste. — Altes Lied.

Spring's faith. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 12–15.) No. 4 in M.195.1.12

Ueberall bin ich zu Hause [T. T. B. B. Leipzig. Whistling. 185–?]. No. 5 in M.392.9

Zwölf Gesänge. Op. 1. Leipzig. Whistling. 1861. M.244.5.1
Contents. — Ihr Auge. — Nachtlied. — Die Lotosblume. — Nun holt mir. — O säh' ich auf der Haide dort. — Tanzlied im Mai. — Sonntag. — Für Einen. — Jagdlied. — Schlummerlied. — Vöglein, wohin so schnell. — In meinen Garten.

Zwölf Gesänge. Op. 4. Leipzig. Kistner. [183–?] M.244.5.1
Contents. — Mein Hochland-Kind. — Die süsse Dirn' von Iverness. — Liebliche Maid. — Ihr Hügel dort am schönen Doon. — Montgomery-Gretchen. — Du hast mich verlassen, Jamie. — Er ist gekommen. — Kurzes Wiedersehen. — Durch säuselnde Bäume. — Herbstsorge. — Wanderlied. — Ach dass du kamst.

12 Gesänge. Op. 5. Leipzig. Whistling [etc.]. 1858. M.244.5.1
Contents. — Aus meinen grossen Schmerzen. — Liebchen ist da! — Auf dem Meere. — Will über Nacht wohl durch das Thal. — Mädchen mit dem rothen Mundchen. — Ich hab' in deinem Auge. — Gute Nacht. — Ich lobe mir die Vögelein. — Stiller Abend. — Erinnerung. — Hör' ich das Liedchen klingen. — Genesung.

Franz, Robert, *editor.*

Astorga. Stabat Mater. No. 1 in M.352.20

Bach, J. S. Festo ascensionis Christi. No. 2 in M.384.11

—— Hirtenmusik aus dem „Weihnachts-Oratorium" . . . No. 3 in M.410.8

—— 8 airs for an alto voice. From various cantatas and masses. M.244.16

—— Suite in H moll. No. 5 in M.332.3

Durante, F. Magnificat für 4 Singstimmen . . . No. 2 in M.352.20

Handel. L'allegro, Il pensieroso ed Il moderato. M.401.20

—— Jubilate [Utrecht] . . . No. 3 in M.352.20

—— 12 Alt-Arien, aus verschiedenen Opern. No. 2 in M.270.48

—— 12 Sopran-Arien, aus verschiedenen Opern. No. 1 in M.270.48

Franz, Robert. *Works about.*

Kelterborn, L. Robert Franz, ein Meister der deutschen Musikwelt. [Leipzig. 1890.] No. 6 in M.215.4

Liszt, F. Robert Franz. Leipzig. 1872. No. 2 in M.208.16

Schaeffer, J. Zwei Beurtheiler Robert Franz's. Ein Beitrag zur Beleuchtung des Unwesens musikalischer Kritik in Zeitungen und Broschüren. Breslau. 1863. No. 5 in M.207.3

Franz, Robert, *pseud.* See **Janina**, Olga de, *Countess.*

Franz Schubert. *Overture.* Suppé. No. 3 in M.345.19

Franzisca von Foix. *Opera.* For the Music see **Weigl.** For the Libretto see **Castelli.**

Franziskus. *Oratorio.* For the Music see **Tinel.** For the Libretto see **Koninck.**

Franzoesisch-deutsches Tanzlied. *Part-song.* Speidel. Drei deutsche Lieder. No. 39 in M.392.25

Frascattana, La. *Opera.* For the Music see **Paisiello.** For the Libretto see **Livigni.**

Fraser, *Captain* Simon, *editor.*
The airs and melodies peculiar to the Highlands of Scotland and the Isles. . . . Having the lively airs introduced as medleys, to form a sequence to each slower movement. With an admired plain harmony for the pianoforte, harp, organ or violincello. Acquired during . . . 1715 to 1745. Edinburgh. Gow. [1816.] M.192.15

Frasquita. *Opera.* For the Music see **Laurent de Rillé.** For the Libretto see **Solvay.**

Fratelli, pregate. *Chorus.* Gordigiani. Mélodies sacrées. No. 1 in M.270.42

Fratelli rivali, I. *Opera.* For the Music see **Winter**, P. von. Die Brüder als Nebenbuhler.

Frater Kellermeister, Der. *Part-song.* Isenmann. Zwei humoristische Männerchöre. No. 19 in M.392.12

Fratres ego enim accepi. *Mass.* Palestrina. Werke. Band 22. M.8040a.66.22

Fratres ego enim accepi. *Motet.* Palestrina. Werke. Band 6. M.8040a.66.6; etc.

Fratres gaudete in Domino. *Motet.* Lassus. Sämmtliche Werke. Band 15. M.8040a.67.15

Fratres nescitis. *Motet.* Lassus. Sämmtliche Werke. Band 15. M.8040a.67.15

Fratres, qui gloriatur. *Motet.* Lassus. Sämmtliche Werke. Band 15. M.8040a.67.15

Fratres sobrii. *Motet.* Lassus. Sämmtliche Werke. Band 1. M.8040a.67.1

Frau Aventiure. *Overture.* Holstein. No. 4 in M.342.5

Frau Elster. *Song.* Taubert, C. G. W. Klänge aus der Kinderwelt. Heft 5. No. 17 in M.192.6

Frau Gans. *Song.* Taubert, C. G. W. Klänge aus der Kinderwelt. Heft 6. No. 7 in M.192.7

Frau Holde. *Cantata.* For the Music see **Thierfelder.**

Frau Holde. *Part-song.* Hirsch, C. Vier Lieder. No. 8 in M.392.12

Frau Kratzefuss. *Song.* Taubert, C. G. W. Klänge aus der Kinderwelt. [Heft 9.] No. 5 in M.192.8

Frau Musika. *Cantata.* For the Music see **Weinwurm.** For the Libretto see **Oser.**

Frau Musika. *Part-song.* Rochlitz. No. 52 in M.213.9

Frau Meisterin, Die. *Overture.* Suppé. No. 2 in M.345.19

Frau Minne. *Part-song.* Pache. Drei Lieder. No. 9 in M.392.21

Frau Nachtigall! *Song.* Taubert, C. G. W. Sechs Lieder. No. 11 in M.192.6

Frau Nachtigall mit süssem Schall. *Part-song.* Schein. Werke. Band 2. M.414.1.2

Frau, O meines Lebens Fraue. *Part-song.* Haan. Aus dem Mittelalter. No. 53 in M.392.10

Frau Schwalbe. *Song.* Taubert, C. G. W. Klänge aus der Kinderwelt. Heft 7. No. 11 in M.192.7

Frau Sonne. *Part-song.* Zenger. Stieleriana. No. 67 in M.392.24

Frau Venus in ihr Gärtelein. *Part-song.* Schein. Werke. Band 2. M.414.1.2

Frau Venus und ihr blinder Sohn. *Part-song.* Schein. Werke. Band 2. M.414.1.2

Frauen, Die, sind oft fromm und still. *Song.* Strauss, R. Schlichte Weisen. No. 21 in M.380.24.1

Frauengebet. *Song.* Rubinstein. Zehn Lieder. No. 19 in M.192.5

Frauenliebe und Leben. *Songs.* Schumann, R. A. No. 2 in M.244.15.2; etc.

Frauen-Lob. [Männerchor.] (*In* Das Rütli. Pp. 522, 523.) No. 220 in M.147.4

Frauenlob. *Opera.* For the Music see **Becker**; also **Schwalm.** For the Libretto see **Koppel-Ellfeld**; also **Jacoby.**

Frauenlob. *Part-song.* Fink. No. 7 in M.213.9

Hiller F. Zehn Lieder aus Waldmeisters Brautfahrt. No. 5 in M.392.11

Lindpaintner. No. 100 in M.213.9

Freake, *Mrs.* ——

A pastoral, cantata, the music by Seymour J. G. Egerton. M.270.27

Frébault, Élie.

Apothicaire et perruquier. Opéra bouffe. Musique de J. Offenbach. No. 3 in M.368.26; etc.

La mariée en ballon. Saynette. Musique de L. de Wentzel. No. 2 in M.326.25

Le quai malaquais. Opérette. Paroles de William Busnach et Élie Frébault. Musique de Amédée de Roubin. No. 2 in M.307.40

Frédégonde. *Opera.* For the Music see **Guiraud**; also **Ollone.** For the Libretto see **Gallet**; also **Morel, C.**

Frederic, Louis, *pseud.* See **Davenport**, Ambrose.

Frederick, the Great, *of Prussia.*

Friedrichs des Grossen Musikalische Werke. Erste kritisch durchgesehene Ausgabe [von Philipp Spitta]. Band 1, 2; 3, Abtheilung 1. Leipzig. Breitkopf & Härtel. [1889.] 3 v. in 2. M.317.2

The first two volumes have the separate parts for flute.

Contents. — 1, 2. Sonaten für Flöte und Clavier. No. 1–25. 3. Concerte für Flöte, Streichorchester und Generalbass.

Frederick, the Great, *of Prussia. Works about.*

Kothe, W. Friedrich der Grosse als Musiker, sowie als Freund und Förderer der musikalischen Kunst. Braunsberg. 1869. No. 6 in M.207.3

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Frederick William II., *of Prussia.*

Himmel, F. H. Trauer-Cantate zur Gebræbnissfeyer Seiner Koeniglichen Majestät von Preussen Friedrich Wilhelm II. von Herklots. [Hamburg. 1798.] M.14.2

Frédricx, Constant.

Godefroid de Bouillon. Grand opéra. Musique de Paul d'Acosta. M.402.1

Fredro, Aleksandr, *Hrabia.*

Rymond. Oper. Musik von Raoul Koczalski. No. 2 in M.399.30

Fredro, Jan Aleksandr, *Hrabia.*

Nocleg w Apeninach. Una notte negli Apennini. Opera buffa. Muszyka F. Mireckiego. M.310.38

Free knights, The, or the edict of Charlemagne. *Opera.* For the Music see **Mazzinghi.** For the Libretto see **Reynolds, F.**

Free lance, The. *Opera.* For the Music see **Sousa.** For the Libretto see **Smith, H. B.**

Free mason's glee, The. *Part-song.* Dibdin, C. No. 216 in M.215.21

Freebooters, The. *Opera.* For the Music see **Paer.** For the Libretto see **Napier.**

Freedom. *Part-song.* Attenhofer. Völkerfreiheit. No. 2 in M.203.10

Freedom. Volkslied [s. s. a. Accomp. for pianoforte]. (*In* Hills. Vocal trios. Vol. 2, pp. 1–8.) No. 1 in M.157.17.2

Freedom of song. *Part-song.* Marschner, H. A. No. 14 in M.392.48.2; etc.

Freeman, Edward Augustus.

Delphi. A legend of Hellas. Ballad. The music by John H. Mee. No. 1 in M.203.19

Freeman, G. S., *translator.*

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Freeman, H. C.

The Sunday scholars' service of sacred song (Book "AA"), companion to "The pilgrim's progress," illustrative of Bunyan's Holy war, compiled and arranged with adapted connective readings. London. Sunday School Union. [187–?] No. 2 in M.373.44

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Freeman, Nicholas.

Of all the brave birds. Glee [t. t. b.]. (*In* Amusement for the ladies. Vol. 4, pp. 40, 41.) No. 11 in M.220.3.4

Also to be found in The Apollo; Bland's The Ladies' collection; Clementi's Collection of catches; The Harmonist; Social harmony; Warren's Collection of catches.

Freemantle, William Thomas, *editor.*

Spohr, L. The 24th Psalm. No. 3 in M.155.22; etc.

Freemasonry.

Boeheim, J. M., *editor.* Auswahl von Maurer Gesängen, mit Melodien der vorzüglichsten Componisten. Neue Ausgabe. [Mit Pianofortebegleitung.] Berlin. 1817, 19. 2 v. M.120.32

Dow, H. M., *editor.* The Masonic Orpheus. A collection of songs, hymns, chants . . . Arranged for male voices. [Accomp. for organ or piano.] Boston. [1870.] M.221.3

Freemen, rejoice! *Part-song.* Purcell, H. No. 9 in M.157.28.1

Freer, ——
Ave Maria. [Trio, s. s. a. Accomp. for pianoforte.] (*In* Hills. Vocal trios. Vol. 2, pp. 94–96.) No. 20 in M.157.17.2
Frehsee, Martin.
Das süsse Gift. Musikalisches Lustspiel. Musik von Albert Gorter. No. 2 in M.378.48
Frei und deutsch in Wort und Sang. *Part-song.* Becker, V. E. No. 25 in M.392.4
Freibeuter. *Song.* Taubert, C. G. W. Sechs deutsche Lieder. No. 2 in M.221.26
Freie Kunst. *Part-song.* Veit. No. 1 in M.392.42.1
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Weber, C. M. F. E. von. Sechs Gesänge. No. 4 in M.392.27
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Der Blumen Rache. [Cantate] componirt von V. E. Nessler. No. 14 in M.212.11
Freiligrath, Ferdinand, *translator.*
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Jensen, A. Donald Caird ist wieder da! No. 3 in M.212.8
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Schumann, R. A. Myrthen. Heft 1. No. 2 in M.244.15.1; etc.
Freiwillige her! *Part-song.* Brahms. Fünf Lieder. No. 19 in M.392.5
Freiwilligen, Die. *Cantata.* For the Music see **Genée.**
Freiwilliges Versinken. *Song.* Schubert, F. P. Werke. Serie 20, Band 6. M.317.1.20.6
Freluchette. *Opera.* For the Music see **Montaubry.** For the Libretto see **Mercier, P.**
Fremdenlegion, Die. *Part-song.* Silcher. Silcher-Album. No. 4 in M.370.30
Fremdling, Der. *Opera.* For the Music see **Vogl, H.** For the Libretto see **Dahn.**
Fremery, Friedrich, *translator.*
Mathieu, É. L. V. L'enfance de Roland. M.393.46
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—— Richilde. M.257.13
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French, Charles Elwell.
A year of opera at the Castle Square Theatre, May 6, '95–May 6, '96. Containing portraits and sketches of the principal singers and a record of the casts of characters of the various operas produced, . . . with a short story of each. [Anon.] Boston. French. 1896. Portraits. M.375.8
French horn. See **Horn.** *Music.*
French maid, The. *Opera.* For the Music see **Slaughter.** For the Libretto see **Hood, B.**
Frère et mari. *Opera.* For the Music see **Clapisson.** For the Libretto see **Polak.**
Frère et sœur. *For violin and piano.* Louis, N. No. 12, 13 in M.390.35
Frère et sœur. *Opera.* For the Music see **Bordèse, L.** For the Libretto see **Plouvier.**
Frère Philippe, Le. *Opera.* For the Music see **Dourlen.** For the Libretto see **Duport, A.**
Frescobalda, La. *For organ.* Frescobaldi. No. 9 in M.414.30
Frescobaldi, Girolamo.
Aria detta la Frescobalda pour orgue par G. Frescobaldi. Paris. Heugel. [188–?] No. 9 in M.414.30
Fuga und Canzona für die Orgel. Herausgegeben von S. de Lange. Leipzig. Rieter-Biedermann. 1872. No. 10 in M.414.30
Passacaglio. Für die Orgel gesetzt, genau bezeichnet und als Repertoirstück des Riedel'schen Vereins zu Leipzig herausgegeben von Joh. Georg Zahn. Leipzig. Kahnt. [187–?] No. 2 in M.30.23
Fresh as a rose. *Ballad.* Balfe. No. 8 in M.192.9.1
Fresh song, A, in the forest. *Part-song.* Abt, F. No. 2 in M.392.2
Freshman, The. *Opera.* For the Music see **Packard.** For the Libretto see **Bryant.**
Freson, Jules G.
Essais de philosophie de l'art. L'esthétique de Richard Wagner. Paris. Fischbacher. 1893. 2 v. M.118.18
Frétillitte et Tourangeau. *Opera.* For the Music see **Robillard.** For the Libretto see **Richemont.**
Freu' dich des Lebens. *Canon.* Beethoven. Werke. Serie 25. M.413.1.25
Freud und Leid. *Part-song.*
Otto, E. J. Fünf Quartetten. No. 59 in M.392.16
Rietz. No. 148 in M.147.4
Freude, Die. [Männerchor.] (*In* Orpheus. Band 4, pp. 47–49.) No. 142 in M.129a.43.4
Freude, Die. *Part-song.*
Dorn, H. L. E. Fünf Quartette. No. 4 in M.244.11
Schneider, J. C. F. No. 80 in M.213.9
Freude der Kinderjahre. *Song.* Schubert, F. P. Werke. Serie 20, Band 4. M.317.1.20.4
Freude, Friede, Hoffnung. *Song.* Wollank. No. 13 in M.221.33
Freude, holde Freude! *Part-song.* Becker, V. E. No. 11 in M.203.16
Freude in Ehren. *Part-song.* Anacker. No. 85 in M.213.9
Freude in Ehren. *Song.* Taubert, C. G. W. VII Lieder. No. 1 in M.192.6
Freude, Die, reget sich. *Cantata.* For the Music see **Bach, J. S.** Werke. Jahrgang 34.
Freudenberg, Otto.
Ariadne. Oper. Musik von C. Jos. Brambach. M.275.7
Freudenberg, Wilhelm.
[Die Nebenbühler.] Ouverture für Orchester. Partitur. Leipzig. Breitkopf & Härtel. [1881.] No. 3 in M.348.35
Die Pfahlbauer. Komische Oper in 3 Aufzügen von Josef Laufs. Musik von Wilhelm Freudenberg. Vollständiger Klavierauszug vom Komponisten. Leipzig. Hug & Co. 1906. M.378.18
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Die Barden. Opern-Travestie in 2 Akten. Vollständiger Clavierauszug. Cöln. Schloss. [186–?] M.272.13
Freudvoll und leidvoll. *Part-song.* Erk, *editor.* Volksklänge. No. 1 in M.130.8
Freudvoll und leidvoll. *Song.* Liszt. Gesammelte Lieder. No. 5, 6 in M.244.14
Freue dich, erlöste Schaar. *Anthem.* Bach, J. S. Werke. Jahrgang 5, Theil 1. M.8040.21.5.1
Freue dich, mein liebes Herz! *Part-song.* Billeter. Vier Lieder im Volkston. No. 16 in M.392.35
Freuet euch alle. *Anthem.* Graun. M.202.6.3
Freund, John C., *editor.*
Freund's Daily. Vol. 1. No. 25, 1882–May 17, 1883. M.15.2
Freund, Julius.
Diogenes. Burlesk-Operette. Musik von Bogumil Zepler. No. 2 in M.397.49
Margitta. Komische Oper, von Rudolf Bunge und Julius Freund. Musik von Erik Meyer-Helmund. M.276.18

Freund's Daily. Vol. 1. Nov. 25, 1882–May 17, 1883. [John C. Freund, editor.] New York. 1882, 83. M.15.2
Previous to February 12, 1883, this was entitled Daily Music & Drama; from February 12–March 24, 1883, Freund's Daily Music & Drama; March 26, 1883 et seq., Freund's Daily.
No. 98, March 23, 1883, is wanting.

Freund, Der. *Song.* TAUBERT, C. G. W. Sechs deutsche Lieder. No. 5 in M.221.26

Freund Hein. *Part-song.* CORNELIUS. Werke. Band 2. M.414.20.2

Freund, ich bitte. *Part-song.* HAYDN, F. J. Gesänge. Heft 2. No. 2 in M.312.35

Freunde, sammelt euch im Kreise. *Chorus.* SCHUBERT, F. P. Chor-Gesangwerke. Band 2. No. 38 in M.280.48.2

Freunde, stimmt in meine Lieder. *Part-song.* EISENHOFER. No. 60 in M.129a.43.2

Freundig möcht' ich, du mein süsses Leben. *Song.* WIEDEBEIN. Lieder. No. 10 in M.221.33

Freundlich nimmt des heil'gen Saales Weite. *Part-song.* SUTOR. No. 98 in M.129a.43.3

Freundliche Vision. *Song.* STRAUSS, R. 5 Lieder. No. 6 in M.380.24.4

Freundschaft. *Canon.* BEETHOVEN. Werke. Serie 25. M.413.1.25

Freundschaft. *Part-song.* LIMBURGER. No. 64 in M.213.9

SCHNEIDER, J. C. F. No. 6 in M.213.9

Freundschaft beim Wein. *Part-song.* MOEHRING, F. No. 43 in M.246.22

Freundschaft, Freude, Harmonie. *Part-song.* OSTHOFF. No. 28 in M.129a.43.1

Freundschaft und Gesang. *Part-song.* NAUMANN, C. E. Vier Lieder. No. 11 in M.392.19

Freundschaft und Liebe. *Part-song.* PRAEGER, H. A. No. 115 in M.129a.43.3

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Freundschaftstück, Ein. *Song.* GRIEG. Grieg-Album. No. 5 in M.155.16

Freut euch ihr Hirten mein. *Part-song.* SCHEIN. Werke. Band 2. M.414.1.2

Frewin, Tom Harrison.
Les contrastes, gavotte. [For orchestra. Score.] London. Woolhouse. [189–?] No. 8 in M.336.1

Frey, Jules, *editor.*
Les chants de guerre de la France en 1870–71. Paris. Lachaud. 1872. M.139a.2

Frey, M.
How came love. (Wie kam die Liebe.) [T. T. B. B.] New York. Schirmer. [1884.] No. 6 in M.392.9
Same. Wie kam die Liebe? Preis-Chor für 2 Tenöre und 2 Bässe. Leipzig. Schuberth & Co. [1868.] No. 14 in M.392.33

Freya's gift. *Cantata.* For the MUSIC see **Macfarren,** G. A. For the LIBRETTO see **Oxenford,** J.

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Freytag, Gustav.
Ingo. Grosse Oper. Musik von Philipp Rüfer. M.393.52

Friar Bacon, or Harlequin Rambler. *Opera.* For the MUSIC see **Shield.** For the LIBRETTO see **O'Keeffe.**

Friar, The, of orders grey. *Glee.* CALLCOTT, J. W. It was a frvar. No. 11 in M.139a.18.6

Fricke, Wilhelm.
Ludwig van Beethoven. Ein Lebensbild. Bielefeld. Thiele & Co. 1870. Portrait. M.107.14

Frida, Emil Bohuš.
Bouře. Der Sturm. Oper. Musik von Zdenko Fibich. M.245.4
Saint Ludmila. An oratorio. The music composed by Antonín Dvořák. M.153.17

Fridolin. *Cantata.* For the MUSIC see **Randegger.** For the LIBRETTO see **Rudersdorff.**

Fridolin. *Opera.* For the MUSIC see **Deslandres.** For the LIBRETTO see **Mariani.**

Fridzeri, A. di. See **Frixer,** Alessandro Maria Antonio.

Friede den Schlummernden. *Part-song.* BRUCH. Vier Männerchöre. No. 32 in M.392.5

Friede, Der, ist gesichert! *Part-song.* GENÉE. No. 41 in M.392.9

Friede, Kampf und Sieg. *Symphonic poem.* RUEBNER. No. 1 in M.331.22

Friede, Der, sei mit dir. *Anthem.* BACH, J. S. Werke. Jahrgang 32. M.8040.21.32

Friede, Der, soll gedeih'n. *Part-song.* KREBS. No. 4 in M.392.14

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Fruehe. *Part-song.* SCHUMANN, R. A. Fünf Gesänge. No. 4 in M.157.21

Fruehe Klage. *Song.* FRANZ, R. Sechs Gesänge. Op. 22. No. 52 in M.244.5.2

Fruehe Liebe, Die. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 4. M.317.1.20.4

Fruehen Gräber, Die. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 3. M.317.1.20.3

Fruehes Wandern. *Part-song.* ABT, F. No. 119 in M.246.22

Fruehling. *Part-song.*

ISENMANN. Fünf Männerchöre. No. 28 in M.392.11
RHEINBERGER, J. G. No. 24 in M.392.22
STOJOWSKI. Le printemps. No. 2 in M.380.28
ZOELLNER, C. H. No. 193 in M.129a.43.6

Fruehling, Der. *Song.*

BRAHMS. Sechs Gesänge. Op. 6. No. 2 in M.380.40.1
CHOPIN. 17 polnische Lieder. No. 2 in M.157.37; etc.
FRANZ, R. Sechs Lieder von H. Heine. No. 37 in M.244.5.3
GRIEG. Grieg-Album. No. 5 in M.155.16
KUECKEN. Leichte Lieder. No. 3 in M.244.6.2
— Vier Gesänge. No. 15 in M.194.16
POSA. Fünf Lieder. No. 15 in M.380.22
TAUBERT, C. G. W. Sechs Lieder. No. 6 in M.221.26

Fruehling. *Symphony.* URBAN, H. No. 1 in M.343.40

Fruehling im Sommer. *Song.* CORNELIUS. Werke. Band 1. M.414.20.1

Fruehling im Walde. *Part-song.* HERMES. Beliebte Lieder. No. 1 in M.194.16

Fruehling, Der, ist da. *Song.* ABT F. Vier Lieder. No. 11 in M.192.2

Fruehling, Der, ist wach. *Part-song.* KREMSER. No. 10 in M.392.14

Fruehling, Der, kommt. *Part-song.*

DREGERT. Drei Lieder für Männerchor. No. 79 in M.392.3
KOELLNER. Vier Frühlingslieder. Heft 1. No. 17 in M.392.13

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REINECKE, C. H. C. No. 107 in M.147.4
RHEINBERGER, J. G. Im neuen Frühling. No. 10 in M.158.27

Fruehling und Liebe. *Part-song.* HORN, A. No. 6 in M.194.16
Fruehling und Liebe. *Song.* FRANZ, R. Sechs Gesänge. Op. 3. No. 16 in M.244.5.1

Fruehlingsabend, Der. *Part-song.*
BURKHARDT, S. No. 240 in M.129a.43.7
NESSLER. Vier Frühlingslieder. No. 18 in M.392.19
Fruehlings Ahnen. *Part-song.* PACHE. Zwei Gesänge. No. 6 in M.212.13
Fruehlingsahnung. *Part-song.* ABT, F. No. 31 in M.392.1
MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 16. M.413.3.16
OTTO, F. No. 236 in M.129a.43.7
SCHULTZ, E. Zwei Gesänge. No. 10 in M.392.25
WUELLNER. Waldlieder. No. 24 in M.158.21
Fruehlingsandacht. *Part-song.* KREUTZER, C. No. 104 in M.147.4
Fruehlings-Anfang. *Part-song.* BECKER, V. E. No. 14 in M.392.4
Fruehlingsanfang. *Song.* HENNIG. 20 ein und zweistimmige Lieder. No. 17 in M.203.8
Fruehlings Ankunft. *Part-song.* KLAUSS. Fünf Lieder. No. 8 in M.392.13

Fruehlings Ankunft. *Song.*
FRANZ, R. Sechs Gesänge. Op. 23. No. 59 in M.244.5.2
SCHUMANN, R. A. Lieder für die Jugend. Abtheilung 2. No. 3 in M.244.15.3; etc.
Fruehlingsaugen. *Part-song.* SEIFERT, R. No. 12 in M.392.42.4
Fruehlingsaugen. *Song.* HILLER, F. Sechs leichte Gesänge. No. 25 in M.192.3
Fruehlingsblick. *Song.* RUBINSTEIN. Sechs Lieder. No. 16 in M.192.5
Fruehlingsbote. *Part-song.* MUEHLING, A. No. 7 in M.129a.43.9
Fruehlings-Botschaft. *Cantata.* For the MUSIC see **Gade.** For the LIBRETTO see **Geibel, E.**
Fruehlingsbotschaft. *Part-song.* VIERLING. No. 22 in M.392.42.2
Fruehlingsbotschaft. *Song.* SCHUMANN, R. A. Lieder für die Jugend. Abtheilung 1. No. 2 in M.244.15.3; etc.
Fruehlings Brautfahrt. *Part-song.* SCHULZ, A. No. 11 in M.212.15
Fruehlingsbrausen. *Part-song.* SCHOEN, E. VON. No. 8 in M.392.28
Fruehlingsdämmerung. *Part-song.* UMLAUFT. No. 2 in M.343.32
Fruehlings Einkehr. *Part-song.* MEISTER. No. 3 in M.203.19
Fruehlings Einzug. *Part-song.* BECKER, V. E. Vier Gesänge für vierstimmigen Männerchor. No. 5 in M.392.4
NESSLER. Drei Lieder. No. 18 in M.392.37
PACHE. No. 4 in M.203.20
Fruehlings Erwachen. *Cantata.* For the MUSIC see **Gouvy.**
Fruehlings-Erwachen. *For orchestra.* BACH, C. E. No. 1 in M.312.1
Fruehling's Erwachen. *Overture.* SAINT-GEORGE. No. 1 in M.407.24
Fruehlingsfahrt. *Song.* SCHUMANN, R. A. Romanzen und Balladen. Heft 1. No. 3 in M.244.15.2; etc.
Fruehlings-Fantasie. *For orchestra.* BRONSART VON SCHELLENDORFF. No. 1 in M.332.7
Fruehlingsfeier, Der. *Cantata.* For the MUSIC see **Urspruch.** For the LIBRETTO see **Klopstock.**
Fruehlingsfeier. *Part-song.* LACHNER, F. No. 5 in M.203.22
MENDELSSOHN-BARTHOLDY, J. L. F. Sechs vierstimmige Lieder. No. 7 in M.312.8; etc.
SCHULTZ, F. No. 12 in M.392.25

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CURSCHMANN. Curschmann-Album. No. 1 in M.157.37
FRANZ, R. Sechs Lieder von H. Heine. No. 43 in M.244.5.3
Fruehlingsfreude. *Part-song.* BECKER, V. E. No. 13 in M.392.4

Fruehlingsgedraenge. *Song.*
FRANZ, R. Sechs Gesänge. Op. 7. No. 54 in M.244.5.1
MIHALOVICH. Acht Gedichte. No. 5 in M.380.21
STRAUSS, R. 2 Lieder. No. 23 in M.380.24.1
Fruehlingsgefuehl. *Song.* RUBINSTEIN. Sechs Lieder. No. 1 in M.192.5
Fruehlingsgelaeut. *Part-song.* HILLER, F. Acht Gesänge. No. 3 in M.202.22
Fruehlingsgesang. *Part-song.* SCHUBERT, F. P. Werke. Serie 16. M.317.1.16

Fruehlingsglaube. *Part-song.*
BAUMGARTNER, W. No. 112 in M.147.4
FRANZ, R. Sechs Lieder für gemischten Chor. No. 18 in M.158.22
SCHUBERT, F. P. 12 Gesänge. No. 10 in M.158.21
SCHUPPERT. No. 35 in M.392.42.4

Fruehlingsglaube. *Song.*
CURSCHMANN. Curschmann-Album. No. 1 in M.157.37
KUECKEN. No. 10 in M.244.6.1
MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 19. M.413.3.19
SCHUBERT, F. P. Sämmtliche Compositionen. M.244.12; etc.
TAUBERT, C. G. W. Zwölf Lieder. No. 3 in M.221.26
Fruehlingsglocken. *Part-song.* SCHUMANN, R. A. Sechs Lieder für vierstimmigen Männergesang. No. 9 in M.392.34; etc.
Fruehlingsglocken. *Song.* TAUBERT, C. G. W. Sechs Lieder. No. 7 in M.192.6
Fruehlingsglueck. *Part-song.* REINECKE, C. H. C. No. 19 in M.392.21

Fruehlings Gruss. *Part-song.*
BECKER, V. E. No. 7 in M.392.4
— Drei Gesänge gedichtet v. F. Oser. No. 10 in M.392.4
KERN. No. 48 in M.392.12
KLAHRE. Drei Lieder im Volkston. No. 61 in M.392.12
Fruehlingsgruss. *Song.* SCHUMANN, R. A. Lieder für die Jugend. Abtheilung 1. No. 2 in M.244.15.3; etc.
Fruehlingsgruss an das Vaterland. *Part-song.* LACHNER, V. No. 2 in M.130.7
Fruehlings-Hymne. (Maibetrachtung.) *Cantata.* For the MUSIC see **Goldmark.** For the LIBRETTO see **Geyer.**
Fruehlingsjubel. *Overture.* WAGNER, Rudolf. No. 2 in M.404.30
Fruehlingsjubel. *Part-song.* ZERLETT. No. 32 in M.203.20

Fruehlings Jubel. *Song.*
HILLER, F. Zwölf Lieder. No. 18 in M.192.3; etc.
TAUBERT, C. G. W. Der fröhliche Mann. No. 17 in M.192.8
Fruehlingsjubel. *Symphonic poem.* LORENZ, C. A. In der Dämmerung. No. 7 in M.342.13
Fruehlingsklaenge. *Symphony.* RAFF. M.347.38
Fruehlingsklingen. *Part-song.* ABT, F. No. 2 in M.392.35
Fruehlingslandschaft. *Part-song.* OTTO, E. J. Fünf Quartetten. No. 59 in M.392.16
Fruehlingsleben. *Duet.* HENNIG. 20 ein und zweistimmige Lieder. No. 17 in M.203.8
Fruehlingslerche, Die. *Part-song.* BECKER, R. Zwei Gesänge. No. 42 in M.392.2; etc.

Fruehlingsliebe. *Song.*
FRANZ, R. Sechs Gesänge. Op. 3. No. 17 in M.244.5.1
STERN. J. Deutsche Gesänge. No. 17 in M.236.8

Fruehlingslied. *Duet.*
ABT, F. Vier Duette. No. 36 in M.192.1
SCHUMANN, R. A. Lieder für die Jugend. Abtheilung 3. No. 4 in M.244.15.3; etc.

Fruehlingslied. *Part-song.*
BECKER, V. E. No. 13 in M.392.42.2
BERGT. No. 176 in M.129a.43.5
BILLETER. Vier Lieder im Volkston. No. 16 in M.392.35
BOHL. No. 3 in M.370.30
BRAUNE. No. 6 in M.392.20
ECKER. No. 123 in M.147.4
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FINK. No. 21 in M.213.9
GEORGE V., *of Hanover.* Sechs Gedichte. No. 2 in M.155.17
GROSS, C. E. No. 30 in M.392.10
HAERING. Sechs Lieder. No. 1 in M.392.10
HAUPTMANN, M. Sechs vierstimmige Lieder. No. 2 in M.157.22
JANSEN, F. G. No. 36 in M.392.42.4
KUNTZE, C. No. 90 in M.246.22
LEDER. Vier Lieder. No. 22 in M.194.16
MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 16. M.413.3.16

Fruehlingslied. *Part-song. (Continued.)*
Otto, E. J. No. 3 in M.130.8
Petschke. No. 8 in M.130.7
Rheinberger, J. G. Aus dem Sängerleben. No. 11 in M.392.22
Rietz, J. No. 28 in M.392.22
Schneider, J. C. F. Harzlieder. No. 42 in M.392.23
Schubert, F. P. Die Luft ist blau. Werke. Serie 19. M.317.1.19
— Schmücket die Locken. Chor-Gesangwerke. Band 2. No. 4 in M.280.48.2
Wendler. No. 55 in M.129a.43.10

Fruehlingslied. *Song.*
Brahms. Sechs Lieder. Op. 85. No. 9 in M.380.40.2
Curschmann. Curschmann-Album. No. 1 in M.157.37
Mendelssohn-Bartholdy, J. L. F. Durch den Wald, den dunklen geht. Werke. Serie 19. M.413.3.19
— Es brechen im schallenden Reigen. Werke. Serie 19. M.413.3.19
— Der Frühling naht mit Brausen. Werke. Serie 19. M.413.3.19
— In dem Walde süsse Töne. Werke. Serie 19. M.413.3.19
— Jetzt kommt der Frühling. Werke. Serie 19. M.413.3.19
Ritter, F. L. Zehn Kinder-Lieder. Heft 1. No. 6 in M.192.4
Schubert, F. P. Die Luft ist blau. Werke. Serie 20, Band 4. M.317.1.20.4
Schumann, R. A. Die Meersee. No. 7 in M.244.15.4; etc.
— Schneeglöckchen klingen wieder. Werke. Serie 13, Band 3. M.316.1.13.3
Seidel, F. L. Lieder. Heft 3. No. 17 in M.221.33

Fruehlingslied. *Symphonic poem.* Sibelius. Vårsång. No. 3 in M.406.33

Fruehlingslust. *Part-song.*
Abt, F. Fünf Gesänge. No. 3 in M.392.39
Koellner. Vier Frühlingslieder. Heft 2. No. 18 in M.392.13
Rietz. No. 30 in M.392.22
Schulz, J. P. C. No. 81 in M.213.9

Fruehlingslust. *Song.*
Schumann, R. A. Die Meersee. No. 7 in M.244.15.4; etc.
Taubert, C. G. W. Liebesglocken. No. 9 in M.192.7

Fruehlingsmahnung. *Part-song.* Kretzschmar. No. 11 in M.194.16

Fruehlingsmette. *Part-song.* Behr, F. No. 1 in M.270.13

Fruehlingsmorgen, Der. *Cantata.* For the Music see **Schubert, F. P.** Chor-Gesangwerke. Band 1.

Fruehlingsmorgen. *Part-song.* Abt, F. Heil'ge Andacht. Vier vierstimmige Männergesänge. Op. 268. No. 39 in M.392.1
— Noch vom Schlummer. No. 9 in M.130.7; etc.
— Die Wachtel ruft. No. 3 in M.392.2
Brambach. Zwei Concertstücke. No. 2 in M.202.14
Klauwell. 3 Frühlingslieder. No. 62 in M.392.12

Fruehlingsmorgen. *Song.* Abt, F. Lebensfrühling. Heft 2. No. 26 in M.192.1

Fruehlingsmuth. *Part-song.* Bruch. Sieben kleine Gesänge. No. 8 in M.204.7

Fruehlingsnacht. *Cantata.* For the Music see **Hentschel.** For the Libretto see **Jaenicke.**

Fruehlingsnacht. *Part-song.* Abt, F. No. 125 in M.246.22
Becker, V. E. Drei Gesänge für vierstimmigen Männerchor. No. 20 in M.392.4
Hiller, F. No. 4 in M.333.9; etc.
Marschner, H. A. Sechs vierstimmige Gesänge. No. 20 in M.392.17
Schmidt, Adolf. No. 11 in M.392.34

Fruehlingsnacht. *Song.*
Curschmann. Curschmann-Album. No. 1 in M.157.37
Jensen, A. Ausgewählte Lieder. No. 3 in M.157.37
Schumann, R. A. Lieder-Kreis . . . von Eichendorff. No. 12 in M.244.15.1; etc.
Woehler, G. Sechs Lieder. No. 15 in M.236.8

Fruehlingsnahen. *Cantata.* For the Music see **Hirsch, C.** For the Libretto see **Stieler.**

Fruehlingsnahen. *Part-song.*
Gade. Fünf Gesänge für Männerchor. No. 8 in M.157.21; etc.
Kreutzer, C. No. 3 in M.130.8; etc.

Fruehlingsnetz. *Part-song.* Goldmark. No. 3 in M.392.41

Fruehlingsorakel. *Duet.* Truhn. No. 14 in M.221.30

Fruehlingsorakel. *Part-song.* Spohr, L. No. 152 in M.129a.43.5

Fruehlings-Ouverture. *For orchestra.* Goetz. No. 3 in M.346.19

Fruehlings-Phantasie. *Cantata.* For the Music see **Gade.**

Fruehlings-Polka. *Part-song.* Zedtler. No. 6 in M.391.60

Fruehlingspracht. *Part-song.* Speidel. No. 35 in M.392.25

Fruehlingsregen. *Part-song.* Weinwurm. No. 5 in M.203.22

Fruehlingsreigen. *Part-song.*
Becker, V. E. No. 38 in M.392.42.2
Otto, F. No. 191 in M.129a.43.6
Stade. No. 50 in M.392.25

Fruehlingsreigen. *Song.* Kuecken. Lieder für Sopran. No. 7 in M.244.6.1

Fruehlingsruf. *Part-song.* Abt, F. Vier Lieder für Sopran und vier Männerstimmen. No. 9 in M.392.39

Fruehlings Seele. *Part-song.* Lorenz, C. A. No. 16 in M.392.16

Fruehlingssehnen. *Part-song.* Gruettner. Drei Lieder. No. 43 in M.392.8

Fruehlingssehnen. *Song.* Krigar. Sechs Lieder. No. 16 in M.236.8

Fruehlingssehnsucht. *Part-song.*
Billeter. No. 31 in M.392.3; etc.
Nessler. Vier Frühlingslieder. No. 16 in M.392.19

Fruehlingssehnsucht. *Song.* Schubert, F. P. Werke. Serie 20, Band 9. M.317.1.20.9

Fruehlings Sieg. *Part-song.* Hille. No. 31 in M.392.42.2

Fruehlings-Sinfonie. *For orchestra.* Abert. M.331.1
Reichel. M.337.11

Fruehlings-Sonntag. *Part-song.* Abt, F. Sechs Gesänge für gemischten Chor. No. 1 in M.158.22
Nessler. Vier Frühlingslieder. No. 19 in M.392.19

Fruehlingsstuerme. *Part-song.* Sturm, W. No. 25 in M.392.24

Fruehlingstag. *Part-song.* Boehme, A. von. Zwei Gesänge. No. 6 in M.392.5

Fruehlingstraum. *Song.* Schubert, F. P. Werke. Serie 20, Band 9. M.317.1.20.9

Fruehlingstrost. *Part-song.* Hohlfeld. Vier Männerchöre. No. 21 in M.392.11

Fruehlingsverkuendigung. *Part-song.* Billeter. Drei Gesänge für vierstimmigen Männerchor. No. 17 in M.392.35

Fruehlingswanderschaft. *Song.* Kuecken. Vier Lieder. No. 17 in M.244.6.1

Fruehlings Wanderung. *Part-song.* Santner. Spring song. No. 3 in M.392.23

Fruehlings-Wanderung. *Part-songs.* Abt, F. No. 27 in M.392.1

Fruehlingswandrung. *Part-song.* Abt, F. Fünf Gesänge für s. a. t. b. Op. 369. No. 8 in M.158.22

Fruehlings-Warnung. *Part-song.* Attenhofer. No. 1 in M.203.11

Fruehlings Wiederkehr. *Duet.* Abt, F. Zehn Duettinen. No. 32 in M.192.1

Fruehlingswogen. *Symphonic poem.* Scharwenka, L. P. No. 3 in M.333.19

Fruehlingswonne. *Duet.* Hennig. 20 ein und zweistimmige Lieder. No. 17 in M.203.8

Fruehlingswonne. *Part-song.* Storch. No. 5 in M.203.22

Fruehlingswonne. *Song.* Franz, R. Sechs Gesänge. Op. 23. No. 56 in M.244.5.2

Fruehlings-Wuensche. *Part-song.* Lachner, V. 4 Männergesänge. No. 1 in M.392.37

Fruehlingswunsch. *Song.* Taubert, C. G. W. Vier Lieder. No. 8 in M.192.7

Fruehlingszeit. *Part-song.* Brambach. Vier Chorlieder für Männerstimmen. No. 45 in M.392.3
Gellert, L. No. 5 in M.203.22
Koellner. Vier Frühlingslieder. Heft 2. No. 18 in M.392.13
Silcher. Silcher-Album. No. 4 in M.370.30

Fruehmorgens. *Part-song.* Boenicke. No. 36 in M.392.42.2

Fruehmorgens. *Song.* Rubinstein. Sechs Lieder. No. 13 in M.192.5

Fruehzeitiger Frühling. *Part-song.*
HAUPTMANN. Sechs Lieder von Goethe. No. 1 in M.157.22
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Fry, William Henry.
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Bastiaans. Chromatische Fuga. [A 5 voci.] No. 2 in M.414.30
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Bernard, É. Fantaisie et fugue (en fa majeur) pour orgue. No. 1 in M.414.31
Brahms. Fuge. (As moll.) Für die Orgel. No. 1 in M.414.32
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Hesse, A. F. Praeludium und Fuga (D moll) für die volle Orgel. No. 8 in M.414.35
—— Zwei Fugen nebst Einleitung für das volle Werk und drei Vorspiele für sanfte Stimmen. No. 11 in M.312.49
Hummel, J. N. Préludes et deux fugues pour l'orgue. No. 12 in M.414.35
Kelz. Drei Fugen für 2 Violinen, Bratsche und Violoncello. M.334.6
Koch, F. E. Sinfonische Fuge (in C moll) für Orchester. No. 2 in M.403.88
Krebs. Grosse Fantasie und Fuge für die Orgel zum Studium und Concertvortrage. No. 16 in M.414.35
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Litzau. Einleitung und Doppelfuge (D moll) im freien Styl zum Concertvortrag für die Orgel. No. 7 in M.414.37
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Palestrina. Werke. Band 3, 5. M.8040a.66.3, 5

Fuite, La, du temps. *Song.* Schubert, F. P. Mélodies. Vol. 1. M.327.4.1

Fuite, La, en Égypte. *Cantata.* For the Music see **Berlioz**, L. H. Die Flucht nach Egypten.

Fulgebunt justi. *Motet.* Lassus. Sämmtliche Werke. Band 1. M.8040a.67.1

Fulgonio, Fulvio.
Bianca da Cervia. Dramma lirico. Musica di Antonio Smareglia. M.246.18
Gabriella. A lyric drama. Italian libretto by Alfred Byrne & Fulvio Fulgonio. The music by Emilio Pizzi. No. 1 in M.287.23
Nestorio. Dramma lirico di F. Fulgonio e G. G. [G. Gallignani]. Musica di G. Gallignani. M.399.21
I pezzenti. Melodramma. Musica del Maestro Luigi Canepa. M.383.9

Full fathom five. *Part-song.* Purcell, H. No. 3 in M.175.1.6; etc.

Full of doubt. *Trio.* Bishop, H. R. Complete collection of glees. Vol. 3. M.235.1.3

Full, true, and particular account, A. [Glee, T. T. T.] (*In* Warren. Collection of catches. Vol. 2, pp. 196–200.) No. 81 in M.220.9.2

Full well our Christian sires of old. *Glee.* Attwood. No. 82 in M.157.6.2

Fuller, Fanny, *translator.*
Polko. Musical sketches. M.109b.47

Fuller-Maitland, J. A. See **Maitland**, John Alexander Fuller-.

Fumagalli, Luca.
Luigi XI. Dramma lirico in quattro atti di Carlo d'Ormeville. Musica di Luca Fumagalli. Riduzione [per canto e pianoforte]. Milano. Vismara. [1875?] M.399.19

Fumagalli, Polibio.
Recentissima messa solenne in canto a 3 voci, T. T. B., con accomp. d'organo. Milano. Martinenghi. [186–?] No. 2 in M.222.43

Funeral anthem, A. Tuckerman, S. P. No. 20 in M.190.8

Funeste piaggio. *Part-song.* Caccini, G. No. 1 in M.202.6.2

Funkelnd im Becher so helle. *Song.* Schubert, F. P. Chor-Gesangwerke. Band 2. No. 36 in M.280.48.2

Fuorusciti, I. *Opera.* For the Music see **Paer.**

Furbo, Il, contra il furbo. *Opera.* For the Libretto see **Le Sage.**

Furcht der Geliebten. *Song.* Schubert, F. P. Werke. Serie 20, Band 3. , M.317.1.20.3

Furibondo spira il vento. *Aria.* Handel. 12 Alt-Arien. No. 2 in M.270.48

Furioso. Il. *Opera.* For the Music see **Donizetti.** For the Libretto see **Ferretti, G.**

Furnivall, Frederick James, *compiler.*
A list of all the songs and passages in Shakspere which have been set to music. Compiled by J. Greenhill, W. A. Harrison and F. J. Furnivall. No. 1 in M.215.9

Furno, Flaminio.
I Roumakal. Scene messicane. Musica di Federico Rossi. M.399.55

Furpille, Eugène.
Les deux cadis. Opéra comique. Paroles de Ph. Gille et Eug. Furpille. Musique de Th. Ymbert. No. 4 in M.326.10

Furst, William.
[The little trooper.] Vocal gems from The little trooper. A comic opera from the French of H. Raymond and A. Mars. Music by Victor Roger and William Furst. No. 4 in M.402.74

Furtiva lagrima, Una. *Song.* Donizetti. No. 39 in M.157.39; etc.

Fusilier, Un, dans l'embarras. *Opera.* For the Music see **Fossey.** For the Libretto see **Avocat.**

Fuss, János Evangelista.
Ruhe frei von aller Klage. [Männerchor.] (*In* Orpheus. Band 2, p. 50.) No. 73 in M.139a.43.2
Tell me on what holy ground. [T. T. B. B.] (*In* The Orpheus. New series. Vol. 5, pp. 32–35.) No. 8 in M.205.10.5

Fut-il jamais douceur. *Song.* L'Épine. Scènes et chansons. M.158.42; etc.

Futur, Un, sur le gril. *Opera.* For the Music see **Laurens.** For the Libretto see **Chocas.**

Futurum est enim. *Motet.* Lassus. Sämmtliche Werke. Band 7. M.8040a.67.7

Fux, Johann Joseph.
Domine Jesu Christe [S. A. T. B., mit Begleitung von Violen, Bassen und Orgel]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, pp. 144–148.) No. 36 in M.202.6.2
Messen. Herausgegeben von Johannes Evangelist Habert und Gustav Adolf Glossner. Wien. Artaria & Co. 1894. [Denkmäler der Tonkunst in Österreich. Band 1, Hälfte 1.] M.414.6
Contents. — Missa SS. Trinitatis octo vocum cum instrumentis [et organo]. — Missa S. Caroli (Canonica) quatuor vocum a capella. — Missa Quadragesimalis quatuor vocum a capella.—Missa Purificationis quatuor vocum cum [organo].

Fux, Johann Joseph. *(Continued.)*
Motetten. Abtheilung 1. Herausgegeben von Johannes Evangelist Habert. Wien. Artaria & Co. 1895. [Denkmäler der Tonkunst in Österreich. Band 2, Hälfte 1.] M.414.7
Tremò la terra. Coro di peccatori [mit Pianoforte-Begleitung]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, pp. 149–152.) No. 37 in M.202.6.2
Fuyons, Ô ma compagne. *Duet.* Gounod. Quinze duos. No. 4 in M.157.36.6
Fuyons tous d'amour. *Part-song.* Lassus. Sämmtliche Werke. Band 12. M.8040a.67.12

Fuzelier, Louis.
Les fêtes, grecques et romai[nes]. Ballet. [Musique de Blamont.] M.374a.1
Les Indes galantes. Ballet héroique en 4 concerts et 1 nouvelle entrée. [Musique de] Rameau. M.297.33
Tibulle et Délie, ou les Saturnales. Opéra . . . mis en musique par Mlle Beaumesnil. M.223.23
Fye, nay, prithee. *Catch.* Purcell, H. No. 15 in M.141.21.1; etc.
Fye! nay, prithee John. *Catch.* Blow. No. 2 in M.139a.18.3; etc.
Fye, what mean you? Catch a 4 voci. (*In* Warren. Collection of catches. Vol. 1, pp. 102, 103.) No. 103 in M.220.9.1

G

G., A.
See also **Wagner,** Gottlob Heinrich Adolf.
Le philosophe. Opéra comique in 3 actes. Paroles de Mr A. M. Musique de A. G. [Accomp. de piano.] Paris. Magasin de musique. [185–?] No. 2 in M.255.2
Gaa kun Glands at vinde. *Song.* Kjerulf. Sånger och Visor. Band 2. M.158.47
Gaben, Die, des Terek. *Symphonic poem.* Davidof. Дары Терека. No. 2 in M.403.18
Gabet, Charles.
Le pantalon de Casimir. Opérette. Musique de J. J. de Billemont. No. 1 in M.302.16
Les cloches de Corneville. Opéra-comique. Paroles de Clairville [pseud.] & Ch. Gabet. Musique de Robert Planquette. M.287.31
Gabillaud, Louis.
Jument à marier. Saynète en 1 acte. Musique de Georges Rose. Paris. Le Bailly. [187–?] No. 3 in M.300.2
Words only.
Same. Musique de Georges Rose. No. 2 in M.300.2
Gaboriau, H.
Le cordon bleu. Opérette. Musique de Frédéric Boissière. No. 1 in M.265.31
Gabriel, *pseud.* See **Lurieu,** Jules Joseph Gabriel de.
Gabriel, Charles H.
Evening chimes. Trio [s. s. a. Accomp. for piano]. Boston. White, Smith & Co. [1886.] No. 11 in M.158.16
When the birds awake. [s. s. a. a. Accomp. for piano.] Boston. White, Smith & Co. [1886.] No. 10 in M.158.16
Gabriel, Mary Ann Virginia.
A carol round the fireside. Four-part song. London. Hutchings & Romer. [186–?] No. 20 in M.157.23
"Dreamland;" or, light through darkness. A cantata, written by Arthur Matthison. The music by Virginia Gabriel. [s. t. and chorus. Accomp. for piano. London. Metzler & Co. 186–?] M.270.31
Evangeline. A cantata. Written by J. J. Lonsdale. Composed by Virginia Gabriel. [Accomp. for pianoforte.] London. Metzler & Co. [1873.] No. 3 in M.272.15
The follies of a night. Operetta in 2 acts. Words by J. R. Planché. Music by Virginia Gabriel. [Accomp. for pianoforte.] London. Cramer & Co. [187–?] No. 1 in M.256.17
"Grass widows." An original musical comedietta in 1 act, by George March. Music by Virginia Gabriel. [Accomp. for pianoforte.] London. Metzler & Co. 1875. No. 2 in M.256.17
Lost and found. An operetta. Written by George March. The music composed by Virginia Gabriel. [Accomp. for pianoforte.] London. Duff & Stewart. [186–?] M.272.16
A rainy day. Operetta, in 1 act. The words by Miss (Horace) Smith. The music by Virginia Gabriel. [Accomp. for pianoforte.] London. Davison & Co. [185–?] No. 2 in M.272.15

Gabriel, Mary Ann Virginia. *(Continued.)*
See from Zion's sacred mountain. Solo [s. or t.] & quartett. [Accomp. for organ. Arranged by S. A. Ward.] Boston. Ditson & Co. [187–?] No. 30 in M.190.8
Who's the heir? An operetta, written by George March. The music by Virginia Gabriel. [Accomp. for pianoforte.] London. Duff & Stewart. [186–?] No. 1 in M.272.15
Widows bewitched. An operetta, written by Hamilton Aïdé. The music by Virginia Gabriel. [Accomp. for pianoforte.] London. Metzler & Co. [186–?] M.272.17
Gabriel Archangelus. *Mass.* Palestrina. Werke. Band 10. M.8040a.66.10
Gabriel et Marie. *Song.* Masini. Album. No. 5 in M.237.5
Gabriel Grub. For the Music see **Fox.** For the Libretto see **Wood,** F.
Gabriel-Marie, ——
En rêve. Esquisse symphonique. Partition d'orchestre. Paris. Richault. 1897. No. 2 in M.405.34
Gabrieli, Andrea.
Sacerdos et pontifex. [Motet, s. a. t. b.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 4, pp. 102–105.) No. 28 in M.158.33.4
Te Deum Patrem ingenitum. [Motet.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 3, pp. 109–112.) No. 30 in M.158.33.3
Gabrieli, Giovanni.
Benedictus. (For 3 choruses in 12 voices.) [Boston. Davenport. 187–?] No. 9 in M.260.21
Also to be found in Rochlitz's Sammlung vorzüglicher Gesangstücke.
In ecclesiis benedicite Domino [s. s. a. t. b.]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 1, Abtheilung 2, pp. 29–33.) No. 33 in M.202.6.1
Magnificat [in A minor. Accomp. for organ]. (*In* Rimbault. Collection of ancient church music. Vol. 2, pp. 43–54.) No. 3 in M.233.25.2
Gabriella. *Opera.* For the Music see **Pizzi.** For the Libretto see **Byrne.**
Gabriella. *Song.* Roberti. Inspirations italiennes. No. 1 in M.364.10
Gabriella di Vergi. *Opera.* For the Music see **Carafa.** For the Libretto see **Profamo.**
Gabrielle d'Estrées, ou les amours d'Henri IV. *Opera.* For the Music see **Méhul.** For the Libretto see **Saint-Just.**
Gabrielli, Niccolò, *Conte.*
Don Gregorio. Opéra comique en 3 actes. Poème de T. Sauvage et de Leuven [pseud.]. Musique du Comte N. Gabrielli. [Partition chant et piano.] Paris. Escudier. [1859.] M.364.34
Le printemps. [Chanson, s. ou t. Accomp. de piano.] Portrait. Facsimile. (*In* Album du Gaulois. Vol. 1.) No. 18 in M.391.28.1

Gabussi, Vincenzo.
Una candida colomba. Duettino [s. t. Accomp. di piano]. (*In* Lira d'Italia. Pp. 220–225.) No. 53 in M.157.39

Gabussi, Vincenzo. *(Continued.)*

Clemenza di Valois. Melodramma in 3 atti. Parole del Sr Gaetº Rossi. Musica di V. Gabussi. [Riduzione per canto e piano.] Milano. Ricordi. [184–?] M.232.3

La rivolta del serraglio. Quartetto [s. s. a. a. Accomp. di piano]. London. Cramer & Co. [187–?] No. 6 in M.244.11

The shepherdesses' lament. A trio [s. s. s. Accomp. for pianoforte]. (*In* Novello's Collection of trios. Vol. 4, pp. 35–40.) No. 5 in M.204.36.4

Gaces Brulez.

Quand nord et gele et froi dure. [Chanson, A. or B., with bass part added.] (*In* Smith. Musica antiqua. P. 16.) M.236.10

Gackstaetter, Franz.

Das Herz gehört dem Vaterland. [Männerchor.] (*In* Das Rütli. Pp. 240–242.) No. 102 in M.147.4

Sonntagslied [T. T. B. B.]. (*In* Das Rütli. P. 45.) No. 15 in M.147.4

Gackstaetter, J. G. D.

Vaterlandslied [T. T. B. B.]. (*In* Das Rütli. Pp. 212, 213.) No. 88 in M.147.4

Gade, Niels Wilhelm.

Agnete und die Meermädchen. Gedicht von H. C. Andersen. Für eine Solostimme, Frauenchor und Orchester componirt von Niels W. Gade. Partitur. Kopenhagen. Hansen. [188–?] No. 1 in M.333.12

Aquarellen. Kleine Tonbilder. Op. 19. Elegie, Scherzo, Canzonette, Humoreske, Novellette, für Streichquintett oder Streichorchester, bearbeitet von Richard Hofmann. Partitur. Leipzig. Kistner. [188–?] No. 2 in M.345.44

Beim Sonnenuntergang. Gedicht von A. Munch [übersetzt von Edm. Lobedanz]. Concertstück für gemischten Chor und Orchester von Niels W. Gade. Clavier-Auszug. Leipzig. Kistner. [187–?] No. 1 in M.270.39

Bilder des Jahres. Gedicht von Carl Andersen (deutsche Übersetzung von Edmund Lobedanz). Componirt für Frauenchor, Solostimmen [s. A. T.] und Pianoforte zu 4 Händen von Niels W. Gade. Leipzig. Kistner. [187–?] No. 1 in M.270.32

Comala. Dramatisches Gedicht nach Ossian, für Solo [s. s. A. T.], Chor und Orchester. In Musik gesetzt von Niels W. Gade. Op. 12. Partitur. Leipzig. Breitkopf & Härtel. [1883?] M.352.14

Same. Clavierauszug. M.270.37

The crusaders. See his Die Kreuzfahrer.

Der Kinder Christabend. Op. 36. Für Streichorchester bearbeitet von Richard Hofmann. Partitur. Leipzig. Kistner. [187–?] No. 1 in M.346.28

The desert fountain. See his Die Quelle in der Wüste.

Drei Tonstücke für die Orgel. Op. 22. Leipzig. Breitkopf & Härtel. [187–?] No. 2 in M.414.35

Erlkönigs Tochter (Elverskud). Ballade nach dänischen Volkssagen für Solo, Chor und Orchester componirt von Niels W. Gade. Klavier-Auszug. Leipzig. Kistner. [1870.] M.270.35

Same. The Erl-king's daughter. Ballad founded on Danish legends. The English version by Louisa Vance. The music composed for solo voices, chorus and orchestra by N. W. Gade. [Accomp. for pianoforte. Octavo edition.] London. Novello, Ewer & Co. [187–?] No. 3 in M.155.5

The fountain in the desert. See his Die Quelle in der Wüste.

Frühlings-Botschaft. Concertstück [von E. Geibel], für Chor und Orchester von Niels W. Gade. Partitur. Leipzig. Breitkopf & Härtel. [186–?] M.270.33

Same. Klavierauszug. No. 2 in M.270.34

Frühlings-Phantasie. Concertstück für 4 Solostimmen, Orchester und Pianoforte. Partitur. [Leipzig. Breitkopf & Härtel. 186–?] M.270.40

Same. Klavierauszug. No 3 in M.270.39

5 Gedichte aus „Bilder des Orients" von Stieglitz. Für eine Singstimme [T. oder S.] mit Pianoforte componirt von

Gade, Niels Wilhelm. *(Continued.)*

Niels W. Gade. Op. 24. Leipzig. Kistner. [1854?] No. 1 in M.192.3

Contents. — Deine Stimme lass ertönen [T.] — Meinen Kranz hab' ich gesendet [S.]. — Am Brunnen [S.]. — Ständchen [T.]. — Wenn der letzte Saum des Tages [S.].

Fünf Gesänge für Männerchor. Op. 38. Leipzig. Breitkopf & Härtel. [185–?] No. 8 in M.157.21; No. 10 in M.392.9

Contents. — Die Quelle in der Wüste. — Sängers Glück. — Minnelied. — Lebensweisheit. — Frühlingsnahen.

Fünf Gesänge für S. A. T. B. Op. 13. Leipzig. Kistner. [1853?] No. 19 in M.203.11

Contents. — Ritter Frühling. — Die Wasserrose. — Morgenwanderung. — Im Herbste. — Im Wald.

Fünf Lieder für Männerchor. Op. 33. Leipzig. Breitkopf & Härtel. [1856?] No. 17 in M.203.11

Contents. — Warnung vor dem Rhein. — Thurmwächterslied. — Im Wald. — Die Rose. — Noch ist die blühende, goldene Zeit.

Gondola song [T. T. B. B.]. (*In* Willard. Arion. P. 100.) No. 58 in M.109.1

Hamlet. Concert-Ouverture für Orchester. Op. 37. Partitur. Leipzig. Breitkopf & Härtel. [187–?] No. 3 in M.345.45

Die heilige Nacht. Concertstück für Alt-Solo, Chor und Orchester, nach dem Gedicht: Die Christnacht von Aug. v. Platen. Musik von Niels W. Gade. Klavierauszug. Leipzig. Breitkopf & Härtel. [187–?] No. 1 in M.270.34; No. 2 in M.270.39; No. 1 in M.202.18

Im Hochland. Schottische Ouverture für Orchester. Op. 7. Partitur. Leipzig. Kistner. [185–?] No. 1 in M.345.45

Kalanus. Dramatisches Gedicht von Carl Andersen. Für Solo [S. T. B.], Chor und Orchester componirt von Niels W. Gade. Op. 48. Partitur. Leipzig. Breitkopf & Härtel. [1873?] M.352.11

Same. Klavierauszug. M.270.38; No. 2 in M.270.32

Koncert für die Violine mit Begleitung des Orchesters. Op. 56. Partitur. Leipzig. Breitkopf & Härtel. [1881?] No. 1 in M.345.44

Die Kreuzfahrer. Dramatisches Gedicht von Carl Andersen . . . Für Solo, Chor und Orchester componirt von Niels W. Gade. Partitur. Leipzig. Breitkopf & Härtel. [1865?] M.352.13

Same. Klavierauszug. M.270.36

Same. The crusaders, a cantata for solo voices [M.-S. T. B.], chorus and orchestra. Composed by N. W. Gade. Op. 50. The English version adapted by J. Troutbeck, from the German of Carl Andersen. [Accomp. for pianoforte.] Octavo edition. London. Novello, Ewer & Co. [1882?] No. 1 in M.155.5

Lieder für Männerchor. Op. 26. Leipzig. Senff. [184–?] No. 9 in M.157.21; No. 19 in M.392.8; No. 9 in M.392.9

Contents. — Wanderlied. — Heinrich Frauenlob. — Die Studenten. — Gondelfahrt. — Das Reh.

Lieder und Gesänge mit Begleitung des Pianoforte. Heft 1–8. Leipzig. Kahnt. [186–?] 10 parts in 1 v. No. 2–11 in M.192.3

Contents. — Serenade am Seeufer [A. oder B.]. — Die Rose [A. oder B.]. — Eine Situation [S. oder T.]. — Fischerknaben Lied [A. oder B.]. — Agnetes Wiegenlied [A.]. — Hemmings-Lied [BAR.]. — Agnete und der Meermann [A. oder BAR.]. — Die Geliebte [BAR.]. — Der Birkenbaum [S. oder T.]. — Polnisches Vaterlandslied [S. oder T.]. — Der Gondolier [A. oder B.]. — Leb' wohl, liebes Gretchen [BAR.]. — Chor der Meerweiber [S. S. A.].—Die Nachtigall [S. S.].—Auf die Schwalbe [A. oder BAR.]. — Liebchens Schätze [S. oder T.]. — Stiller Vorwurf [A. oder B.]. — Treue Liebe [S. oder T.]. — Das Mädchen am Bach [T.] — Die Loreley [A. oder B.]. — Der Spielmann [A. oder T.].

Michel Angelo. Concert-Ouverture für Orchester. Op. 39. Partitur. Leipzig. Kistner. [187–?] No. 4 in M.345.45

Nachklänge von Ossian. Ouverture für Orchester. [Op. 1.] Partitur. Leipzig. Breitkopf & Härtel. [186–?] No. 2 in M.345.45

Novelletten. Vier Orchesterstücke für Streichinstrumente. Op. 53. Partitur. Leipzig. Breitkopf & Härtel. [1877.] No. 2 in M.332.18

Gade, Niels Wilhelm. *(Continued.)*

Novelletten (E dur, No. 2) für Streichorchester. Op. 58. Partitur. Leipzig. Breitkopf & Härtel. [1893?]
No. 3 in M.332.18

Novelletten für das Pianoforte, Violine und Violoncell. Op. 29. [Partitur.] Cöln. Schloss. [1859?]
No. 5 in M.211.3.2

Same. [Stimmen, Violine und Violoncell.]
No. 16 in M.211.4.1, 2

„O du, der du die Liebe bist." Chor für S. A. T. B. Leipzig. Siegel. [1858?] No. 18 in M.203.11

Octett für 4 Violinen, 2 Bratschen & 2 Violoncelle. Op. 17. Partitur. Leipzig. Breitkopf & Härtel. [186–?]
No. 1 in M.345.46

The poet's joy [T. T. B. B. Boston]. Russell & Co. 1874.
No. 11 in M.384.12

„Psyche." Concertstück für Soli, Chor und Orchester, von Niels W. Gade. Op. 60. Text nach C. Andersen. Deutsch bearbeitet von Ed. Lobedanz. Partitur, mit deutschem und englischem Texte. Leipzig. Breitkopf & Härtel. [1882?] M.352.12

Quartett (No. 1, D dur) für 2 Violinen, Viola und Violoncell. Op. 63. [Partitur.] Leipzig. Breitkopf & Härtel. [1891?] No. 6 in M.211.1

Same. [Stimmen.] 4 v. No. 2 in M.211.2.1–4

Die Quelle in der Wüste. [Männerchor.] (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 11. . . . Sängerfeste. Pp. 44, 45.) No. 9 in M.130.7

Same. The desert fountain [T. T. B. B. Boston]. Russell & Co. 1874. No. 16 in M.384.12

Same. The fountain in the desert [T. T. B. B.]. Philadelphia. Boner & Co. [1886.] No. 11 in M.392.9

Reiter-Leben. Sechs Lieder für vier Männerstimmen. Op. 16. Leipzig. Kistner. [1850?]
No. 8 in M.392.9; No. 20 in M.203.11
Contents. — Reiters Morgenlied. — Einkehr. — Einquartierung. — Abschied. — Angriff. — Reiters End'.

Return of spring [T. T. B. B. Boston]. Russell & Co. 1874.
No. 14 in M.384.12

The roe. [Part-song, T. T. B. B.] (*In* Chickering collection. Vol. 1, pp. 20–21.) No. 8 in M.392.48.1

6 Gesänge für 4 Männerstimmen. Op. 11. Leipzig. Breitkopf & Härtel. [184–?] No. 10 in M.175.21; No. 7 in M.392.9
Contents. — Winterlied. — Waldlied. — Abendständchen. — Hoffnung. — Hör' ich ein Waldhorn klingen. — Trinklied am Rhein.

Sommertag auf dem Lande. Fünf Orchesterstücke. Op. 5. Partitur. Leipzig. Breitkopf & Härtel. [187–?]
No. 2 in M.345.46

Der Strom. Concertstück für Soli [S. A. T. T. T. B.], Chor, oblig. Pianoforte und Orchester. Text nach Goethe's unvollendeter Dichtung Mahomed. Musik von Niels W. Gade. Op. 64. Englische Übersetzung von E. D'Esterre-Keeling. Partitur. Leipzig. Breitkopf & Härtel. 1893.
No. 3 in M.401.15

[Symphonies.] *Namely:*

Sinfonie [No. 1, C moll] für grosses Orchester. Op. 5. Partitur. Leipzig. Kistner. [184–?] M.345.36

Symphonie No. 2 [E dur], für Orchester. Op. 10. Partitur. Leipzig. Breitkopf & Härtel. [186–?] M.345.37

Symphonie No. 3, A moll, für Orchester. Op. 15. Partitur. Leipzig. Breitkopf & Härtel. [185–?] M.345.38

Sinfonie (No. 4, B dur) für Orchester. Op. 20. Partitur. Leipzig. Kistner. [185–?] M.345.39

Symphonie No. 5, D moll, für Orchester [mit Pianoforte]. Op. 25. Partitur. Leipzig. Breitkopf & Härtel. [186–?]

Sinfonie (No. 6, G moll) für Orchester. Op. 32. Partitur. Leipzig. Kistner. [186–?] M.345.41

Symphonie No. 7, F dur, für Orchester. Op .45. Partitur. Leipzig. Breitkopf & Härtel. [187–?] M.345.42

Sinfonie (No. 8, H moll) für Orchester. Op. 47. Partitur. Leipzig. Kistner. [1871.] M.345.43

Gade, Niels Wilhelm. *(Continued.)*

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No. 6 in M.211.3.2

Same. [Stimmen, Violine und Violoncell.]
No. 17 in M.211.4.1, 2

Trooper's song [T. T. B. B.]. (*In* Chickering collection. Vol. 1, p. 8.) No. 3 in M.392.48.1

A walk at dawn. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 15, pp. 162–168.) No. 26 in M.195.1.15

The wanderer. [Part-song, T. T. B. B.] (*In* Chickering collection. Vol. 2, pp. 10–12.) No. 5 in M.392.48.5.2

Wanderlust. [Männerchor.] (*In* Das Rütli. Pp. 317–319.)
No. 132 in M.147.4

The warning. [Part-song, T. T. B. B.]. (*In* Chickering collection. Vol. 2, pp. 68–70.) No. 34 in M.392.48.2

The water-lily. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 16, pp. 61–64.) No. 10 in M.195.1.16

Winter song [T. T. B. B.]. (*In* Chickering collection. Vol. 2, pp. 44, 45.) No. 23 in M.392.48.2

Zion. A cantata for baritone solo, chorus and orchestra. [Accomp. for pianoforte.] Octavo edition. London. Novello, Ewer & Co. [1876?] No. 2 in M.155.5

Zwei Lustspiel-Ouverturen für Orchester. Partitur. Kopenhagen. Hansen. [189–?] 2 v. in 1. No. 4, 5 in M.332.18
Contents. — 1. Mariota. 2. Nordische Sennfahrt.

Gadobert, Benjamin.

Ordre du roi. Opéra comique. Paroles de B. Gadobert & Éd. Duprez. Musique de O. Dhavernas. No. 2 in M.303.25

Gadsby, Henry Robert.

Alcestis, (Euripides) with music by Henry Gadsby. The English version adapted from Dr. Potter's translation by Frank Murray. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [1877.] No. 6 in M.155.41

Blessed be the name of the Lord. Harvest anthem. [Accomp. for organ.] London. Novello, Ewer & Co. 1878.
No. 12 in M.158.16

Columbus. A dramatic cantata. The poetry written by W. Grist. The music [for T. solo and male chorus] composed by Henry Gadsby. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [1881.] No. 1 in M.392.45

I will lay me down in peace. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 10, pp. 50–53.) No. 8 in M.195.2.10

The lord of the isles. A dramatic cantata (founded on Sir Walter Scott's poem) by Frank Murray. The music by Henry Gadsby. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [1879.] No. 1 in M.194.12

The Lord is King. Festival anthem. [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 13 in M.157.29
Also to be found in Novello's Collection of anthems.

Not unto us, O Lord. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 11, pp. 1–20.)
No. 1 in M.195.2.11

"O Lord, our Governour." Full anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 1, pp. 197–204.) No. 25 in M.195.2.1

The 130th Psalm. (Out of the deep.) A sacred cantata. [Accomp. for piano or organ.] London. Addison & Laurent. [187–?] No. 3 in M.391.39

Ponder my words, O Lord. Full anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 3, pp. 14–18.) No. 3 in M.195.2.3

Rejoice greatly. An anthem for Palm Sunday. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 3, pp. 61–65.) No. 8 in M.195.2.3

Gaebler, Ernst Friedrich.

Prinz Friedrich Carl u. seine Reiter, für eine Tenor-Solo-Stimme und vierstimmigen Männerchor mit Begleitung des Orchesters. Op. 21. Partitur mit unterlegtem Clavierauszug. Breslau. Leuckart. [1867?] No. 9 in M.212.5

Gaensbacher, Johann Baptist.
O Thou! who hast at Thy command. Sacred song [A. or BAR. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2. pp. 168, 169.) No. 62 in M.290.22.2
Gaense, Die. *Part-song.* ÜBERLÉE. Chorlieder. No. 18 in M.158.21
Gaense. *Song.* TAUBERT, C. G. W. Der fröhliche Mann. No. 16 in M.192.8
Gaertner, Carl.
Im Walde. [Cantate.] Componirt von Julius Otto. No. 1 in M.212.12
Gaertner, Der. *Song.* SCHUMANN, R. A. Sechs Gesänge. No. 3 in M.244.15.4; etc.
Gaertnerin, Die, aus Liebe. *Opera.* For the MUSIC see **Mozart.** For the LIBRETTO see **Calzabigi.**
Gaertnermägdchen, Das. *Opera.* For the MUSIC see **Wolf,** E. W. For the LIBRETTO see **Musaeus.**
Gaffiot, Paul Edmond.
Un suicide en partie double. Opérette. Paroles de Ed. Belval [pseud.]. Musique de André Simiot. No. 6 in M.322.16
Gage, William Leonard, *editor.*
LAMADIUS. The life of Felix Mendelssohn Bartholdy. M.109.7; etc.
Gageure, La, d'Adrienne. *Opera.* For the MUSIC see **Duprato.** For the LIBRETTO see **Colombeau,** E. F. A. de.
Gageure, La, d'Ali-Boron. *Opera.* For the MUSIC see **Simiot.** For the LIBRETTO see **Lefebvre,** H.
Gagliano, Marco Zanobi da.
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Gail, Edmée Sophie.
Les deux jaloux. Opéra-comique en 1 acte et en prose. Paroles de M^r * * * [J. B. C. Vial]. Musique de M^me Sophie G[ail. Partition]. Paris. Gaveaux. [1813.] M.272.19
Ni jamais, ni toujours. Nocturne [s. Accomp. for pianoforte]. (*In* Musical library. Vol. 1, pp. 48, 49.) No. 22 in M.235.18.1
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Gailhard, Pierre.
Guernica. Drame lyrique. Poème de P. Gailhard & P. B. Gheusi. Musique de Paul Vidal. M.325.37
Gaily, gaily. *Part-song.* MEYERBEER. No. 16 in M.157.17.2
Gaily I lived. *Glee.* COOKE, B. No. 32 in M.234.3.4; etc.
Gaily o'er the ocean. *Part-song.* ABT, F. No. 91 in M.157.6.2
Gaily thro' the greenwood. *Part-song.* YOUNG, W. J. Six four-part songs. No. 9 in M.158.23
Gaily we ride. *Part-song.* HAVENS. No. 27 in M.190.3
Gaisford, Frances.
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Galatea. *For orchestra.* JENSEN, A. No. 1 in M.403.76
Galathée. *Chorus.* WECKERLIN. Soirées parisiennes. No. 2 in M.158.44
Galathée. *For violin and piano.* LOUIS, N. No. 15 in M.390.29
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Le chevalier Jean. Drame lyrique. Paroles de Louis Gallet et Édouard Blau. Musique de Victorin Joncières. M.286.29
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Cinq-Mars. Opéra. Poëme de Paul Poirson & Louis Gallet. Musique de Charles Gounod. M.266.23
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Same. The deluge. Biblical cantata. [Music by] C. Saint-Saëns. No. 2 in M.384.42
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Same. The slave in love. "L'esclave amoureuse." Opéra comique. [Music by] Georges Bizet. M.394.63
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Same. Eve. A mystery. Music by J. Massenet. No. 1 in M.257.10
La femme de Claude. Drame lyrique. Musique de Albert Cahen. M.394.34
Frédégonde. Opéra. Musique de Ernest Guiraud et Camille Saint-Saëns. M.303.8
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Jahel. Tragédie lyrique de Simone Arnaud [pseud.], avec la collaboration de Louis Gallet. Musique de Arthur Coquard. M.393.15

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Lancelot. Drame lyrique. [Poème de Louis Gallet et Édouard Blau. Musique de Victorin Joncières.] M.402.28
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Galliard, Jean Ernest.
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Same. The morning hymn, . . . from . . . Milton's Paradise lost. Set to music by J. E. Galliard. The overture, accompanyments & chorusses added by Benjamin Cooke. London. Printed by Welcker. [1773.] M.237.8
Same. Printed and sold by Rt. Birchall. [177–?] No. 2 in M.380.6
Join voices, all ye living souls. Duetto [s. s. Accomp. for pianoforte]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 93–95.) No. 38 in M.290.22.2
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Speak ye, who best can tell. Air and chorus from "The morning hymn of Adam and Eve." [Accomp. for pianoforte.] (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 337–344.) No. 82 in M.111.4.2

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Gallignani, Giuseppe.
Nestorio. Dramma lirico in 4 atti di F. Fulgonio e G. G. [G. Gallignani]. Musica di G. Gallignani. Riduzione per canto e pianoforte. Milano. Lucca. [1888.] M.399.21

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Gallyot, Théodore.
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Galop, The. Devoted to dancing, music, etiquette and dress. Vol. 9, no. 6, 7. Boston. 1892. No. 5, 6 in M.373.30

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Galoppe d'Onquaire, Jean Hyacinthe Adonis.
Après Fontenoy, ou manche à manche. Opéra-comique. Musique de J. B. Wekerlin. No. 1 in M.326.21
La bourse ou la vie! Scénette. Musique de Charles Manry. No. 1 in M.301.15
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Galuppi, Baldassare.
Il filosofo in campagna. Dramma giocoso per musica del Sigr Baldassar Galuppi detto Buranello. [Partitura.] Manuscript. [Venezia? 1754?] Unpaged. M.40.6
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[Idol mio che fiero istante. Rondeau, t., with accomp. for strings.] Manuscript. [180–?] No. 3 in M.120.19
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Gambini, Carlo Andrea.
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Gambold, John.
The flowers of spring may wither. Arietta [s. or t. Accomp. for pianoforte]. (*In* Hasse, C. F. Sacred music. P. 87.) No. 16 in M.201.37
Great author of my being. Arietta [s. or t. Accomp. for pianoforte]. (*In* Hasse, C. F. Sacred music. P. 120.) No. 22 in M.201.37
O what is Christ! Arietta [s. or t. Accomp. for pianoforte]. (*In* Hasse, C. F. Sacred music. P. 135.) No. 26 in M.201.37
Thou God of my salvation. Arietta [s. or t. Accomp. for pianoforte]. (*In* Hasse, C. F. Sacred music. P. 110.) No. 20 in M.201.37

Gambrinus. *Part-song.* Ecker. No. 189 in M.147.4

Game of tredrille. *Catch.* Hutchinson, F. I pass, I pass. No. 45 in M.220.10

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Achille. Dramma. [Musica] del Signor Ferdinando Për. M.50.4; etc.

Gamine, La, de Paris. *Opera.* For the Music see **Serpette.** For the Libretto see **Leterrier.**

Gammes, Les, d'Oscar. *Opera.* For the Music see **Douay.** For the Libretto see **Busnach.**

Gammieri, Erennio.

Chatterton. Dramma lirico in 3 atti dei Sig^ri Michelangelo Pinto ed Emanuele Bardare. Musica di Erennio Gammieri. Riduzione per canto con accomp. di pianoforte di Enrico Bernardi. Milano. Canti. [1867.] M.256.18

Niccolò de' Lapi. Dramma lirico in cinque atti del Cav^re Michelangelo Pinto, posto in musica del Maestro Erennio Gammieri. Riduz. con accomp^to di pianoforte. Milano. Lucca. 1877. M.383.17

Gandolfo. *Opera.* For the Music see **Lecocq**, A. C. For the Libretto see **Chivot.**

Gandrey, Aristide.

Le divorce de Pierrot. Opéra-comique de MM. André Lénéka et A. Gandrey. Musique de N. T. Ravera. No. 2 in M.393.60; etc.

Gang down the bourne. Scotch air, harmonized for 3 voices [T. T. B.]. Oxford. Hardy. [18—?] No. 10 in M.235.14

Gang, Der, nach dem Eisenhammer. *Symphonic poem.* Weber, B. A. M.221.18; etc.

Gang, Der, nach Emmahus. *Symphonic poem.* Jensen, A. No. 1 in M.337.5

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Ganne, Gustave Louis.

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Merveilleuses & gigolettes. Ballet-pantomime en 2 actes et 3 tableaux, de Jules Jouy & Jacques Lemaire. Musique de Louis Ganne. Paris. Enoch & c^ie. 1895. No. 1 in M.384.5

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Phryné. Ballet en 2 actes et 3 tableaux de Auguste Germain. Musique de Louis Ganne. Partition pour piano seul. Paris. Enoch & c^ie. 1897. No. 1 in M.384.6

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Gantez, Annibal.

L'entretien des musiciens . . . Publié d'après l'édition d'Auxerre, 1643, avec préface, notes et éclaircissements par Ern. Thoinan [pseud.]. Paris. Claudin. 1878. M.141.9
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Ganymed. *Song.* Schubert, F. P. Sämmtliche Compositionen. M.244.12; etc.

Ganz Herz, Das, dem Vaterland! *Part-song.* Sauer, F. No. 70 in M.147.4

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Garal, Pierre de, *translator.*

Hignard. Hamlet. M.366.13

Garat, L. de.

Jacques Clément. Opéra. Musique de A. Grisy. Paroles de L. de Garat, H. Sauvage et A. Larsonneur. M.303.6

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Messa 4^a a quatro voci, del E. Garcia. C. M. Baetens scripsit, 1860. [Per canto ed organo. Manuscript.] 1860. M.384.52

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Se me prestasse i vanni. Canone a 3 voci. (*In* Échos d'Italie. Vol. 4, pp. 148–153.) No. 21 in M.157.14

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Suite symphonique. Op. 25. Partition d'orchestre. Paris. Durand & Schœnewerk. [1890.] No. 1 in M.358.15

Garçon de cabinet. *Opera.* For the Music see **Talexy.** For the Libretto see **Najac.**

Garde moi souvenir. *Song.* Schubert, F. P. Mélodies. Vol. 2. M.327.4.2

Garde-chasse, Le. *Opera.* For the Music see **Collin**, L. For the Libretto see **Guy**, M.

Gardel-Hervé, *pseud.* See **Ronger**, ——, *fils.*

Garden, The, of Olivet. *Oratorio.* For the Music see **Bottesini.** For the Libretto see **Bennett**, J.

Gardener, The. *Trio.* Brahms. Four trios. No. 2 in M.204.7

Gardeton, César.

Bibliographie musicale de la France et de l'étranger. [Anon.] Paris. Niogret. 1822. M.197.9

Gardeuse, La, d'oies. *Opera.* For the Music see **Lacome d'Estalenx.** For the Libretto see **Leterrier.**

Gardinenpredigt, Eine. *Part-song.* Kuntze. No. 12 in M.392.15

Gardiner, William.

Judah. A sacred oratorio, in score; written, composed, and adapted to the works of Haydn, Mozart and Beethoven. London. Clementi. [182–?] M.241.29

Music and friends. London. Longman, Orme, Brown & Longman. 1838–51. 3 v. M.101.40

The music of nature; or, an attempt to prove that what is passionate and pleasing in the art of singing, speaking and performing upon musical instruments is derived from the sounds of the animated world. 3d edition. Boston. Sanborn, Carter & Bazin. 1856. Plate. M.112.7

Sights in Italy, with some account of the present state of music and the sister arts in that country. London. Longmans. [1847.] M.101.39

Gardiner, William, *editor.*

Beethoven. Great God, to Thee. No. 22 in M.290.9.1

Beyle. The life of Haydn [by G. Carpani], . . . M.116.1

Sacred melodies, from Haydn, Mozart and Beethoven. Adapted to the best English poets, and appropriated to the use of the British Church. [Accomp. for organ.] London. Clementi & Co. [1812–1828?] 6 v. M.236.30
Contents. — 1, 2. Hymn and psalm tunes. 3. Anthems: Purcell: O give thanks. — Graun: Come soft, relenting charity. — Greene: The Lord will deliver the righteous; God is our hope and strength. — Croft: O Lord, Thou hast searched me out. — Blake: I have set God always before me. — Gardiner: But Thou wilt not leave my soul in hell. — Boyce: By the waters of Babylon. — Greene: Sing unto the Lord a new song. — Mozart: O what mercy! — Croft: This is the day which the Lord hath made. — Marcello: As the hart panteth. — Croft: We will rejoice in Thy salvation; Sing unto God, O ye kingdoms. — Kent: Hear my prayer, O God. — Boyce: Be Thou my judge. — Haydn: O God, who in Thy heavenly hand. — Croft:

Gardiner, William, *editor. (Continued.)*
Hearken, O Israel. — Greene: O God of my righteousness. — Goldwin: I will sing unto the Lord. — Gardiner: As for sinners, they shall be consumed. — Sarti: O taste and see. — Ciampi: Hear me, O God. — Broderip: Awake up, my glory. — Weldon: In Thee, O Lord, have I put my trust. — Purcell: Te Deum. 4. Anthems: Mozart: At morning, noon and evening. — Haydn: Great and glorious is the God of Israel. — Beethoven: Deep stillness reigns on the waters. — Mozart: O what beauty, Lord, appears. — Hummel: Great eternal sovereign Ruler. — Mozart: Why do the heathen rage; Set up Thyself, O God. — Gardiner: He that ruleth Israel. — Mozart: O how good it is. — Haydn: Blessed is the man. — Mozart: O how happy are all they that pity the poor; As pants the hart; Judah rejoices. — Galliard: Join voices all ye living souls. — Gardiner: The King shall rejoice. — Zingarelli: O what tongue can tell. — Mozart: How excellent is Thy Majesty. — Pergolesi: Bow down Thine ear; O Lord Thine anger is turned. — Mozart: Hail, bright star of Jacob. — Eybler: Lord, how boundless is Thy love. — Mozart: Unto Thee will I pray; Glory be to God the great Jehovah; Lord, how pleasant 'tis to see. — Gardiner: The eyes of all wait upon Thee. — Ritter: Come, let us worship Him. — Croft: O be joyful. — Haydn: Behold how good and lovely. — Greene: Thou, O God, art praised. — Sabatini: Zion arise in gladness. — Mozart: Tho' fearfully raging the tempest arises; Now rejoicing. — Gardiner: O God, how wonderful. — Haydn: O stand fast. 5, 6. Selections from Rossini's Moses, Haydn's La Tempesta, etc.

Gardner, George.
The hills stand about Jerusalem. Anthem for T. solo and chorus. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 15, pp. 9–17.) No. 2 in M.195.2.15

Gare aux choux. *Opera.* For the MUSIC see Roques. For the LIBRETTO see Dubourg.

Garguille, Gaultier, *pseud.* See Guéru, Hugues.

Garibaldi. *Opera.* For the MUSIC see Cowen. For the LIBRETTO see Rosalind.

Gariboldi, Giuseppe.
Au clair de la lune. Opéra comique en 1 acte. Paroles de G. Longuet. Musique de G. Gariboldi. Partition chant et piano. Paris. Schonenberger. [1872.] No. 1 in M.256.19

Garin, J. M.
Messe à 2 voix égales, avec accompt d'orgue ou d'harmonium. Paris. Haton. [189–?] No. 3 in M.156.16
Oratorio-pastorale à trois voix, solos, duos et chœurs, avec texte latin tiré de la liturgie, et paroles françaises. Avec accompt d'orgue et de piano, ad libitum. Paris. Haton. [189–?] No. 4 in M.156.16

Garland, The. *Song.* MENDELSSOHN-BARTHOLDY, J. L. F. Songs. No. 73 in M.244.21; etc.

Garlands, The, fade. *Glee.* SPOFFORTH, R. Collection of glees. No. 9 in M.235.15

Garnier, Jean Louis Charles.
Le Nouvel opéra de Paris. Paris. Ducher & cie. 1878–81. Text, 2 v.; Atlas, 2 v. in 1. Portrait. 100 plates. M.17.1

Garnier, Léon.
Hardi! les bleus! Épisode des guerres vendéennes. Opéra-comique. Paroles de L. Garnier et A. Lhoste. Musique de Justin Clérice. M.394.64
Pavie. Opéra-comique. Musique de Justin Clérice. No. 1 in M.394.12

Garnir, George.
Jean-Michel. Nouvelle musicale. Poème de George Garnir & Henry Vallier. Musique de Albert Dupuis. M.399.76

Garnisaire, Le. *Opera.* For the MUSIC see Douay. For the LIBRETTO see Tourte.

Garrett, George Mursell.
Cathedral services, in score, with organ accomp. London. Novello & Co. [186–?] M.234.11
Contents. — Te Deum, Jubilate, Sanctus, Kyrie, Credo, Gloria, Magnificat, and Nunc dimittis in D. — Te Deum, Jubilate, Magnificat and Nunc dimittis in F. — Te Deum, Benedictus, Sanctus and Kyrie in E.
Hope. Choruses in waltz form, for male voices, with pianoforte accomp., the words from "London society," the music by George Garrett. London. Novello, Ewer & Co. [1877?] No. 4 in M.155.41
In humble faith and holy love. Anthem for Trinity Sunday. [Accomp. for organ.] London. Novello, Ewer & Co. [1868?] No. 15 in M.190.3
It shall come to pass. Anthem for Advent or Whitsuntide. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 11, pp. 61–74.) No. 6 in M.195.2.11

Garrett, George Mursell. *(Continued.)*
The Lord is loving. Thanksgivng anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 2, pp. 114–120.) No .13 in M.195.2.2
May carol. [Part-song.] London. Novello, Ewer & Co. 1870. No. 33 in M.157.23
O, my luve's like a red, red rose. A four-part song. London. Novello, Ewer & Co. 1869. No. 13 in M.158.16
Praise the Lord, O my soul. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 3, pp. 79–93.) No. 11 in M.195.2.3
Praise ye the Lord for His goodness. Anthem for harvest. [Accomp. for organ.] London. Novello, Ewer & Co. 1880. No. 14 in M.158.16
Prepare ye the way of the Lord. Full anthem for Advent. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 2, pp. 161–168.) No. 19 in M.195.2.2
The Shunammite. A sacred cantata for soli voices, chorus, and orchestra. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [1882.] No. 2 in M.194.13
Te Deum laudamus. In F. Accomp. for organ. (*In* Novello's Parish choir book. Pp. 32–37.) No. 6 in M.157.30
They that put their trust in the Lord. [Anthem. Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 14 in M.190.3
Thus saith the Lord. Anthem for Lent. [T. solo and chorus, S. S. A. A. T. T. B. B. Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 11, pp. 75–91.) No. 7 in M.195.2.11

Garrick, David.
Cymon. A dramatic romance. Composed by Michael Arne. M.350.1; etc.
Same. The original music composed by Michael Arne. New music composed by Henry R. Bishop. M.396.1
Lilliput. A dramatic romance, with additional songs and a masque, written by F. G. Fisher. The music composed by D. Corri. No. 3 in M.391.63

Garrula rondinella. *Duet.* SWEELINCK. Werken. Deel 8. M.413.2.8

Garth, John.
Care, thou canker. Catch a 3 voci. (*In* Apollonian harmony. Vol. 1, p. 50.) No. 23 in M.141.21.1
Also to be found in Bland's The Ladies' collection; Clementi's Collection of catches; Flowers of harmony; Social harmony; Webbe, Jr.'s Convito armonico.
When the rosy morn. Trio [S. S. T.] sung in the opera of Rosina. (*In* Musical library. Vol. 4, pp. 8–10.)
An adaptation of the catch Care thou canker. No. 4 in M.235.18.4

Garth, Richard Machill.
Ezekiel. A dramatic oratorio. The words selected and arranged by C. R. Linton. The music by R. Machill Garth. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [188–?] No. 1 in M.194.13

Gartheil und Krauseminz. *Part-song.* BALDAMUS. Beliebte und empfehlenswerthe Männerchöre. No. 2 in M.203.11

Gartz, Friedrich.
Ich bin ein lust'ger Vogel [T. T. B. B.]. Op. 69. Schleusingen. Glaser. [188–?] No. 15 in M.392.9
Mein Liedel. [Männerchor.] (*In* Gruber. Sangeshort. Heft 2, p. 20.) No. 2 in M.370.30
Zwei Gesänge für Männerstimmen. Op. 9. Berlin. Trautwein. [186–?] 2 parts in 1 v. No. 13, 14 in M.392.9
Contents. — 1. Wanderlied. 2. Trinklied vom Main.
Zwei heitere Lieder [T. T. B. B.]. Op. 70. Schleusingen. Glaser. [188–?] No. 4 in M.392.36
Contents. — Frommer Wunsch. — Der Jägersmann.

Gartz, Friedrich, *editor.*
Thesaurus. Eine Sammlung neuer Lieder und Gesänge für Männerchöre. Lieferung 1–3. Berlin. Stubenrauch. [187–?] 3 parts in 1 v. No. 26–28 in M.203.7
Contents. — 1. Flügel: Hymnus; Nachtgesang; Spatzenlenz; Vom Geldsack. — Schaab: Liebestraum; Nun nehme ich den Wanderstab. — Gartz: Des alten Wandrers Rath; Wie's kommt, so ist es gut. 2. Tauwitz: Vaterland und Heimath. — Gartz: An die Wälschen; Kriegers Abschied; Reiterlied. — Flügel: Recrutenlied; Elsass muss

Gartz, Friedrich. *editor.* *(Continued.)*
unser sein! — Stein: Im Freien. — Pickert: An die Sterne. — Tauwitz: Abendgruss. 3. Flügel: Hurrah, Germania! So wird es geschehen; Der Krieg; Frisch auf, mein freies Vaterland! Säbelkampf; Heil dir, O Preussenland; Vaterländisches Volkslied. — Tauwitz: Deutsche Art. — Stein: Arcona; Meinem Vaterlande. — Gartz: Das Vaterland.

Garvan. *Glee.* CALLCOTT, J. W. No. 2 in M.220.4; etc.

Gascogne, Jean.
Le Maréchal Chaudron. Opéra-comique de H. Chivot, J. Gascogne & G. Rolle. Musique de P. Lacome. M.402.32

Gascogner, Der. *Opera.* For the MUSIC see **Suppé.** For the LIBRETTO see **Genée.**

Gaskin, James J.
The early history, theory, and practice of vocal music, sight and part singing "made interesting;" according to Wilhelm's system. London. Emery. 1860. M.112.14

Gaspari, Gaetano.
L'equivoco stravagante. Dramma giocoso, posto in musica da G. Rossini. M.150.32; etc.
Messa, in si♭, per tenori e bassi con accompagnamento d'orchestra [o] d'organo. [Partitura.] Milano. Ricordi. [186–?] M.380.53
Il Salmo Davidico Miserere mei Deus. Messo in musica à cinque voci, con accomp. di organo o pianoforte ad libitum. Milano. Ricordi. [185–?] No. 5 in M.192.19

Gaspari, Gaetano. *Works about.*
PARISINI, F. Elogio funebre del Cav. Prof. Gaetano Gaspari. Bologna. 1882. No. 5 in M.372.43

Gaspari, Paul.
Le cousin Benoît. Opéra-comique. Musique de A. Mansour. No. 3 in M.393.58

Gasparini, Francesco.
Quando corpus morietur. Duet [s. a. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 174–176.) No. 60 in M.290.22.1

Gasparone. *Opera.* For the MUSIC see **Milloecker.** For the LIBRETTO see **Walzel.**

Gasparri, Gaetano. See **Gaspari**, Gaetano.

Gasperini, Auguste de.
La nouvelle Allemagne musicale. Richard Wagner. Paris. Heugel & cie. 1866. Portrait. Facsimiles. No. 2 in M.123.13

Gassmann, Florian Leopold.
Agnus Dei und Dona nobis pacem [s. a. t. b., mit Pianoforte-Begleitung]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 89–94.) No. 16 in M.202.6.3
L'amore artigiano; a comic opera. London. Cadell. 1778. Libretto only, in English and Italian. No. 5 in M.147.5

Gast, Peter, *pseud.* See **Koeselitz**, Heinrich.

Gastaldon, Stanislao.
Mala Pasqua (da la Cavalleria rusticana di G. Verga). Dramma lirico in due atti di G. D. Bartocci Fontana. Musica di Stanislao Gastaldon . . . Opera completa per canto e pianoforte. Milano. Ricordi & c. [189–?] M.396.49

Gastibelza. *Opera.* For the MUSIC see **Maillart.** For the LIBRETTO see **Philippe**, A.

Gastineau, Benjamin.
Croquignole XXXVI. Opérette bouffe. Paroles de MM. de Forges [pseud.] et Gastineau. Musique de Ernest L'Épine. No. 3 in M.363.23

Gastineau, Octave.
Babiole. Opérette villageoise. Paroles de Clairville [pseud.] & Gastineau. Musique de Laurent de Rillé. M.307.21
Le grand duc de Matapa. Opéra bouffe. Paroles de Mrs Clairville [pseud.] et O. Gastineau. Musique de J. J. Debillemont. M.295.11
Panurge. Opéra comique de Clairville [pseud.] & Gastineau. Musique d'Hervé [pseud.]. M.276.27

Gastinel, Léon Gustave Cyprien.
Messe solennelle [pour trois voix de femmes. Accomp. d'orgue]. Œuvre 42. Paris. Mayens-Couvreur. [185–?] No. 2 in M.201.6

Gastinel, Léon Gustave Cyprien. *(Continued.)*
Le miroir. Opéra comique en 1 acte . . . Paroles de Bayard et d'Avrigny. Musique de Léon Gastinel. Partition réduite avec acct de piano. Paris. Richault. [1853.] No. 2 in M.256.20
L'opéra aux fenêtres. Opérette en 1 acte. Paroles de Ludovic Halévy. Musique de L. Gastinel. Partition piano et chant. Paris. Brandus, Dufour & cie. [1857.] No. 3 in M.368.29
Le rêve. Ballet en 2 actes et 3 tableaux de MM. Édouard Blau et J. Hansen. Musique de Léon Gastinel. Partition pour piano, réduite par F. Kœnig. Paris. Hartmann & cie. [1890.] No. 1 in M.256.20
Titus et Bérénice. Opérette bouffe en 1 acte. Poème de Mr Ed. Fournier. Musique de L. Gastinel. [Partition chant et piano.] Paris. Escudier. [1860.] No. 2 in M.305.42

Gastinel, Léon Gustave Cyprien. *Works about.*
BOISSON, F. Léon Gastinel. Paris. 1893. No. 3 in M.102.24

Gastoldi, Giovanni Giacomo.
Amor im Nachen. [Madrigal, t. t. b. b.] (*In* Widmann. Sechs Madrigale. Heft 2, pp. 2–5.) No. 18 in M.392.27
„An hellen Tagen." [Madrigal, t. t. b. b.] (*In* Widmann. Sechs Madrigale. Heft 1, pp. 6–9.) No. 17 in M.392.27
Hence, dull care and sadness. See his Viver lieto voglio.
Maidens fair of Mantua's city. Balletto [s. s. a. t. b. Score]. (*In* Taylor. Vocal school of Italy. Pp. 100, 101.) No. 21 in M.237.28
Same. Maidens fair of Padua's city. Madrigal [s. s. a. t. b.]. London. Novello. [184–?] No. 15 in M.158.16
Also to be found in Musical times [Music].
O happy he who liveth! Ballet [s. s. a. t. b.]. (*In* Monk. Novello's Part-song book. Pp. 106–108.) No. 26 in M.157.4
Out upon it! Madrigal [s. s. a. t. b.]. (*In* Musical library. Vol. 1, pp. 162, 163.) No. 71 in M.235.18.1
Soldiers, brave and gallant be. Madrigal [s. s. a. t. b.]. (*In* Musical times. [Music.] Vol. 1, pp. 30–32.) No. 14 in M.175.1.1
Soon as the silver moonbeams. [Madrigal, s. s. a. t. b.] (*In* Taylor. Vocal school of Italy. Pp. 102–107.) No. 22 in M.237.28
Viver lieto voglio. Ballet [s. s. a. t. b.]. (*In* Taylor. Madrigals. [1st set.]) No. 13 in M.237.15
Same. Hence, dull care and sadness. [Ballet, s. s. a. t. b.] (*In* Oliphant. Madrigals in parts. 2d series.) No. 71 in M.237.15

Gaston de Foix. *Romance.* LINLEY, G. Songs. Vol. 1. No. 34 in M.235.19.1

Gate, The, of gold. *Song.* BLUMENTHAL. No. 18 in M.244.1

Gâteau, Le, des rois. *Song.* VAUCORBEIL. Mélodies. M.213.25

Gather each flower. *Chorus.* BISHOP, H. R. No. 3 in M.235.16; etc.

Gather ye rosebuds. *Part-song.*
BLUMENTHAL. 6 part-songs. No. 2 in M.158.23
HATTON. No. 12 in M.157.10
MACFARREN, G. A. No. 3 in M.157.1

Gather your rosebuds while you may. *Glee.* LAWES, W. No. 30 in M.141.21.2; etc.

Gatty, Alfred.
The bell; its origin, history, and uses. London. Bell. 1848. Illus. M.108.17

Gatty, *Sir* Alfred Scott-.
£. s. d. A musical charade for three persons. Words by S. H. Gatty, music by A. S. Gatty. [Accomp. for pianoforte.] London. Boosey & Co. [188–?] No. 5 in M.154.16
Rumpelstiltskin. A musical play for the young. (Adapted from one of Grimm's Household stories.) The dialogue, lyrics, and music written and composed by Alfred Scott Gatty. [Accomp. for pianoforte.] London. Boosey & Co. 1894. No. 31 in M.402.65
"The three bears." A musical play in two acts; the dialogue, lyrics and vocal music written and composed by Alfred Scott-Gatty: the dances composed by Nicholas C. Gatty. [Vocal score.] London. Boosey & Co. 1896. No. 2 in M.396.71

Gatty, Nicholas Comyn.
"The three bears." A musical play; the dialogue, lyrics and vocal music written and composed by Alfred Scott-Gatty; the dances composed by Nicholas C. Gatty.
No. 2 in M.396.71

Gatty, S. H.
£. s. d. A musical charade for three persons. Music by A. S. Gatty. No. 5 in M.154.16

Gauby, Josef.
„Geh, Diandl, mach's Fensterl auf!" [T. T. B. B.] Op. 38, No. 1. Partitur. Leipzig. Kistner. [1887?] No. 24 in M.392.8
„I siach schon, i wass schon" [T. T. B. B.]. Op. 38, No. 2. Partitur. Leipzig. Kistner. [1887?] No. 25 in M.392.8
Im Grase thaut's, die Blumen träumen . . . für Tenor Solo und vierstimmigen Männerchor. Op. 18. Partitur. Breslau. Mainauer. [188–?] No. 16 in M.392.9
Ein Lied zu deinem Ruhme . . . Für vierstimmigen Männerchor. Op. 21. Partitur. Breslau. Hainauer. [188–?] No. 17 in M.392.9
Meeresabend. Für Männerchor mit Tenor-Solo und Begleitung des Pianoforte. Op. 9. Breslau. Hainauer. [188–?] No. 10 in M.212.5
Same. Night at sea [T. T. B. B. English version by Allen A. Brown]. Boston. Schmidt. [1886.] No. 19 in M.392.9
Neue Lieder (Männerchöre) aus Steiermark. Op. 32. Breslau. Hainauer. [188–?] 3 parts in 1 v. No. 20–22 in M.392.8
Contents. — 1. Mei Schatz is fort. 2. Die Mürzthaler Buam. 3. Die Augerl voll Wasser.
Zwei Kärntnerlieder für Männerchor. Op. 33. Breslau. Hainauer. [188–?] No. 23 in M.392.8
Contents. — Ja, wenn i's Stündle nur wüsst. — Kegelscheib'n, das mag i nett.
Zwei Steierlieder [T. T. B. B.]. Op. 25. Breslau. Hainauer. [188–?] No. 18 in M.392.9
Contents. — „Der Mond scheint in's Wasser." — „Steig auf'n Baam."

Gaude Barbara beata. *Motet.* PALESTRINA. Werke. Band 2, 7. M.8040a.66.2, 7

Gaude et laetare. *Motet.*
LASSUS. Sämmtliche Werke. Band 3. M.8040a.67.3
SWEELINCK. Werken. Deel 6. M.413.2.6

Gaude, Maria. *Anthem.* LOTTI. No. 16 in M,158.33.4
VITTORIA. Opera. Tomus 1. M.313.2.1

Gaude, Les, pour Noël, ou les allégresses de la Ste Vierge. [À une voix, A. ou B. Accomp. d'orgue.] Paris. [Heugel. 186–? Petite maitrise. Année 1.] No. 28 in M.201.34

Gaude praesul optime. *Motet.* PALESTRINA. Werke. Band 3. M.8040a.66.3

Gaude quia meruisti. *Motet.* PALESTRINA. Werke. Band 2. M.8040a.66.2

Gaudeamus. [Part-song, T. T. B. B.] (*In* Willard. Arion. P. 53.) No. 30 in M.109.1

Gaudeamus igitur. *Part-song.* SCHMOELZER. Vier Lieder. No. 70 in M.392.21

Gaudeamus omnes. *Motet.* LABAT. 26 grands motets. M.213.23

Gaudeat exultetque. *Motet.* LASSUS. Sämmtliche Werke. Band 11. M.8040a.67.11

Gaudefroy, A.
Académie de musique de Lille, succursale du Conservatoire de Paris. Lille. Quarré. 1891. M.215.8

Gaudemus. *Anthem.* CARISSIMI. No. 7 in M.233.26.1

Gaudent in coelis. *Motet.*
LASSUS. Sämmtliche Werke. Band 1. M.8040a.67.1
PALESTRINA. Werke. Band 5. M.8040a.66.5
VITTORIA. Opera. Tomus 1. M.313.2.1
WALLISER. No. 43 in M.202.6.1

Gaudet chorus coelestium. *Anthem.* HAYDN, F. J. M.260.23.2

Gaudete omnes et laetamini. *Anthem.* SWEELINCK. Werken. Deel 6. M.413.2.6

Gaudichot-Masson, Auguste Michel Benoit.
Le grand prix ou le voyage à frais communs. Opéra comique . . . Paroles de MM. Gabriel [pseud.] et Masson. Mis en musique . . . par Adolphe Adam. M.380.48

Gaudichot-Masson, Auguste Michel Benoit. *(Continued.)*
Gredin de Pigoche. Opérette. Paroles de Michel Masson et Georges Fath. Musique de Vogel. No. 2 in M.389.7
Micheline ou l'heure de l'esprit. Opéra comique de MM. St. Hilaire & Masson. Mis en musique par Ad. Adam. M.400.35
La moissonneuse. Drame lyrique. Paroles de MM. Anicet Bourgeois & Michel Masson. Musique de Ad. Vogel. M.326.8
La St. Sylvestre. Opéra comique. Paroles de MM. Mélesville [pseud.] et Michel Masson. Musique de F. Bazin. No. 2 in M.255.43

Gaudichot-Masson, Michel.
Roman d'un jour. Opéra comique. Poème de Michel Masson fils & Armand Lafrique. Musique de Eugène Anthiome. M.255.7

Gaudimel, Claude.
Domine, quid multiplicati sunt. Motette Psalm. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 1, Abth. 1, p. 24–26.) No. 11 in M.202.6.1

Gaudriole, La. *Opera.* For the MUSIC see **Vizentini.** For the LIBRETTO see **Truinet.**

Gaugiran-Nanteuil, Charles.
Lulli et Quinault. Opéra comique. Musique de Nicolò de Malte [pseud.]. M.283.34
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Gaugler, Theodor.
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Gauklerin, Die. *Opera.* For the MUSIC see **Ohnesorg, C.** For the LIBRETTO see **Ohnesorg, H.**

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"Footsteps of angels." Descriptive choral song for unaccompanied singing. London. Novello, Ewer & Co. [188–?] No. 11 in M.157.25
The holy city, a sacred cantata. [Accomp. for pianoforte.] 2d edition. London. Novello, Ewer & Co. [1882?] No. 2 in M.155.8
Israel in the wilderness. A sacred cantata, for 3 solo voices [S. T. BAR.], chorus and orchestra. Verse by Jetty Vogel. Music by A. R. Gaul. [Accomp. for pianoforte.] Octavo edition. London. Novello, Ewer & Co. 1892. No. 1 in M.155.7
It shall be light. [Anthem. S. S. A. Accomp. for organ.] Boston. Russell. [188–?] No. 17 in M.158.16
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"Let Thy merciful ears." Anthem. [Accomp. for organ.] London. Patey & Willis. 1883. No. 22 in M.158.16
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Gauntlett, Henry John.

I will go unto the altar. Anthem. [Accomp. for organ.] (*In* Fowle. Parochial anthems. Pp. 113–116.) No. 1 in M.233.29

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Gauthier-Villars, Henry.

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La clé d'or. Comédie lyrique. [Paroles de] Octave Feuillet & Louis Gallet. [Musique de] Eugène Gautier. Partition chant & piano. Paris. Hartmann. [1873.] M.256.23

Le docteur Mirabolan. Opéra comique en 1 acte. Paroles de Cormon [pseud.] et Trianon. Musique de E. Gautier. Partition chant et piano. Paris. Meissonnier. [1860.] No. 1 in M.256.24

Flore et Zéphire. Opéra comique en 1 acte. Poème de Leuven [pseud.] et Ch. Deslys. Mis en musique . . . par Eugène Gautier. Partition piano et chant. Paris. Benacci-Peschier. [1852.] No. 2 in M.256.21

Jocrisse. Opéra comique en 1 acte. Paroles de Cormon [pseud.] et H. Trianon. Musique de E. Gautier. Partition chant et piano. Paris. Meissonnier. [1862.] No. 1 in M.256.21

Le mariage extravagant. Opéra comique en 1 acte, arrangé par Mr Cormon [pseud.] d'après Desaugiers et Mr de V * * *. Musique de Eugène Gautier. Partition piano et chant. Paris. Meissonnier. [1857.] M.256.22

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Murdock le bandit. Opéra comique en 1 acte. Poëme de Mr. de Leuven [pseud.]. Musique de E. Gautier. [Partition chant et piano.] Paris. Bureau central de musique. [1851.] M.364.35

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Un musicien en vacances. Études et souvenirs. Paris. Leduc. [1873.] M.106.17

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Éloge d'Alexandre Choron. [Caen. 1867.] No. 3 in M.207.9

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Le selam. Symphonie orientale. Musique de E. Reyer. No. 2 in M.307.12

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Les festins d'Hébé. Opéra-ballet. [Musique de] Rameau. M.297.31

Same. Les fêtes d'Hébé, ou les talents lyriques. Ballet. [Musique de Rameau.] M.402a.25.9

Gavardie, Armande de.

Fleur de neige. Opéra comique. [Musique de Charles Henry.] No. 1 in M.402.68

Gavaudan, Jean Sébastien Fulchran Bosquier.

Le diable en vacances, ou la suite du diable couleur de rose. Opéra féerie et comique. Paroles de Désaugiers et Bosquier Gavaudan. Musique de P. Gaveaux. M.272.27

Gavaudan family.

Paroisse-Pougin, F. A. A. Figures d'Opéra-comique. Madame Dugazon, Elleviou, les Gavaudan. Paris. 1875. 3 portraits. M.137.2

Gavault, Paul.

Les demoiselles des Saint-Cyriens. Opérette de P. Gavault & V. de Cottens. Musique de Louis Varney. M.402.58

Le jockey malgré lui. Vaudeville opérette de M. Ordonneau et P. Gavault. Musique de Victor Roger. M.381.36

Les petites Barnett. Comédie-opérette. Musique de Louis Varney. M.402.59

Le pompier de service. Vaudeville-opérette de Victor de Cottens & Paul Gavault. Musique de Louis Varney. M.395.73

Shakspeare! Opérette-bouffe de Paul Gavault & P.-L. Flers [pseud.]. Musique de Gaston Serpette. M.399.58

Gaveaux, Pierre.

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Avis aux femmes, ou le mari colère. Comédie en 1 acte en prose. Paroles de R. G. Guilbert Pixérécourt . . . Musique de P. Gaveaux. [Partition.] Paris. Gaveaux. [1804.] M.272.24

Le bouffe et le tailleur. Opéra comique en 1 acte. Paroles de Armand Gouffé et [Pierre] Villers [sic] . . . Musique de Gaveaux. Partition piano et chant. Paris. Legouix. [187–?] No. 3 in M.256.33

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L'échelle de soie. Opéra comique, en un acte et en vers libres; paroles de Mr Planard. Musique de P. Gaveaux. Œuvre 26. [Partition.] Paris. À la Nouveauté. [1808.] **M.398.5**

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Monsieur des Chalumeaux. Opéra bouffon en 3 actes; paroles de Mr Auguste [pseud. Musique de] P. Gaveaux. [Partition.] Paris. Gaveaux. [1806.] **M.224.25**

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Un quart-d'heure de silence. Opéra comique en 1 acte. Paroles de P. Guillet . . . [Musique de] P. Gaveaux. [Partition.] Paris. Gaveaux. [1804.] **M.272.22**

La rose blanche et la rose rouge. Drame lyrique en trois actes. Paroles de R. C. Guilbert Pixérécourt. Musique de Pierre Gaveaux. Œuv. XXVII. [Partition d'orchestre.] Paris. Gaveaux. [1809.] **M.401.18**

Sophie et Moncars, ou l'intrigue portugaise. Opéra en 3 actes . . . Paroles de J. H. Guy, mises en musique par P. Gaveaux. [Partition.] Paris. Gaveaux. [1797.] **M.272.26**

Le traité nul. Opéra en 1 acte. Paroles de M. Marssollier, . . . P. Gaveaux auteur de la musique. [Partition.] Paris. Gaveaux. [1797.] **M.272.25**

Gaviniés, Pierre.

Le prétendu. Intermède en 3 actes. [Paroles de Riccoboni.] Mis en musique par P. Gaviniés. [Partition.] Paris. L'auteur. [1760.] **M.272.31**

Gavotte d'amour. *For orchestra.* Langer, C. No. 2 in **M.403.91**

Gavottes. See **Orchestra.** *Music.*

Gay, John.

The beggar's opera. [Full score.] Manuscript. [London. 176–?] **M.320.15**

Same. 7th edition. Prefix'd the ouverture in score; and the music to each song. London. Watts. 1754. **M.107.2**

Same. A new edition . . . for the piano forte, voice and violin; the basses entirely new, with the additional alterations by Dr. Arne. London. Dale. [180–?] No. 6 in **M.391.54**

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Gay, Marie Françoise Sophie Michault de Lavalette.

Le maître de chapelle, ou le souper imprévu, arrangée en opéra comique. Mis en musique par Ferdinand Paër. **M.227.7; etc.**

La sérénade. Opéra comique. Musique de Mme Sophie Gail. **M.272.18**

Gay and sad. *Part-song.* Parker, J. C. D. 7 part-songs. **M.157.13**

Gay Bacchus. *Catch.* Pring. No. 5 in **M.235.17.3**

Gay Bacchus alone. *Glee.* Danby. No. 48 in **M.235.17.3**

Gay Parisienne, The. *Opera.* For the Music see **Tilkins.** For the Libretto see **Dance.**

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Gaylord, C. Walter.

Let me with light. Hymn anthem. [Accomp. for organ.] Boston. White, Smith & Co. [1892.] No. 23 in **M.158.16**

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Venite, in G. Anthem for quartette or chorus choir. [Accomp. for organ.] Boston. White-Smith Music Publishing Co. [1894.] No. 8 in **M.203.27**

Gazaniga, Giuseppe. See **Gazzaniga,** Giuseppe.

Gazza ladra, La. *Opera.* For the Music see **Rossini.** For the Libretto see **Gherardini.**

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Il finto cieco. Opera in due atti. La musica del Sig. G. Gazaniga. [Partitura.] Manuscript. Vienna. Sukowatij. [1770?] 2 v. **M.40.7**

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Géant, Le. *Song.* Vaucorbeil. Mélodies. **M.213.25**

Geary, Thomas Augustine. See **Geary,** Timothy.

Geary, Timothy.

O come, ye fragrant gales. [Duet, s. s.] *(In* Bland. The Ladies' collection. Vol. 4, p. 368.) No. 60 in **M.235.17.4**

Soft is the zephyr's breezy wing. Duet [s. a.]. *(In* The Apollo. Vol. 4, pp. 265–267.) No. 6 in **M.139a.18.4**

Also to be found in Bland's The Ladies' collection; Musical library.

Gebauer, Michel Joseph.

Marche. [Pour le pianoforte.] *(In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . Pp. 554, 555.) **M.380.14**

Gebesserte Eigensinnige, Die. *Opera.* For the Music see **Martin y Solar.** For the Libretto see **Ponte.**

Gebet. *Part-song.*

Abt, F. Die Kirmes. No. 4. No. 4 in **M.392.1**

Hauptmann, M. Drei geistliche Chorgesänge. No. 5 in **M.157.22**

Kalliwoda, J. W. 2 Gesänge. No. 45 in **M.392.11**

Otto, F. No. 87 in **M.129a.44; etc.**

Schott. No. 30 in **M.129a.43.9**

Schreck, G. E. No. 45 in **M.392.23**

Schubert, F. P. Chor-Gesangwerke. Band 1. No. 10 in **M.280.48.1; etc.**

Gebet. *Song.*

Schumann, R. A. Werke. Serie 13, Band 4. **M.316.1.13.4**

Taubert, C. G. W. Klänge aus der Kinderwelt. [Heft 9.] No. 5 in **M.192.8**

Gebet auf den Wassern. *Part-song.* Erlanger, G. No. 5 in **M.203.1; etc.**

Gebet aus dem Freischütz. *Part-song.* Weber, C. M. F. E. von. No. 123 in **M.129a.43.4**

Gebet, Das, des Herrn. *Anthem.* Schuetz. No. 33 in **M.202.6.2**

Gebet der See. *Part-song.* Zoellner, A. No. 38 in **M.392.27**

Gebet der Turner. *Part-song.* Gottwald. No. 34 in **M.204.39**

Sattler. No. 33 in **M.204.39**

Gebet deutscher Krieger. *Cantata.* For the Music see **Hamma,** B.

Gebet für das Reich. *Part-song.* Sattler. No. 16 in **M.204.39**

Gebet für das Reich. *Song.* Pierson, H. H. No. 15 in **M.204.39**

Gebet für's Vaterland. Volksweise [t. t. b. b.]. *(In* Das Rütli. Pp. 53–55.) No. 18 in **M.147.4**

Gebet, Das, Jesu. *Motet.* Schicht. Motetten. Heft 7. No. 7 in **M.236.19**

Gebet um die Geliebte. *Song.* Weber, C. M. F. E. von. Sämmtliche Lieder. Band 2. No. 55 in **M.244.7**

Gebet vor der Schlacht. *Part-song.*
SPOHR, L. No. 21 in M.203.20
STORCH. No. 29 in M.1292.44

Gebet vor der Schlacht. *Song.* WEBER, C. M. F. E. VON. Sämmtliche Lieder. Band 1. No. 41 in M.244.7

Gebet während der Schlacht *Part-song.* HIMMEL. No. 73 in M.147.4

Gebet während der Schlacht. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 2. M.317.1.20.2
WEBER, C. M. F. E. VON. Sämmtliche Lieder. Band 1. No. 35 in M.244.7

Gebeth zu Gott. *Song.* HAYDN, F. J. Gesänge. Heft 2. No. 2 in M.312.35

Gebler, Tobias Philippe, *Freiherr* von.
Thamos, Konig in Egypten. [Oper] von W. A. Mozart. No. 3 in M.305.42; etc.

Gebrochene Blume. Die. *Part-song.* SPICKER. No. 11 in M.203.16

Gebt Acht. *Part-song.* BRAHMS. Fünf Lieder. No. 19 in M.392.5

Gebt mir meinen Jesum wieder. *Song.* BACH, J. S. No. 4 in M.204.37

Gebt mir vom Becher nur den Schaum. *Chorus.* For the MUSIC see **Bruell.** For the LIBRETTO see **Geibel, E.**

Gebt mir zu trinken! *Part-song.* SCHUMANN, R. A. Ritornelle von F. Rückert. No. 3 in M.158.24

Gebuesche, Die. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 6. M.317.1.20.6

Geburt, Die, Jesu. *Oratorio.* For the MUSIC see **Stein, C.**

Geburtstag. *Song.* TAUBERT, C. G. W. Klänge aus der Kinderwelt. Heft 6. No. 7 in M.192.7

Geburtstagschoral. *Part-song.* DREGERT. No. 2 in M.370.30

Geburtstags-Marsch. *For orchestra.* TAUBERT, C. G. W. No. 1 in M.343.13

Gedaechtniss, Das, der Entschlafenen. *Oratorio.* For the MUSIC see **Markull.** For the LIBRETTO see **Bresler.**

Gedalge, André.
Concerto (op. 16) pour piano avec accompagt d'orchestre. Partition. Paris. Enoch & cie. 1899. M.405.13
Pris au piège. Opéra bouffe en un acte. Imité du florentin de Lafontaine et Champmeslé par Michel Carré. Musique de M. André Gedalge. [Partition chant et piano.] Paris. Dupont. [1893?] M.395.29
"Yvette." Pantomime en 4 actes et 5 tableaux de Michel Carré fils & Henri Remond. Musique de André Gedalge. Partition [piano]. Paris. Choudens. [1891.] No. 2 in M.301.8

Gedanken, Die, sind frei. Volkslied [T. T. B. B.]. (*In* Das Rütli. Pp. 406, 407.) No. 171 in M.147.4

Gedeihen. *Song.* TAUBERT, C. G. W. Klänge aus der Kinderwelt. Heft 11. No. 36 in M.192.8

Gedenke, Herr, wie es uns gehet. *Anthem.* BACH, J. S. Werke. Jahrgang 41. M.8040.21.41

Gedenke mein! *Song.*
BEETHOVEN. Werke. Serie 25. M.413.1.25
RUBINSTEIN. Zehn Lieder. No. 19 in M.192.5

Gedenken. *Song.* CORNELIUS. Werke. Band 1. M.414.20.1

Gedenket heute an Baden! *Canon.* BEETHOVEN. Werke. Serie 25. M.413.1.25

Gedeonov, ——
Млада. [Mlada. Opéra-ballet féerique. Musique de Rimski-Korsakov.] M.395.47

Gédhé, Céhem.
Ah! c' l' Indien! Opérette bouffe. Musique de Firmin Bernicat. No. 3 in M.301.1
Ali-Pot-d'Rhum. Opérette. Musique de Firmin Bernicat. No. 2 in M.395.4
Deux coups de marteau. Saynète. Paroles de Gédhé et Calixte [pseud.]. Musique de F. Bernicat. No. 3 in M.395.4
La queue du diable. Opéra-comique. Paroles de Quentin et Gédhé. Musique de F. Bernicat. No. 4 in M.399.3
Une tempête conjugale. Saynète. Paroles de Léon Quentin et Gédhé. Musique de Victor Robillard. No. 7 in M.307.23

Gedor. *Oratorio.* For the MUSIC see **Herrosee.** For the LIBRETTO see **Rolle, J. H.**

Geduld. *Song.* STRAUSS, R. Acht Gedichte. No. 5 in M.380.24.1

Gefangen. *Part-song.* HILLER, F. Acht Gesänge. No. 3 in M.202.22

Gefangene, Der. *Song.* RUBINSTEIN. Zwölf Lieder. No. 17 in M.192.5

Gefangene Nachtigall. *Part-song.* HENSCHEL, G. Serbisches Liederspiel. No. 2 in M.194.15

Gefangenen Sänger, Die. *Song.*
SCHUBERT, F. P. Werke. Serie 20, Band 6. M.317.1.20.6
WEBER, C. M. F. E. VON. Sämmtliche Lieder Band 2. No. 50 in M.244.7

Gefesselte Prometheus, Der. *Overture.* GOLDMARK. No. 4 in M.332.22

Gefilde, Das, der Seligen. *Symphonic poem.* WEINGARTNER. No. 1 in M.404.32

Gefror'ne Thränen. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 9. M.317.1.20.9

Gegen den Strom. *Symphony.* HUBER, J. No. 2 in M.342.8

Gegenliebe. *Song.* BEETHOVEN. Werke. Serie 23. M.413.1.23
GRUBER, G. W. Gottfried August Bürgers Gedichte. Vol. 2. No. 2 in M.130.9.2

Gegenwaertiges Glück. *Song.* CURSCHMANN. Curschmann-Album. No. 1 in M.157.37

Gegenwart. *Song.* FRANZ, R. Sechs Lieder. Op. 33. No. 8 in M.244.5.3

Gegruesset sei'st du in Liebe! *Part-song.* APPEL. No. 31 in M.392.2

Geh, Diandl, mach's Fensterl auf! *Part-song.* GAUBY. No. 24 in M.392.8

Geh, Geliebter, geh jetzt! *Song.* WOLF, H. Spanisches Liederbuch. No. 44 in M.380.30

Geh' ich Abendes aus. *Part-song.* GRIEG. Album für Männergesang. No. 6 in M.203.14

Geh', wo Ruhm dir winket. *Part-song.* TERSCHAK. Zwei Gedichte. No. 27 in M.392.26

Geharnischte-Suite. *For orchestra.* BUSONI. Zweite-Orchester-suite. M.406.44

Gehe, Eduard Heinrich.
I flibustii. Opera. Musik von J. C. Lobe. M.232.45
Jessonda. Oper in drey Aufzügen von E. Gehe. Musik von L. Spohr. [Leipzig. 1836?] No. 5 in M.109a.1.4
Words only.
Same. Oper [in Musik gesetzt] von Louis Spohr. M.352.18; etc.
Maja und Alpino, oder die bezauberte Rose. Oper, in Musik gesetzt von Joseph Wolfram. M.152.3
Prinz Lieschen. Komische Oper, in Musik gesetzt . . . von Joseph Wolfram. M.152.4
Das Schloss Candra. Heroisch-romantische Oper, in Musik gesetzt . . . von Joseph Wolfram. M.152.5

Geheime Liebe. *Song.* MOZART. Werke. Serie 7, Band 1. No. 6 in M.315.1.7.1

Geheimes. *Song.* SCHUBERT, F. P. Sämmtliche Compositionen. M.244.12; etc.

Geheimniss. *Song.*
BRAHMS. Fünf Gesänge. Op. 71. No. 7 in M.380.40.2
SCHUBERT, F. P. Sag an, wer lehrt dich Lieder. Werke. Serie 20, Band 4. M.317.1.20.4
— Sie konnte mir kein Wörtchen. Werke. Serie 20, Band 3, 7. M.317.1.20.3, 7
Two settings.

Geheimniss, Das. *Opera.* For the MUSIC see **Smetana.** For the LIBRETTO see **Pech, J.**

Geheimniss, Das. *Song.*
BEETHOVEN. Werke. Serie 23. M.413.1.23
CURSCHMANN. Curschmann-Album. No. 1 in M.157.37
STRAUSS, R. Sechs Lieder. No. 10 in M.380.24.1

Geheimnissvolle Blüthe, Die. *Part-song.* BECKER, V. E. No. 23 in M.392.3; etc.

Gehn wir im Prater. *Canon.* MOZART. Werke. Serie 7, Band 2. No. 57 in M.315.1.7.2

Gehring, Franz.
Mozart. New York. Scribner & Welford. 1883. [The great musicians.] M.104.26
Der Schwan vom Aetna [des Bellini's]. (*Cut from* In neuen Reich. No. 47, pp. 826–830. Leipzig. 1876.) No. 1 in M.215.4

Gehring, Robert E. H.
Te Deum. With accomp. for organ. Philadelphia. Lee & Walker. [1867.] No. 16 in M.190.3

Gehrmann, Hermann, *editor.*
SWEELINCK. Werken . . . Deel 10. M.413.2.10

Geht dir's wohl, so denk' du an mich. *Cantata.* For the MUSIC see **Heuberger.**

Geib, W.
Tuning the pianoforte. A new and easy method of harmonizing the pianoforte by a circle of perfectly consonant fifths . . . New edition. Boston. Oliver Ditson Co. [1869.] No. 4 in M.376.26

Geibel, Adam.
Boating. Three-part song for female voices, with s. or T. obl. [Accomp. for pianoforte.] Boston. White-Smith Music Publishing Co. [1893.] No. 9 in M.203.27
The jolly blacksmith's lay. Four-part song. Male voices. Boston. White-Smith Music Publishing Co. [1893.] No. 21 in M.203.11
Same. Mixed voices. No. 10 in M.203.27
Lord Rowland. Part song. Male voices. Boston. White-Smith Music Publishing Co. [1893.] No. 22 in M.203.11
March: "Onward." Four-part chorus or quartette. Male voices. Boston. White-Smith Music Publishing Co. [1893.] No. 23 in M.203.11
Same. Mixed voices. No. 11 in M.203.27
Old Farmer Slow, or moaning all the way. Humorous four-part song. Male voices. Boston. White-Smith Music Publishing Co. [1893.] No. 24 in M.203.11
Same. Mixed voices No. 12 in M.203.27
Row, little boat. Part song. Male voices. Boston. White-Smith Music Publishing Co. [1893.] No. 25 in M.203.11
Same. Mixed voices. No. 13 in M.203.27
Sleep, my lady. Serenade, four-part song. Male voices. Boston. White-Smith Music Publishing Co. [1893.] No. 26 in M.203.11
Same. Mixed voices. No. 14 in M.203.27
The sun in merry mood. Four-part song. Male voices. Boston. White-Smith Music Publishing Co. [1894.] No. 27 in M.203.11
Same. Mixed voices. No. 15 in M.203.27
Whispering roses. Part song. Male voices. Boston. White-Smith Music Publishing Co. [1893.] No. 28 in M.203.11
The wonderful weaver. Part song. Male voices. Boston. White-Smith Music Publishing Co. [1893.] No. 29 in M.203.11

Geibel, Emanuel.
Deutscher Heerbann. Cantate, componirt von Felix von Woyrsch. No. 4 in M.203.24
Deutsches Aufgebot. Cantate, componirt von Traugott Ochs. No. 3 in M.203.21
„Es muss doch Frühling werden." Gedicht, componirt von Ferdinand Hiller. No. 6 in M.392.46; etc.
Friedrich Rothbart. Gedicht, componirt von Bernhard Hopffer. No. 5 in M.270.45
Frühlings-Botschaft. Concertstück für Chor und Orchester von Niels W. Gade. M.270.33; etc.
„Gebt mir vom Becher nur den Schaum." Chor. Componirt von Ignaz Brüll. No. 2 in M.270.13
Gute Nacht. Gedicht. Componirt von L. Schlottman. No. 10 in M.203.6
Der letzte Skalde. Ballade. Componirt von Wilhelm Sturm. No. 3 in M.203.5
Das Lied vom Deutschen Kaiser. Gedicht. Componirt von Max Bruch. No. 6 in M.270.19
Lied vom Wein. [Cantate] componirt . . . von Jul. Rietz. No. 3 in M.352.24; etc.

Geibel, Emanuel. *(Continued.)*
Die Loreley. Grosse romantische Oper. Musik von Max Bruch. M.281.10
Same. Loreley, an unfinished opera. Composed by Mendelssohn Bartholdy. No. 2 in M.326.39; etc.
Ostermorgen. Gedicht. Componirt von Ferdinand Hiller. No. 3 in M.333.12; etc.
Same. [Musik von] E. Schultz. No. 3 in M.212.16
Same. Easter morning. Cantata. Composed by Dudley Buck. No. 5 in M.270.12
Palmsonntagmorgen. Gedicht. Componirt . . . von Ferd. Hiller. No. 4 in M.270.52
Roland's Horn. Ballade. [Musik] von Wilhelm Sturm. No. 16 in M.392.31
Schön Ellen. Ballade. Componirt von Max Bruch. No. 2 in M.270.20
Traumkönig und sein Lieb. Dichtung. Componirt von Alexander Staeger. No. 3 in M.212.17
Same. Componirt von Max Erdmannsdörfer. No. 2 in M.333.9
Same. Dream king and his love. [Music by] H. W. Parker. No. 4 in M.155.35
Vom Pagen und der Königstochter. 4 Balladen. Componirt von Rob. Schumann. M.280.54
Wachet auf! Dichtung. [Musik] von J. Raff. No. 1 in M.356.22; etc.

Geibel, Emanuel. *Works about.*
AHRENDT, C. The song of the Nibelungen Brunhild. An analytical sketch [of Geibel's tragedy]. Boston. 1877. No. 8 in M.115.4

Geiger, Der, aus Tyrol. *Opera.* For the MUSIC see **Genée.**

Geiregat, Pieter.
Les deux sœurs. (De twee zusters.) Opérette. Musique de Ch. Miry. No. 2 in M.301.16

Geisha, The. *Opera.* For the MUSIC see **Jones**, S. For the LIBRETTO see **Hall**, O.

Geisler, Paul.
Golgatha, für Orchester, Solostimmen [S. BAR.] und Chor. Clavierauszug von Friedrich Spiro. Berlin. Raabe & Plothow. [188–?] No. 1 in M.391.42
Hertha. Oper in drei Akten von Paul Geisler. Dichtung von Paul Schettler. Klavierauszug von Friedrich Spiro. Berlin. Selbstverlag des Verfassers. [189–?] Lithograph script. M.381.18
Ingeborg. Oper in 3 Aufzügen, nach dem Drama „Frithjof" von Peter Lohmann. In Musik gesetzt von Paul Geisler. Vollständiger Auszug für Gesang und Pianoforte. Berlin. Bote & Bock. [188–?] No. 2 in M.286.15
Missa in D, für der vierstimmigen Chor mit Begleitung des Orchesters. [Partitur.] Manuscript. [184–?] M.222.28
[Orgelstücke. N. p. 187–?] No. 7 in M.312.49
Der Rattenfänger von Hameln. Symphonische Dichtung. Partitur. Berlin. Bote & Bock. [1881.] No. 1 in M.332.19
Die Ritter von Marienburg. Tragödie in drei Akten von Paul Geisler. Dichtung von Gustav Kleinau. Clavierauszug von Friedrich Spiro. Berlin. Selbstverlag des Verfassers. [189–?] Lithograph script. M.381.19
Sansara, für [Männer- und gemischten] Chor, Soli und Orchester. Clavierauszug von Friedrich Spiro. Berlin. Raabe & Plothow. [189–?] No. 11 in M.212.5
Till Eulenspiegel. Symphonische Dichtung. Partitur. Leipzig. Bote & Bock. [1881.] No. 2 in M.332.19
Der Tod des Herrn. Oratorium von G. Schwab. In Musik gesetzt für den 4stimmigen Chor mit voller Instrumental-Musik von C. Geissler. Manuscript. [183–?] M.222.5

Geist, Der, der Harmonie. *Part-song.* SUTOR. No. 180 in M.129a.43.5

Geist der Liebe. *Part-song.* SCHUBERT, F. P. Der Abend schleiert. Werke. Serie 16. M.317.1.16; etc.

Geist der Liebe. *Song.* SCHUBERT, F. P. Der Abend schleiert Flur und Hain. Werke. Serie 20, Band 4. M.317.1.20.4
— Wer bist du. Werke. Serie 20, Band 2. M.317.1.20.2

Geist, Der, der Rose. *Song.* BERLIOZ, L. H. Die Sommernächte. No. 4 in M.270.55

Geist, Der, des Falkenstein. *Part-song.* SCHNEIDER, J. C. F. Harzlieder. No. 42 in M.392.23

Geist, Der, hilft unsrer Schwachheit auf. *Motet.* BACH, J. S. Sechs Motetten. No. 1 in M.204.4; etc.

Geist und Seele wird verwirret. *Anthem.* BACH, J. S. Werke. Jahrgang 7. M.8040.21.7

Geisterchor aus Rosamunde. SCHUBERT, F. P. Chor-Gesangwerke. Band 2. No. 10 in M.280.48.2

Geisterheer, Das. *Cantata.* For the MUSIC see **Hummel, F.** For the LIBRETTO see **Silberstein.**

Geister-Insel, Die. *Opera.* For the MUSIC see **Zumsteeg, J. R.** For the LIBRETTO see **Gotter.**

Geisternaehe. *Song.*
SCHUBERT, F. P. Werke. Serie 20, Band 1. M.317.1.20.1
SCHUMANN, R. A. Lieder und Gesänge. Heft 3. No. 1 in M.244.15.3; etc.

Geisterschiff, Das. *Symphonic poem.* MIHALOVICH. No. 3 in M.344.13

Geistertanz, Der. *Part-song.* SCHUBERT, F. P. Werke. Serie 16. M.317.1.16; etc.

Geistertanz, Der. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 1, 10. M.317.1.20.1, 10
Three settings.

Geistesgruss. *Part-song.* HAUPTMANN, M. Sechs Lieder von Goethe. No. 1 in M.157.22

Geistesgruss. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 3. M.317.1.20.3

Geistlich Abendlied, Ein. *Part-song.*
LACHNER, F. No. 6 in M.244.17
SCHULTZ, E. Zwei vierstimmige Männergesänge. No. 6 in M.392.25

Geistliche Ouverture. *For orchestra.* STERN, J. No. 7 in M.342.38

Geistliches Abendlied, Ein. *Part-song.* DIETRICH, A. H. Sechs Lieder. No. 48 in M.392.6

Geistliches Wiegenlied. *Song.* BRAHMS. Zwei Gesänge. Op. 91. No. 10 in M.380.40.2

Gekaempft hat meine Barke. *Song.* SCHUMANN, R. A. 7 Lieder von E. Kulmann. No. 1 in M.244.15.4; etc.

Gekommen ist der Maie. *Song.* FRANZ, R. Sechs Gesänge. Op. 34. No. 18 in M.244.5.3

Gekuesst. *Song.* BRUNE, H. Singuf. No. 3 in M.204.37

Gelaechter. *Part-song.* GENÉE. Heitere Lieder. No. 26 in M.392.9

Gelage, Ein, während der Pest. *Opera.* For the MUSIC see **Kui.** For the LIBRETTO see **Pushkin.**

Gelahrtheit. *Song.* WEBER, C. M. F. E. VON. Sämmtliche Lieder. Band 2. No. 66 in M.244.7

Gelb rollt mir zu Füsschen. *Song.* RUBINSTEIN. Zwölf Lieder des Mirza-Schaffy. No. 8 in M.192.5

Gelbe Blume, Die, Eifersucht. *Song.* POSA. Fünf Lieder. No. 15 in M.380.22

Gelbke, Johannes.
Einsamkeit . . . für vier Männerstimmen. Op. 9. Partitur. Leipzig. Kistner. [1880.] No. 21 in M.392.9
Elfenreigen . . für Männerchor. Op. 13. Partitur. Leipzig. Kistner. [1881?] No. 22 in M.392.9
Gruss an die Nacht. Gedicht von H. Waldow. Componirt für Männerchor. Soli [T. BAR.] und Pianoforte von Johannes Gelbke. Op. 7. Leipzig. Kistner. [1880.] No. 14 in M.392.28
Jubilate, amen. Hymne für Sopran-Solo, Männerchor, Pianoforte, und Harmonium (ad libitum). Op. 8. Partitur. Leipzig. Kistner. [1880.] No. 15 in M.392.28
Sternennacht . . . für Männerchor. Op. 15. Leipzig. Kistner. [1881?] No. 23 in M.392.9; No. 2 in M.203.15
Das stille Dorf. [Männerchor. Op. 22, No. 2.] New York. Luckhardt & Belder. [1894.] No. 1 in M.203.15
With German and English words.
Zwei Männerchöre. Op. 6. Leipzig. Kistner. [1880.]
Contents. — Auf hohem Berg. — Scheidelied. No. 20 in M.392.9
Zwei Männerchöre. Op. 16. Leipzig. Kistner. [1881?]
2 parts in 1 v. No. 24, 25 in M.392.9
Contents. — Heimkehr. — Heldenfeier.

Gelegenheits-Oratorium. *Oratorio.* For the MUSIC see **Handel.** Werke. Lieferung 43.

Geleit. *Part-song.* ABT, F. No. 9 in M.130.7; etc.
BRAHMS. Fünf Lieder. No. 19 in M.392.5

Geliebte, Die. *Song.* GADE. Lieder und Gesänge. Heft 3. No. 4 in M.192.3

Geliebter, wo zaudert. *Song.* CURSCHMANN. Curschmann-Album. No. 1 in M.157.37
STERN, J. Fünf Gesänge. No. 11 in M.221.30

Gellert, Christian Fuerchtegott.
Geistliche Oden und Lieder mit Melodien von C. P. E. Bach. No. 1 in M.220.24
Das Orackel. Eine Operette. In Musik gesetzt . . . von F. G. Fleischer. M.320.14

Gellert, Ludwig.
Die Frühlingszeit. [Männerchor.] (*In* Stuttgarter Liederkranz. Männerchor-Album. Pp. 30, 31.) No. 5 in M.203.22
Pyramus und Thisbe. Oper mit Ballet in 2 Akten. Nach einer Novelle von Riehl frei bearbeitet von Heinrich Oswalt. Musik von Ludwig Gellert. Vollständiger Klavier-Auszug. Berlin. Bote & Bock. [1872?] No. 1 in M.256.25

Gelli, Ettore.
Cicco e Cola. Opera comica di Almerindo Spadetta. Musica di A. Buonomo. I recitativi sono musicati da Ettore Gelli. M.281.19

Gelobet sei der Herr, mein Gott. *Cantata.* For the MUSIC see **Bach, J. S.** Werke. Jahrgang 26.

Gelobet seist du, Jesu Christ. *Cantata.* For the MUSIC see **Bach, J. S.** Werke. Jahrgang 22.

Gelosia, La, di Giorgio. *Opera.* For the MUSIC see **Generali.**

Gelosie fortunate, Le. *Opera.* For the MUSIC see **Anfossi.**

Geloso, Un, e la sua vedova. *Opera.* For the MUSIC see **Giosa.** For the LIBRETTO see **Del Preite.**

Gelsomino, Il. *Song.* HANDEL. Werke. Lieferung 51. M.313.1.51

Geluebde. Volksweise. [Männerchor.] (*In* Steinhausen. Conferenz-Gesänge. Band 2, Heft 1, p. 15.) No. 10 in M.392.38

Geluebde. *Part-song.* BILLETER. No. 34 in M.392.3

Geminiani, Francesco.
Gently touch the warbling lyre. Glee [A. T. T. B.]. (*In* Musical times. [Music.] Vol. 6, p. 109.) No. 4 in M.175.1.6
Also to be found in Social harmony.

Gemmi di Vergy. *Opera.* For the MUSIC see **Donizetti.** For the LIBRETTO see **Bidera.**

Genast, Eduard.
Aus dem Tagebuche eines alten Schauspielers. Leipzig. Voigt & Günther. 1862, 65. 4 v. in 2. M.139a.1
Volumes 1 and 2 are of the second edition.

Gendre à poigne, Un. *Opera.* For the MUSIC see **Malo.** For the LIBRETTO see **Fromage-Chapelle.**

Gendt, W. Merkes van. See **Merkes van Gendt**, Willem.

Genée, Franz Friedrich Richard.
Die Afrikareise. Operette von M. West und Richard Genée. Musik von Franz von Suppé. M.324.4
Am Runenstein. Grosse romantische Oper von Friedrich von Flotow und Richard Genée. M.256.8
An die Schlafmütze! Komische Hymne für vierstimmigen Männerchor. Op. 145. Leipzig. Forberg. [1865?] No. 38 in M.392.9
Apajune der Wassermann. Operette von F. Zell [Pseud.] und Richard Genée. Musik von Carl Millöcker. No. 1 in M.257.40
Der Bettelstudent. Komische Operette von F. Zell [Pseud.] und Richard Genée. Musik von C. Millöcker. M.257.32
Boccaccio. Komische Oper von F. Zell [Pseud.] und Richard Genée. Musik von Franz von Suppé. M.323.39
Cagliostro in Wien. Operette von Richard Genée & F. Zell [Pseud.]. Musik von Johann Strauss. M.323.13
Capitän Fracassa. Operette von Richard Genée und F. Zell [Pseud.]. Musik von Rudolf Dellinger. M.295.30
Der Carneval in Rom. Operette. Musik von Johann Strauss. M.323.19

Genée, Franz Friedrich Richard. *(Continued.)*

Der Carneval von Venedig. Burleske [T. T. B. B.]. Op. 121. Leipzig. Siegel. [1863?]
No. 17 in M.392.33; No. 5 in M.392.36

Der Chor der Rache. Humoristisches Lied für vierstimmigen Männerchor. [Op. 54.] Offenbach a. M. André. [187–?] No. 28 in M.392.9

[Clover.] Gems from "Clover." [Libretto by Zell [pseud.], Genée and Zappert. Music by Franz von Suppé.]
No. 2 in M.402.74

Don Trabuco de Trabucillos. Komische Operette in 1 Act. [Text und Musik] von Richard Genée. Klavierauszug. Leipzig. Siegel. [187–?] No. 3 in M.391.15

Donna Juanita. Komische Oper von Camillo Walzel und Richard Genée. Musik von Franz von Suppé. M.324.2

Drei Lieder für vierstimmigen Männerchor. Op. 111. Leipzig. Forberg. [1863.] No. 33 in M.392.9
Contents. — Trost. — Sennenlied. — Sängerpflicht.

Drei lustige Lieder für vierstimmigen Männerchor. Op. 103. Leipzig. Forberg. [1863?] No. 32 in M.392.9
Contents. — Ruhig, Philister! — Pereat alles Halbe! — Alte und junge Zecher.

Die Dreizehn. Komische Oper in 3 Acten von F. Zell [Pseud.] und Richard Genée. Musik von R. Genée. Vollständiger Clavier-Auszug. Wien. Lewy. [1887.] M.256.27

Fackelzugständchen [T. T. B. B.]. Op. 140, No. 2. Leipzig. Siegel. [1864?] No. 36 in M.392.9

Der Fagottist. Komische Ballade für vierstimmigen Männerchor und Bass-Solo. Op. 221. Wien. Spina. [1853?]
No. 43 in M.392.9

Fatinitza. Operette von F. Zell [Pseud.] und Richard Genée. Musik von Franz von Suppé. M.323.38

Die Fledermaus. Operette. Musik von Johann Strauss.
M.323.18

Die Freiwilligen. Humoristische Scene für vierstimmigen Männerchor mit Bass-Solo (oder Bariton), mit Begleitung des Pianoforte. Leipzig. Forberg. [186–?]
No. 9 in M.270.59

Der Friede ist gesichert! . . . Für vierstimmigen Männerchor. Op. 190. Wien. Spina. [1870?] No. 41 in M.392.9

Fünf heitere Lieder für vierstimmigen Männerchor. Op. 99. Heft 2. Leipzig. Forberg. [1862.] No. 30 in M.392.9
Contents. — Schwäbische Serenade. — Willkommen. — Nie allein.

Der Gascogner. Komische Oper von Richard Genée und F. Zell [Pseud.]. Musik von Franz von Suppé. M.324.1

[Gasparone. Oper. Text von C. Walzel und F. F. R. Genée. Musik von Milloecker.] M.402a.21; etc.

Der Geiger aus Tyrol. Romantisch-komische Oper in 3 Acten. Partitur nach der Handschrift des Componisten auf Stein gedruckt. Danzig. Bertling. [186–?] M.232.4

„Der Gluckritter." Operette, frei nach dem Französischen von Richard Genée, W. Manstädt nud Bruno Zappert. Musik von Alfons Czibulka. M.285.40

Gräfin Dubarry. Komische Oper von F. Zell [Pseud.] und Richard Genée. Musik von Carl Millöcker. M.257.37

Heitere Lieder für vier Männerstimmen. Op. 14. Heft 1, 2. Offenbach a. M. André. [185–?] No. 26, 27 in M.392.9
Contents. — 1. Die Sonntags-Jäger. — Die Dorfmusikanten. — Gelächter. 2. Bibit ille, bibit illa. — Champagner.

Italiänischer Salat. Musikalischer Schwank in Form eines italiänischen Opernfinale für vierstimmigen Männerchor und Tenor-Solo. Op. 68. Leipzig. Kistner. [1857?]
No. 15 in M.392.33

Die Jagd nach dem Glück. Operette von Richard Genée und Bruno Zappert. Musik von Franz von Suppé. M.323.41

Die Jungfrau von Belleville. Operette nach Paul de Kock . . . von F. Zell [Pseud.] und Rich. Genée. Musik von C. Millöcker. No. 2 in M.257.40

Königin Mariette. Komische Oper. Frei nach einem französischen Stoffe von F. Zell [Pseud.] und Richard Genée. Musik von Ignaz Brüll. M.275.8

Die letzten Mohikaner. Operette in 3 Akten von F. Zell [Pseud.]. Musik von Richard Genée. Vollständiger Klavierauszug. Hamburg. Cranz. [189–?] M.256.29

Genée, Franz Friedrich Richard. *(Continued.)*

Der lustige Krieg. Komische Operette von F. Zell [Pseud.] und Richard Genée. Musik von Johann Strauss. M.323.11

Same. The merry war. Opera. [Words by C. Walzel and R. Genée.] Music by Johann Strauss. No. 1 in M.323.10

Das Maedchen von Mirano, oder la stupida. Operette von Alexander Neumann. Text von Richard Genée und F. Zell [Pseud.]. No. 1 in M.397.49

Der Musikfeind. Komische Operette in 1 Akt. Text und Musik von Richard Genée. Vollständiger Klavier-Auszug. Berlin. Bote & Bock. [188–?] No. 2 in M.256.28

Nachruf an den sel'gen Bund. Humoristischer Chor für vier Männerstimmen. Op. 168. Leipzig. Siegel. [1867?]
No. 39 in M.392.9

Eine Nacht in Venedig. Komische Oper von F. Zell [Pseud.] und Richard Genée. Musik von Johann Strauss.
M.323.16

Nanon. (Die Wirthin vom goldnen Lamm.) Komische Oper in 3 Acten von F. Zell [Pseud.] und Richard Genée. Musik von Richard Genée. Vollständiger Clavierauszug. Hamburg. Cranz. [1883?] M.256.31

Nisida. Komische Oper in 3 Akten von M. West und F. Zell [Pseud.]. Musik von Richard Genée. Clavierauszug. Hamburg. Cranz. [187–?] M.256.30

Der Patient und die Aerzte, oder: Allopath, Homöopath und Hydropath. Komische Scene für vier Solo-Stimmen. T. T. B. B., mit Pianofortebegleitung. Text und Musik von Richard Genée. Op. 152. Leipzig. Siegel. [187–?]
No. 12 in M.212.5

Pfingsten in Florenz. Operette von Richard Genée und J. Riegen. Musik von Alfons Czibulka. M.285.41

Die Piraten. Komische Oper in 3 Akten von F. Zell [Pseud.] und Richard Genée. Musik von R. Genée. Clavierauszug. Hamburg. Cranz. [188–?] No. 1 in M.256.28

Der Polengraf. Operette, nach einem G. de Grahl'schen Entwurfe von Richard Genée und J. Fritzsche. Musik von Louis Roth. M.321.3

Der politische Singsang. Komisches Quodlibet für vierstimmigen Männerchor. Op. 186. Leipzig. Siegel. [1867?] No. 40 in M.392.9

Die Presse. Humoristisches Lied für vierstimmigen Männerchor und Tenor Solo. Op. 159. Leipzig. Forberg. [1864?] No. 35 in M.392.9

Das Quartett [T. T. B. B.]. (*In* Abt. Deutsche Sängerhalle. Vol. 1, pp. 89–93.) No. 32 in M.392.42.1

Rosina. Operette in 3 Acten. Vollständiger Klavierauszug. Hamburg. Cranz. [1881.] M.256.26

Der Seekadet. Komische Oper in 3 Acten von F. Zell [Pseud.]. Musik von Richard Genée. Klavierauszug. Wien. Spina. [1876?] M.256.32

Seid einig. [Männerchor.] (*In* Abt. Deutsche Sängerhalle. Vol. 2, pp. 30–32.) No. 10 in M.392.42.2

The spectre. [Part-song, T. T. B. B.] (*In* The Osgood collection of part-songs. Vol. 2, pp. 82–87.) M.193.23.2

Das Spitzentuch der Königin. Komische Operette. Text von Bohrmann-Riegen und R. Genée. Musik von Johann Strauss. M.323.15

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EMANUEL. No. 38 in M.158.15
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Gernsheim, Friedrich. *(Continued.)*

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Das Grab im Busento. The grave in the Busento. Ballade von A. von Platen. English version by E. Buek. Für Männerchor und Orchester componirt von Friedrich Gernsheim. Op. 52. Klavierauszug. Berlin. Luckhardt. 1887. No. 5 in M.203.14

Nordische Sommernacht. Gedicht v. Herm. Lingg, für Chor, Soli & Orchester componirt von Friedrich Gernsheim. Op. 21. Clavier-Auszug. Mainz. Schott. [1870?] No. 5 in M.203.6

Odins Meeresritt. Gedicht von Schreiber, für Baritonsolo, Männerchor und Orchester. Componirt von Friedrich Gernsheim. Op. 48. Clavierauszug. Berlin. Ries & Erler. [1883?] No. 3 in M.212.6

Phöbos Apollon. (Gedicht von Herm. Allmers.) Hymne für Männerchor, Solostimmen und Orchester von Friedr. Gernsheim. Op. 60. Clavierauszug. Leipzig. Rieter-Biedermann. 1893. No. 4 in M.212.6

Phrygiergesang [T. T. B. B.]. Op. 40, No. 1. Leipzig. Rieter-Biedermann. 1879. No. 18 in M.392.10

Quartett für 2 Violinen, Viola & Violoncell. Op. 25. Partitur. Berlin. Simrock. 1894. No. 4 in M.338.10

Quartett (No. 2, A moll) für 2 Violinen, Viola und Violoncello. Op. 31. Partitur. Cassel. Luckhardt. [187–?] No. 3 in M.335.6

Quartett (No. 3, F dur) für Pianoforte, Violine, Viola und Violoncell. Op. 47. [Partitur und Stimmen.] Leipzig. Rieter-Biedermann. 1883. 4 parts in 1 v. M.403.40

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Same. Stimmen. 4 v. No. 3 in M.211.2.1–4

Römische Leichenfeier. Gedicht von Hermann Lingg. Für Männerchor & Orchester componirt von Friedr. Gernsheim. Op. 17. Clavierauszug. Leipzig. Seitz. [187–?] No. 2 in M.212.6

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Same. Salamis. [Triumph-song of the Greeks, T. T. B. B.] Op. 10. [Boston. Apollo Club.] 1880. No. 6 in M.392.36

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Symphonie [No. 1, G moll] für grosses Orchester. Op. 32. Partitur. Berlin. Simrock. [1875.] No. 1 in M.348.21

Symphonie (No. 2, Es dur) für grosses Orchester. Op. 46. Partitur. Leipzig. Rieter-Biedermann. 1882. No. 2 in M.332.20

Symphonie (No. 3, C moll) für grosses Orchester. Op. 54. Partitur. Leipzig. Rieter-Biedermann. 1888. No. 1 in M.332.20

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Trio für Pianoforte, Violine und Violoncell. Op. 28. [Partitur.] Mainz. Schott. [1871?] No. 7 in M.211.3.2

Same. [Stimmen, Violine und Violoncell.] 2 v. No. 18 in M.211.4.1, 2

Wächterlied aus der Neujahrsnacht des Jahres 1200 . . . Für Männerchor und Orchester. Op. 7. Klavierauszug. Leipzig. Breitkopf & Härtel. [1864?] No. 10 in M.392.41

Waldmeister's Brautfahrt. Ouverture für grosses Orchester. Op. 13. Partitur. Bremen. Cranz. [186–?] No. 2 in M.348.21

Der Zaubermantel. Ballade von Felix Dahn. Für Soli, Chor und Pianoforte componirt von Friedrich Gernsheim. Berlin. Ries & Erler. [1889.] No. 5 in M.391.39
With German and English words.

Gernsheim, Friedrich. *Works about.*

Heym, G. Friedrich Gernsheim. Erste Symphonie in G.-moll (Op. 32). Erläutert. Leipzig. [1901?] No. 7 in M.217.12.10

Gero, Giovanni.

Phillida mia piu chei. [Duet, T. B.] (*In* Smith. Musica antiqua. P. 134.) M.236.10

Gerstenberg, Heinrich Wilhelm von.

Ariadne auf Naxos [von H. von Gerstenberg], und Johann Elias Schlegels Prokris und Cephalus. In Musik gesetzt von Johann Adolph Scheiben. M.203.42

Die Grazien. Eine Cantata. In Musik gesetzt . . . von Friedrich Benda. No. 1 in M.220.26

Gerny, ——

La Sainte Catherine. Opérette. Paroles de Lacombe et Gerny. Musique de Frédéric Barbier. No. 5 in M.255.34

Géroldan, A. T.

Comment l'esprit vient aux garçons. Opérette. Musique de Ferdinand Deroo. No. 1 in M.295.33

Gerrish, William H.

Benedic anima mea, in G. [Accomp. for organ.] Boston. [1886.] No. 27 in M.158.16

Benedictus, in C. [Accomp. for organ.] Boston. [1889.] No. 34 in M.158.16

Christ our Passover. [Anthem for Easter. Accomp. for organ.] Boston. [1887.] No. 29 in M.158.16

The earth is the Lord's. Anthem [T. T. B. B. Accomp. for organ]. Boston. [1895.] No. 16 in M.203.25

Five Christmas carols. Boston. Gerrish. 1892. No. 24 in M.158.16
Contents. — Hail, Christmas day. — 'Twas in winter. — Ring out the happy carols. — Long ago above a manger. — Good tidings.

The Gerrish collection of church music. No. 1–20, 501–526. [Accomp. for organ.] Boston. Gerrish. [1885–90.] 46 parts in 1 v. M.158.26
Contents. — 1. Gerrish: Te Deum in A♭. 2. Jubilate in A♭. 3. Benedic anima mea. 4. Still, still with Thee [S. A. T. B.]. — Lo! the seal of death is breaking [S. A. T. B.]. — Bread of the world. 5. Christ our Passover. 6. Warren: Te Deum in B♭. 7. Jubilate Deo. 8. Benedicite omnia opera. — Benedictus Dominus Deus. 9. Gerrish: Glory to God in the highest. 10. Communion service in E flat. 11. Burbank: Four Christmas carols. 12. Gerrish: Te Deum in D. 13. Jubilate in D. 14. Davis: Five Gloria Patris. 15. Gerrish: Te Deum in C. 16. Benedictus in C. 17. The Lord is my shepherd. 18. Day: I will praise God. 19. Gerrish: Five Christmas carols. 20. Five Easter carols. 501. Still, still with Thee [T. T. B. B.]. — Lo, the seal of death [T. T. B. B.]. 502. I will wash my hands in innocency. 503. As the Orient. — The Lord is great. — Let Thy spirit. — Gloria Tibi. 504. Remember now thy Creator. 505. When the weary. — Through the night air stealing. 506. Russian air. — God the omnipotent. — Gerrish: Behold! how pleasant; Father! in Thy mysterious presence. 507. Light, beautiful light. — Members of an order. 508. Music for Order of the Red Cross. 509. Music for Order of the Temple. 510. Hark! Hark! to the voices. 511. How shall we raise our dead? — When spring unlocks. 512. Home, sweet home. — In good old colony times. — Oft in the stilly night. 513. Let us meet upon the level. — Rossini: From the world stealing. 514. Gerrish: Te Deum in C. 515. The Lord's prayer. — O Thou true God alone. 516. Immanuel. — In hoc signo vinces. 517. The eye that never sleeps. — Everlasting, changing never. — Father, day by day. — Gloria Tibi, Domine. 518. When the tribes were assembled. 519. The shadows of the evening hours. — Eventide. — Russian vesper hymns. 520. Who enters here. — In memoriam. — So mote it be. 521. The Lord is my Shepherd. — Father, whose hand. — Awake, my soul. 522. Jerusalem, the golden. — Hierusalem, my happie home. 523. Now faintly glimmering. — Come and watch the daylight. — Now from the Orient. 524. Before Thee, Lord. — Praise the Lord. 525. Three hymns (Hark, hark, my soul; Lead, kindly light; Guide me, O Thou great Jehovah). 526. Masonic chants.

Glory to God. Christmas anthem. [Accomp. for organ.] Boston. [1887.] No. 30 in M.158.16

God the Omnipotent; Behold how pleasant [arranged from Sullivan]; Father! in Thy mysterious presence. [3 male quartets. Accomp. for organ.] Boston. [1888.] No. 6 in M.203.25

How shall we raise our dead? [Quartet for male voices. Accomp. for organ.] Boston. [1890.] No. 10 in M.203.25

I will wash my hands in innocency. [Quartet, T. T. B. B. Accomp. for organ.] Boston. [1886.] No. 3 in M.203.25

Immanuel. In hoc signo vinces. [2 male quartets. Accomp for organ, ad lib.] Boston. [1891.] No. 15 in M.203.25

Jubilate Deo, in A flat. [Accomp. for organ.] Boston. [1885.] No. 26 in M.158.16

Gerrish, William H. *(Continued.)*
Jubilate Deo, in D. [Accomp. for organ.] Boston. [1889.] No. 32 in M.158.16
Let us meet upon the level; From the world stealing, by Rossini. [2 male quartets.] Boston. [1890.] No. 12 in M.203.25
Light, beautiful light; Members of an order. [2 male quartets.] Boston. [1888.] No. 7 in M.203.25
The Lord is my Shepherd. [Anthem. Accomp. for organ.] Boston. [1890.] No. 35 in M.158.16
The Lord's Prayer. O Thou true God alone. [2 male quartets. Accomp. for organ, ad lib.] Boston. [1890.] No. 14 in M.203.25
Music for degree of Most Excellent Master. [3 male quartets.] Boston. [1895.] No. 17 in M.203.25
Contents. — The Lord is my Shepherd, chant. — In clouds of radiant light. — The temple all glorious.
Music for Order of Red Cross. [9 short male quartets.] Boston. [1889.] No. 8 in M.203.25
Music for Order of the Temple. [15 short male quartets.] Boston. [1889.] No. 9 in M.203.25
Remember now thy Creator. [Quartet, T. T. B. B. Accomp. for organ.] Boston. [1887.] No. 4 in M.203.25
Ring evermore, ye blessed bells. (T. or S. solo with quartet accomp. [T. T. B. B.].) God is our Refuge (short sentence [T. T. T. B. B. B.]). Miserere nobis (unison chorus, organ accomp.). Boston. [1895.] No. 19 in M.203.25
Spirit of truth (B. solo and quartet, T. T. B. B.). Our Father in heaven [T. T. B. B.], by C. L. Kenyon. Hark! the song of jubilee [T. T. B. B.], by W. H. Gerrish. [Accomp. for organ.] Boston. [1895.] No. 18 in M.203.25
Still, still with Thee [T. T. B. B.]. Boston. [1886.] No. 2 in M.203.25
Still, still with Thee; Lo! the seal of death; Bread of the world. [3 hymns for S. A. T. B., the last arranged from Mendelssohn.] Boston. [1886.] No. 28 in M.158.16
Te Deum, in A flat. [Accomp. for organ.] Boston. [1885.] No. 25 in M.158.16
Te Deum, in B♭. Accomp. for organ. Boston. White & Goullaud. 1870. No. 17 in M.190.3
Te Deum, in C. [Accomp. for organ.] Boston. 1880. No. 33 in M.158.16
Te Deum, in C [for T. T. B. B. Accomp. for organ]. Boston. [1890.] No. 514 in M.158.16; No. 13 in M.203.25
A different composition from the preceding.
Te Deum, in D. [Accomp. for organ.] Boston. [1888.] No. 31 in M.158.16
When the weary, seeking rest; Through the night air (Miserere). [2 male quartets. Accomp. for organ.] Boston. [1887.] No. 5 in M.203.25

Gerrish, William H., *editor.*
Three old songs, newly arranged [for T. T. B. B.]. Boston. [1890.] No. 11 in M.203.25
Contents. — Home, sweet home. — In good old colony times. — Oft in the stilly night.

Gersbach, Joseph.
Morgenlied [T. T. B. B.]. (*In* Das Rütli. P. 308.) No. 129 in M.147.4

Gersprenz. *Cantata.* For the Music see **Wallnoefer.** For the Libretto see **Scheffel.**

Gerusalemme liberata. *Opera.* For the Music see **Righini.**

Gervaise. *Opera.* For the Music see **Barbier**, F. É. For the Libretto see **Lefebvre**, H.

Gervinus, Georg Gottfried.
Händel und Shakespeare. Zur Ästhetik der Tonkunst. Leipzig. Engelmann. 1868. M.106.7

Gesaenge des Harfners. Schubert, F. P. Sämmtliche Compositionen. M.244.12; etc.

Gesang. *Part-song.* Doerrjen. No. 46 in M.213.9

Gesang, Der. *Part-song.* Haeser, C. No. 9 in M.130.7; etc.

Gesang an die Deutschen. *Part-song.* Koch, C. No. 13 in M.392.13

Gesang an die Harmonie. *Song.* Schubert, F. P. Werke. Serie 20, Band 4. M.317.1.20.4

Gesang der Apollopriesterin. *Song.* Strauss, R. Vier Gesänge. No. 2 in M.380.25

Gesang der Brautjungfern. *Song.* Kuecken. No. 6 in M.244.6.2

Gesang der Geister über den Wassern. *Cantata.* For the Music see **Berger**, W.; also **Schubert**, F. P. For the Libretto see **Goethe**, J. W. von.

Gesang der Geister über den Wassern. *Part-song.*
Brambach. No. 22 in M.392.5
Schubert, F. P. Werke. Serie 16. M.317.1.16

Gesang der Geister über den Wassern. *Song.* Schubert, F. P. Werke. Serie 20, Band 10. M.317.1.20.10

Gesang der heiligen drei Koenige. *Cantata.* For the Music see **Brueh.** For the Libretto see **Schenkendorf.**

Gesang der Junglinge. *Cantata.* For the Music see **Jensen**, G. For the Libretto see **Uhland.**

Gesang der Meerweiber. *Trio.* Gade. Lieder und Gesänge. Heft 5. No. 7 in M.192.3

Gesang der Mönchen. *Part-song.* Beethoven. Werke. Serie 23. M.413.1.23

Gesang, Der, der Nachtigall. *Song.* Beethoven. Werke. Serie 25. M.413.1.25

Gesang der Nonnen. *Cantata.* For the Music see **Jensen**, A. For the Words see **Uhland.**

Gesang der Norna. *Song.* Schubert, F. P. Werke. Serie 20, Band 9. M.317.1.20.9

Gesang der Parzen. *Cantata.* For the Music see **Brahms.** For the Libretto see **Goethe**, J. W. von.

Gesang im Grünen. *Part-song.* Faisst. No. 12 in M.392.33

Gesang im Walde. *Part-song.* Schumacher, R. Drei Lieder. No. 20 in M.392.25

Gesang muss sein! *Part-song.* Becker, V. E. 5 Gesänge für Männerchor. No. 3 in M.392.4

Gesang zu Pfingsten. *Cantata.* For the Music see **Nessler.** For the Libretto see **Boettger.**

Gesanges Frühlingstrost. *Part-song.* Abt, F. Vier Gesänge für vier Männerstimmen. Op. 205. No. 26 in M.392.1

Gesangesgruss. *Part-song.* Moehring. Sechs Gesänge. No. 8 in M.392.37

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Gesegnet. *Song.* Cornelius. Werke. Band 1. M414.20.1

Gesegnet ist der Mann. *Motet.* Bellermann. No. 3 in M.391.31

Gesegnet sei das Grün. *Song.* Wolf, H. Italienisches Liederbuch. Band 2. M.380.29.2

Gesegnet sei durch den die Welt entstund. *Song.* Wolf, H. Italienisches Liederbuch. Band 1. M.380.29.1

Geselle, woll'n wir uns in Kutten hüllen. *Song.* Wolf, H. Italienisches Liederbuch. Band 1. M.380.29.1

Gesellenfahrten. *Part-songs.* Otto, E. J. No. 46 in M.392.19

Gesellenlied. *Part-song.* Greger. No. 149 in M.246.22
Naret-Koning. Vier Lieder für Männerchor. No. 10 in M.392.19

Gesellenreise. *Song.* Mozart. Werke. Serie 7, Band 1. No. 18 in M.315.1.7.1

Gesellschaft der Musikfreunde, *Vienna.*
Actenmässige Darstellung der Ausgrabung und Wiederbeisetzung der irdischen Reste von Beethoven und Schubert. Wien. Gerold. 1863. M.371.27

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Gesellschaftslied. *Part-song.* Zaeh. Sechs vierstimmige Männerchöre. No. 23 in M.392.38

Gesetz, Das, des alten Bundes. *Oratorio.* For the Music see **Neukomm**, S. von.

Gessler, Charles de.
Le Diable à Yvetot. Opéra-comique en 1 acte. Paroles de P. Stark. Musique de C. de Gessler. Partition chant et piano. Paris. Naus. [1888.] No. 1 in M.301.8
Gestaendnis. *For strings.* SCHULZ-SCHWERIN. No. 5 in M.342.30
Gestaendniss. *Part-song.*
GOLDMARK. Im Fuscherthale. No. 20 in M.158.22
SCHUMANN, R. A. Werke. Serie 10, Band 2. M.316.1.10.2
Gestaendniss. *Song.* MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 19. M.413.3.19
SCHUMANN, R. A. Spanisches Liederspiel. No. 7. No. 17 in M.244.15.2
Gestaendniss der Liebe. *Song.* RAFF. Sanges-Frühling. Heft 3. No. 3 in M.192.4
Gestern Abend. *Part-song.* KUNTZE. No. 66 in M.246.22
Gestern liebt' ich. *Song.* RUNGENHAGEN. No. 13 in M.221.33
Gestern war ich Atlas. *Song.* STRAUSS, R. Fünf Gedichte. No. 15 in M.380.24.3
Gestillte Sehnsucht. *Song.* BRAHMS. Zwei Gesänge. Op. 91. No. 10 in M.380.40.2
Gestirne, Die. *Part-song.* SCHOEN, E. VON. No. 26 in M.392.7
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Gesture.
GIRAUDET, A. A. Mimique, physionomie et gestes. Méthode pratique d'après le système de F. Del Sarte, pour servir à l'expression des sentiments. Paris. 1895. M.380.62
NEVILLE, H. G. Gesture. (*In* Voice, speech and gesture . . . London. 1895.) M.218.2
Gesuehnte Hirsch, Der. *Cantata.* For the MUSIC see **Tschirch.** For the LIBRETTO see **Reinick, R.**
Gesuehnte Hirsch, Der. *Part-song.*
BERGMANN. No. 1 in M.370.30
GERNSHEIM. No. 20 in M.392.10
Gesungen! *Song.* SCHUMANN, R. A. Lieder und Gesänge. Heft 4. No. 10 in M.244.15.3; etc.
Gesungen muss sein. *Part-song.* METHFESSEL, A. G. Vier Gesänge. No. 30 in M.392.17
Get you hence. *Glee.* BOYCE. No. 30 in M.235.17.3
Gethsemane. *Aria.* LATROBE, C. I. Original anthems. No. 22 in M.236.15
Gethsemane. *Cantata.* For the MUSIC see **Williams, C. L.** For the LIBRETTO see **Bennett, J.**
Gethsemane und Golgotha. *Oratorio.* For the MUSIC see **Schneider, J. C. F.** For the LIBRETTO see **Schubert, J. W. B.**
Getrennte Liebe. *Part-song.* ERK. Volksklänge. No. 1 in M.130.8
Getrocknete Blumen. *Part-song.* OTTO, F. No. 75 in M.129a.44
Getroffen. *Part-song.* HIRSCH, C. Landsknechtlieder. Heft 2. No. 4 in M.392.12

Geucke, Kurt Ehrenfried.
Das Irrlicht. Oper. Musik von Carl Grammann. No. 2 in M.382.27

Gevaert, François Auguste.
Le billet de Marguerite. Opéra-comique en 3 actes. Paroles de MM. de Leuven [pseud.] et Brunswick [pseud]. Musique de F. A. Gevaert. Partition piano et chant. Paris. Lemoine. [1851.] M.256.36
Le capitaine Henriot. Opéra comique en 3 actes. Poëme de Victorien Sardou & G. Vaëz. Musique de F. A. Gevaert. Accomp. de piano. Deutsch von Ernst Pasqué. Mavence. Schott. [186–?] M.272.32
Chants lyriques de Saül. [T. T. B. B.] (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 11. . . . Sängerfeste. Pp. 61–65.) No. 9 in M.130.7
Le château Trompette. Opéra comique en 3 actes. Paroles de Cormon [pseud.] & M. Carré. Musique de F. A. Gevaert. Partition piano et chant. Paris. Grus. [1860.] M.256.35

Gevaert, François Auguste. *(Continued.)*
La comédie à la ville. Opéra bouffon en un acte. Paroles de Victor Prilleux. Musique de F. A. Gevaert. [Partition piano et chant.] Gand. Gevaert. 1853. M.396.21
Cours méthodique d'orchestration. Paris. Lemoine. [1890.] M.214.7
Le diable au moulin. Opéra-comique en 1 acte de MM. Cormon [pseud.] & M. Carré. Musique de F. A. Gevaert. Partition piano et chant. Paris. Grus. [186–?] No. 2 in M.256.34
The emigrants. Chorus [T. T. B. B.]. New York. Schirmer. [188–?] No. 16 in M.392.28
With English and German words.
En mer. Strophes [T., extraites d'un opéra inédit. Accomp. de piano]. Portrait. Facsimile. (*In* Album du Gaulois. Vol. 1.) No. 20 in M.391.28.1
L'exode. [Chœur, T. T. B. B.] (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 12. . . . Sängerfeste. Pp. 46–48.) No. 8 in M.130.7
Georgette, ou le moulin de Fontenoy. Opéra bouffe en 1 acte. Poème de Gustave Vaëz. Musique de F. A. Gevaert. Partition chant et piano. Paris. Lemoine. [1853?] No. 1 in M.256.34
Hugues de Zomerghem, ou une révolte sous Louis de Male. Opéra en 3 actes. Poëme de V. Prilleux. Musique de F. A. Gevaert. Traduction allemande de A. Breuer. [Partition piano et chant.] Gand. Gevaert. [1848.] M.272.33
Jacob van Artevelde, cantate. Poezij van N. Destanberg. Muzijk van F. A. Gevaert. Texte français par Victor Wilder. Accompt de piano par L. Soumis. Gand. Gevaert. 1864. M.155.9
Les lavandières de Santarem. Opéra comique en 3 actes. Paroles de Dennery [pseud.] et Grangé. Musique de F. A. Gevaert. Partition piano et chant. Paris. Grus. [1855.] M.364.36
O Salutaris. Motet à une voix [S. ou T. Accomp. d'orgue]. Paris. Au Menestrel. [1837.] No. 22 in M.201.33
Les origines du chant liturgique de l'église latine. Gand. Hoste. 1890. No. 2 in M.123.36
La poularde de Caux. Opérette en 1 acte, de MM. A. de Leuven [pseud.] et V. Prilleux. Musique de L. Clapisson, Gevaert . . . No. 1 in M.293.10
Quentin Durward. Opéra comique en 3 actes, de Cormon [pseud.] et Michel Carré. Musique de F. A. Gevaert. Partition. Paris. Grus. [1858.] M.227.3
Same. Chant et piano. M.256.37
Transcriptions pour orchestre. [Partition.] Paris. Durand, Schœnewerk & cie. [187–?] 13 parts in 1 v.
Each part is separately catalogued. No. 4–16 in M.343.48

Gevaert, François Auguste, *editor.*
Danses célèbres des fondateurs de l'Opéra français: Lulli, Rameau, Gluck. Disposées en suites d'orchestre. No. 1–3. Paris. Durand, Schœnewerk & cie. [187–?] 3 parts in 1 v. No. 1–3 in M.343.48
Contents. — 1, 2. Gluck. Suite 1, 2. 3. Rameau. Fragments de Castor et Pollux.
GRÉTRY, A. E. M. La caravane du Caire. M.303.5
—— Céphale & Procris. M.266.34
HAYDN, F. J. Concert in D dur für Violoncell und Orchester. No. 6 in M.342.3

Gevaert, François Auguste. *Works about.*
ROUXEL, ——. Histoire des écoles de musique. Réponse au discours prononcé par M. Gevaert, à l'Académie des beaux-arts à Bruxelles, septembre 1876. Par un Trouvère. 2e édition. Paris. 1877. No. 2 in M.370.64

Gewandhaus, *Leipzig. History.*
KNESCHKE, E. Die hundertundfünfzigjährige Geschichte der Leipziger Gewandhaus-Concerte. 1743–1893. Leipzig. [1893.] No. 2 in M.376.3
Geweihten, Die. *Fiction.* NICOLAI, G. M.108.35
Gewitter, Das. *Cantata.* For the MUSIC see **Mohr, H.** For the LIBRETTO see **Schultz, C.**
Gewitter. *Part-song.* SCHULTZ, E. No. 4 in M.212.16

Gewitternacht. *Song.* FRANZ, R. Sechs Gesänge. Op. 8. No. 61 in M.244.5.1

Gewuenschet hab' ich einmal sehr. *Part-song.* KUNTZE. No. 10 in M.392.15

Geyer, Flodoard.
Frühlings-Hymne. (Maibetrachtung.) Gedicht. Componirt von Carl Goldmark. No. 2 in M.202.18; etc.

Ghasel. *Part-song.* BUECHLER. Sechs Gesänge. No. 36, 37 in M.392.5

Gherardini, ——
La gazza ladra. Opéra. Musique de Rossini. M.369.17

Gheusi, Pierre B.
Les barbares. Tragédie lyrique. Poème de Victorien Sardou et P. B. Gheusi. Musique de C. Saint-Saëns. M.381.37
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Orsola. Drame lyrique. Musique de P. L. Hillemacher. M.382.32

Gheyn, Matthias van den.
[Preludium VIII. toni. Organo. Paris. Leclerc. 187–?] No. 16 in M.414.30

Ghilain, Henri Édouard.
Fenêtres et jalousies. Opérette en un acte de A. de Jallais & J. Manzoni. Musique de E. Ghilain. [Partition piano et chant.] Paris. Le Bailly. [190–?] No. 1 in M.389.7

Ghinassi, Stefano.
[Chi m'insegna la maniera. Cavatina, s., con accomp. d'orchestra. Partitura e parti.] Manuscript. [179–?] No. 4 in M.120.19

Ghinste, Pieter van der.
Adoro Te. Solo [s. ou T.] avec accomp. de cor [et d'orgue]. (*In* Lambillotte. Musique religieuse. IIe Salut, pp. 15–25.) No. 46 in M.260.18

Ghiselle. *Opera.* For the MUSIC see **Franck,** C. A. For the LIBRETTO see **Thierry.**

Ghislanzoni, Antonio.
À G. Donizetti. Cantata . . . Musica di A. Ponchielli. No. 2 in M.297.6
Aida. Opera. Musica di G. Verdi. M.328.28
Gli artisti alla fiera. Melodramma buffo. Musica del Mo Lauro Rossi. M.264.19
Gli avventurieri. Melodramma. Musica del Mo. Gaetano Braga. M.275.6
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I Doria. Dramma lirico. Musica di Augusto Machado. M.399.38
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I due orsi. Opera buffa, posta in musica . . . da C. Dall' Argine. M.295.1
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Fosca. Melodramma. Musica di A. Carlos Gomes. M.266.17
Giovanna di Napoli. Dramma lirico. Musica del Mo Errico Petrella. M.254.8
I Lituani. Dramma lirico. Musica di Amilcare Ponchielli. M.297.4
Il parlatore eterno. Scherzo comico. Musica di Amilcare Ponchielli. No. 1 in M.297.6

Ghislanzoni, Antonio. *(Continued.)*
I promessi sposi. Melodramma. Musica di Amilcare Ponchielli. M.297.5; etc.
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Salvator Rosa. Dramma lirico. Musica di A. Carlos Gomes. M.266.15
Spartaco. Tragedia lirica. Musica di Pietro Platania. M.383.29
Valeria. Tragedia lirica. Posta in musica dal Mo. E. Vera. M.284.24

Ghismonda. *Opera.* For the MUSIC see **Albert,** E. F. C. d'.

Ghitana. *Opera.* For the MUSIC see **Oberleithner.** For the LIBRETTO see **Wildenradt.**

Già fu chi m'ebbe cara. *Madrigal.* PALESTRINA. Werke. Band 28. M.8040a.66.28

Già fù chi m'hebbe cara. *Mass.* PALESTRINA. Werke. Band 19. M.8040a.66.19

Già la notte. *Catch.* VENTO. No. 107 in M.110.1.2; etc.

Già la notte savvicina. *Song.*
CURSCHMANN. Curschmann-Album. No. 1 in M.157.37
PRATI, A. Sei romanzi. No. 13 in M.221.25

Già mi fu co'l desir. *Madrigal.* LASSUS. Sämmtliche Werke. Band 2. M.8040a.67.2

Già riede prima. *Glee.* ARNE, T. A. No. 155 in M.220.9.1

Già riede primavera. *Canzonet.* BIANCHI, G. No. 13 in M.237.7

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Giacchè morir non posso. *Aria.* HANDEL. 12 Alt-Arien. No. 2 in M.270.48

Giachetti, Giorgio.
Caterina Howard. Melodramma tragico, posto in musica da M. Salvi. M.150.42
La fioraja. Melodramma giocoso, posto in musica da Antonio Cagnoni . . . M.230.35
Giralda. Melodramma giocoso di G. Giachetti e R. Berninzone. Posto in musica dal Mo Antonio Cagnoni. M.282.24

Giacomo. Salvatore di.
Rosaura rapita. Operetta féerie. Musica di Vincenzo Valente. M.399.65

Giacosa. Giuseppe.
Die Bohème. Scenen von G. Giacosa und L. Illica. Musik von Giacomo Puccini. M.394.47
Madame Butterfly. Tragedia giapponese di L. Illica e G. Giacosa. Musica di Giacomo Puccini. M.396.57
Tosca. Melodramma di V. Sardou, L. Illica, G. Giacosa. Musica di G. Puccini. M.393.59

Giammai non resti. *Madrigal* PALESTRINA. Werke. Band 20. M.8040a.66.29

Gianni di Parigi. *Opera.* For the MUSIC see **Donizetti;** also **Morlacchi.** For the LIBRETTO see **Romani, F.**

Giannina e Bernardone. *Opera.* For the MUSIC see **Cimarosa.**

Giannini. Sesto.
Ascanio il gioielliere. [Opera.] Musica del Maestro Niccola de Giosa. M.312.42

Giannone. ——
Ildegonda. Dramma lirico. Musica del Sigr M. A. Marliani. M.310.8

Giannone. ——, *translator.*
HALÉVY, J. F. F. É. La tempesta. M.365.31
ROSSINI. Roberto Bruce. M.369.31
SCRIBE. La tempesta. No. 7 in M.372.61
THALBERG. Florinda. M.327.9

Giaquinto. Giuseppe.
Masaniello. Gran ballo storico in sei parti. Riduzione per pianoforte. No. 5. Tarantella. (*In* Cottrau. 23a raccolta di canzoni napolitane. Pp. 28–31.) No. 4 in M.390.44

Giardini. Felice de.
Beneath this stone the Earl. [Catch for 3 voices.] (*In* Warren. Collection of catches. Vol. 1, p. 61.) No. 77 in M.220.9.1
Beviamo tutti trè. Glee [T. T. B.]. (*In* The Apollo. Vol. 1, pp. 75, 76.) No. 29 in M.139a.18.1
Also to be found in Apollonian harmony; Bland's The Ladies' collection; Clementi's Collection of catches; Ditson's The Orphean lyre; The Harmonist; Social harmony; Warren's Collection of catches; Warren's Cocks's Hand-book of glees; Webbe, Jr.'s Convito armonico.

Giardini, Felice de. *(Continued.)*

Che pena che affanno. Catch [for 3 voices]. (*In* Bland. The Ladies' collection. Vol. 5, p. 582.)
No. 165 in M.235.17.5
Also to be found in Clementi's Collection of catches; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

E pur dolce. Catch a 3 voci. (*In* Bland. The Ladies' collection. Vol. 5, p. 582.) No. 166 in M.235.17.5
Also to be found in Clementi's Collection of catches.

Here lies my wife. Glee [A. T. T. B.]. (*In* Warren. Collection of catches. Vol. 3, pp. 216–218.) No. 82 in M.220.9.3

Quaker's catch. See his 'Tis strange, sister Ruth.

Son finiti ben mio. Glee [S. T. B.]. (*In* Warren. Collection of catches. Vol. 3, pp. 179–182.) No. 69 in M.220.9.3

'Tis not wealth, it is not birth. Song [S. or T.], from Love in a village. [Accomp. for pianoforte.] (*In* Musical library. Vol. 3, pp. 84, 85.) No. 27 in M.235.18.3

'Tis strange, sister Ruth. [Quaker's catch. For 3 voices.] (*In* Warren. Collection of catches. Vol. 1, pp. 56, 57.)
No. 71 in M.220.9.1

Trust me, my Celia. [Catch for 3 voices.] (*In* Warren. Collection of catches. Vol. 1, p. 47.) No. 53 in M.220.9.1

Voglio andare. Glee [A. T. B.]. (*In* Clementi. Collection of catches. Vol. 2, pp. 72–75.)
No. 146 in M.110.1.2; No. 146 in M.110.2.2
Also to be found in Warren's Collection of catches.

Giasone, II. *Opera.* For the MUSIC see **Caletti-Bruno.** For the LIBRETTO see **Cicognini.**

Gibaux, Louis.

Le puits d'amour. Vaudeville-opérette en 3 actes de P. Veber & L. Bannières. Musique de Louis Gibaux. Partition chant et piano. Paris. Choudens. [1901.]
No. 1 in M.399.22

Gibbons, Ellis.

Round about her chariot. [Madrigal, S. S. A. T. T. B.] (*In* Hawes. Collection of madrigals. Pp. 154–161.)
Also to be found in Novello's Glee-hive. No. 28 in M.235.12

Gibbons, Orlando.

Almighty and everlasting God. Anthem. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 64–66.) No. 26 in M.290.22.2
Also to be found in Boyce's Cathedral music, Ed. Warren; Hullah's Part music, Sacred; Hullah's The Singer's library; Musical times [Music].

A collection of the sacred compositions of Orlando Gibbons (of which the scores are not contained in Dr. Boyce's collection), from the original MSS. and part books, together with a transposed organ-part to some of his published works. The whole edited and arranged by Sir Frederick A. Gore Ouseley. London. Novello, Ewer & Co. 1873.
M.398.6
Contents. — First preces, in F. — Second preces, in G. — Venite exultemus, in F. — Te Deum laudamus, in D minor. — Jubilate Deo, in D minor. — Magnificat, in D minor. — Nunc dimittis, in D minor. — O Lord, in Thy wrath. Full anthem. — O Lord, in Thee. Full anthem. — Why art thou so heavy? Full anthem. — Blessed be the Lord. Full anthem. — O Lord, increase my faith. Full anthem. — Deliver us, O Lord. Full anthem. — Behold, Thou hast made. Verse anthem. — This is the record of John. Verse anthem. — Behold, I bring you. Verse anthem. — If ye be risen again. Verse anthem. — We praise Thee, O Father. Verse anthem. — Lord, grant grace. Verse anthem. — Glorious and powerful God. Verse anthem. — See, see, the Word is incarnate. Verse anthem. — Sing unto the Lord. Verse anthem. — Blessed are all they. Verse anthem. — Great Lord of Lords. Verse anthem. — O Thou, the central orb. Verse anthem. — O Lord, how do my woes increase. Hymn. — O Lord, I lift my heart to Thee. Hymn. — Four hymn tunes. — Organ transposition of "Lift up your heads." — Organ transposition of "Hosanna." — Organ transposition of "Almighty and everlasting." — Organ transposition of "O clap your hands." — Organ transposition of "God is gone up." — Organ transposition of Service in F.

Dainty, fine bird. Madrigal [S. S. A. T. B.]. (*In* Novello's Glee-hive. Vol. 2, pp. 63–66.) No. 36 in M.157.20.2
Also to be found in Oliphant's Madrigals in parts; Webb's Collection of madrigals.

The eyes of all wait. Anthem for soli [S. S. A. A.] and chorus [S. S. A. A. T. B. Accomp. for organ]. Edited by Philip Armes. (*In* Novello's Collection of anthems. Vol. 14, pp. 119–130.) No. 14 in M.195.2.14

Gibbons, Orlando. *(Continued.)*

Fantasies in 3 parts, composed for viols . . . Scored . . . by Edward F. Rimbault. London. Chappell. [1843.] Facsimile. [Musical Antiquarian Society. Publications. Vol. 8.] No. 1 in M.234.26

Same. Compressed from the score [for the piano], by G. Alex. Macfarren. London. Chappell. [184–?]
No. 2 in M.234.27

God is gone up. Anthem for 8 voices. [Accomp. for organ.] (*In* Boyce. Cathedral music. Ed. Warren. Vol. 3, pp. 24–37.) No. 3 in M.233.23.3

Holy, Lord God of hosts. Sanctus. [Accomp. for organ.] (*In* Hullah. Part music. Sacred. Vol. 2, p. 120.)
No. 39 in M.157.28.2

Hosanna to the Son of David. Anthem [S. S. A. A. T. B. Accomp. for organ]. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 2, pp. 202–300.) No. 26 in M.233.23.2
Also to be found in Novello's Collection of anthems; Taylor's Madrigals.

Lift up your heads. Anthem. [Accomp. for organ.] (*In* Boyce. Cathedral music. Ed. Warren. Vol. 2, pp. 301–309.) No. 27 in M.233.23.2

Madrigals and motets for 5 voices . . . Now first printed in score. Edited by Sir George Smart. London. Chappell. [1841. Musical Antiquarian Society. Publications. Vol. 2.] No. 1 in M.234.20
Contents. — The silver swan. — O that the learned poets. — I weigh not fortune's frown. — I tremble not at noise of war. — I see ambition never pleas'd. — I feign not friendship. — How art thou thrall'd. — Farewell all joys. — Dainty fine bird. — Fair ladies that to love. — Mongst thousands good.— Now each flow'ry bank.— Lais now old.— What is our life. — Ah! dear heart, why do you rise. — Fair is the rose. — Nay, let me weep. — Ne'er let the sun. — Yet if that age had frosted o'er. — Trust not too much.

Same. Piano forte part . . . Compressed from the score by G. Alex. Macfarren. London. Chappell. [184–?]
No. 3 in M.234.27

Nunc dimittis. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 48–50.) No. 17 in M.290.22.1

O clap your hands. Anthem for 8 voices. [Accomp. for organ.] (*In* Boyce. Cathedral music. Ed. Warren. Vol. 3, pp. 16–23.) No. 2 in M.233.23.3

O Lord, increase my faith. [Anthem. Accomp. for organ.] (*In* Boyce. Cathedral music. Ed. Warren. Vol. 2, pp. 374–376.) No. 34 in M.233.23.2
Also to be found in Rimbault's Collection of ancient church music.

O that the learned poets. Madrigal [S. S. A. T. B.]. (*In* Clementi. Vocal harmony. Vol. 7, pp. 731–740.)
No. 11 in M.235.9.7
Also to be found in Hawes's Collection of madrigals; Same, 2d edition; Novello's Glee-hive; Oliphant's Madrigals in parts; Webb's Collection of madrigals.

Parthenia, or the first musick ever printed for the virginals, composed by William Byrd, John Bull, and Orlando Gibbons. No. 2 in M.234.26

Sanctus. (*In* Ayrton. Sacred minstrelsy. Vol. 1, p. 92.)
No. 32 in M.290.22.1

Sanctus and Kyrie. (*In* Musical times. [Music.] Vol. 6, pp. 162–163.) No. 21 in M.175.1.6

Sanctus, Kyrie and Nunc dimittis [in F. Accomp. for organ]. (*In* Stevens. Sacred music. Vol. 2, pp. 16–21.)
No. 4 in M.234.4.2

The silver swan. Madrigal [S. A. T. B. B.]. (*In* Amusement for the ladies. Vol. 3, pp. 72, 73.) No. 25 in M.220.3.3
Also to be found in The Apollo; Arnold's Convivial harmony; Bland's The Ladies' collection; Clementi's Collection of catches; Collection of glees and catches; The Harmonist; Hawes's Collection of madrigals; Leslie's Cassell's Choral music; Musical library; Musical times [Music]; Warren's Cocks's Hand-book of glees; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

Te Deum, Benedictus, Kyrie, Nicene creed, Magnificat and Nunc dimittis, in F. [Accomp. for organ.] (*In* Boyce. Cathedral music. Ed. Warren. Vol. 1, pp. 157–187.)
No. 6 in M.233.23.1

Why art thou so heavy, O my soul? [Anthem. Accomp. for organ.] (*In* Boyce. Cathedral music. Ed. Warren. Vol. 2, pp. 370–373.) No. 33 in M.233.23.2
Also to be found in Rimbault's Collection of ancient church music.

Gibbs, Richard.
Have mercy upon me. Anthem. [Accomp. for organ.] (*In* Cope. A Collection of anthems. Pp. 100–103.) No. 22 in M.290.34

Gibby la cornemuse. *Opera.* For the MUSIC see **Clapisson.** For the LIBRETTO see **Ribbing.**

Gibrac, Camille.
Une cantatrice. Paris. Dentu. 1883. M.138.13

Gibsone, Burford George Henry.
Why so pale and wan, fond lover? Glee for 4 voices [A. T. T. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 3, pp. 42–44.) No. 16 in M.157.6.3

Gibsone, Ignace.
The elfin knight, cantata [for female voices. Words by Frederick Enoch]. By Ignace Gibsone. [Accomp. for pianoforte.] London. Hutchings & Romer. [185–?] No. 3 in M.155.8

Gideon. *Oratorio.* For the MUSIC see **Cusins;** also **Horsley,** C. E.; also **Meinardus;** also **Schneider,** J. C. F.; also **Stainer.** For the LIBRETTO see **Gurney,** A. T.; also **Brueggemann.**

Gieb mir ein Herz von Eisen. *Song.* MIHALOVICH. Sieben Gedichte. No. 1 in M.380.21

Gieb, O heil'ger Geistermacht. *Song.* RUBINSTEIN. Neun Lieder. No. 2 in M.192.5

Giehne, H., *editor.*
BEETHOVEN. Sechs geistliche Lieder. No. 10 in M.157.24

Giesebrecht, Heinrich Ludwig Theodor.
Die Apostel von Philippi. Vocal-Oratorium. Componirt von C. Loewe. No. 1 in M.152.26
Die eherne Schlange. Vocal-Oratorium. Componirt von C. Loewe. No. 2 in M.152.26
Gutenberg. Oratorium. Componirt von Carl Loewe. M.242.33
Die sieben Schlaefer. Oratorium. Componirt . . . von C. Loewe. M.242.31

Gifles & baisers. *Opera.* For the MUSIC see **Pessard.** For the LIBRETTO see **Barbier,** P.

Gifts of feature and of mind. *Fa la.* HILTON. Ayres or fa las. No. 3 in M.234.21

Giganella. *Part-song.* GOUNOD. No. 4 in M.157.25

Gigout, Eugène.
Pièces pour orgue. Suite 1, 2. Paris. Richault & cie. [1886?] 6 parts in 1 v. No. 1–6 in M.414.36
Contents. — 1e suite: 1. Prélude et fugue. 2. Andante et alltto. con moto. 3. Fantaisie. 2e suite: 4. Andantino en mi mineur. 5. Larghetto en ré mineur. 6. Andante sostenuto.
Rhapsodie on Christmas themes [for organ]. Boston. O. Ditson Co. [1898.] No. 9 in M.414.36
Six pièces d'orgue avec pedal obligée. Paris. Durand, Schœnewerk & cie. [187–?] No. 8 in M.414.36
Contents. — 1. Introduction et thême fugué. 2. Communion. 3. Marche religieuse. 4. Marche funèbre. 5. Andante symphonique. 6. Grand chœur dialogué.
Suite de trois morceaux (Marche rustique, Lied, Marche de fête) pour grand-orgue. Paris. Schott & cie. [188–?] No. 7 in M.414.36

Gigout, Eugène, *editor.*
SACCHINI. Chimène ou le Cid. M.394.24
—— Renaud. M.394.25

Gij begeert, liefste Leven. *Part-song.* SCHUYT. Drie madrigalen. No. 1 in M.415.2

Gij parelheldre. *Part-song.* SCHUYT. Drie madrigalen. No. 1 in M.415.2

Gilardoni, Domenico.
Il borgomastro di Saardam. Opera buffa. Musica di G. Donizetti. M.364.4
Il contestabile di Chester, ovvero I fidanzati. Melodramma romantico. Musica del Mo G. Pacini. No. 1 in M.311.19
Diluvio universale. Opera. Musica di G. Donizetti. M.364.17
L'esule di Roma. Melodramma eroico. Posto in musica da G. Donizetti. M.231.26
[Fausta. Melodramma. Musica di Donizetti.] M.30.2; etc.

Gilardoni, Domenico. *(Continued.)*
Il Giovedi grasso. Opera buffa. Musica di G. Donizetti. No. 1 in M.364.15
Il paria. Opera seria. Musica di G. Donizetti. M.364.13
I pazzi per progetto. Opera. Musica di G. Donizetti. No. 2 in M.364.19
La romanziera. Opera buffa. Musica di G. Donizetti. No. 2 in M.364.21
Settimio, ossia l'esule di Roma. Tragedia lirica. [Musica del maestro G. Donizetti.] Ragusa. Martecchini. [1838.] Libretto only, in Italian. No. 16 n M.147.8.1

Gilbert, Alfred.
Abdallah, the last Moorish king. A spectacular cantata for voices and orchestra, written and composed expressly for the Merchant Taylors' School Choral Society. [Pianoforte accomp.] London. Lucas, Weber & Co. [1886.] No. 1 in M.384.27
The Commemoration ode, written for the 300th anniversary of the birth of Shakespeare. The poetry by Mrs. Edward Thomas, the music by Alfred Gilbert. [Accomp. for pianoforte.] London. Addison & Lucas. [1864.] No. 5 in M.202.14

Gilbert, Benjamin Franklin, *editor.*
MENDELSSOHN-BARTHOLDY, J. L. F. O praise the Lord. No. 19 in M.190.3

Gilbert, Bennett. See **Gilbert,** Ernest Thomas Bennett.

Gilbert, Davies, *editor.*
Some ancient Christmas carols, with the tunes . . . 2d edition. London. Nichols. 1823. Portrait. M.105.10

Gilbert, Ernest Thomas Bennett.
All Hallow eve. Cantata, for treble voices. Written by Edward Oxenford, composed by Bennett Gilbert. [Accomp. for pianoforte.] London. Hutchings & Romer. [188–?] No. 4 in M.193.4
"Lullaby." [Part-song, for ladies' voices.] London. [185–?] No. 38 in M.157.1
A night in fairy land, operetta. [Accomp. for piano.] London. Jewell. [1861.] M.272.34
"Orpheus with his lute." [Part-song, for ladies' voices.] London. [185–?] No. 37 in M.157.1

Gilbert, Gabriel.
Les peines & les plaisirs de l'amour. Pastorale. [Mise en musique de M. Cambert.] 1er acte. No. 1 in M.275.22

Gilbert, Henry F.
Two episodes for orchestra. Orchestral score. Boston. Gilbert. [1897.] 2 parts in 1 v. No. 5 in M.358.5
Contents. — 1. Legend. 2. Negro episode.

Gilbert, James L.
In the Cross of Christ I glory. [s. solo and chorus. Accomp. for organ.] Boston. Tolman & Co. 1866. No. 18 in M.190.3
O Lord, most holy. Quartett with bass solo. [Accomp. for organ.] Boston. Ross. [1886.] No. 36 in M.158.16
Te Deum, in C. [Accomp. for organ.] Boston. Ross. [1886.] No. 37 in M.158.16
Veni, Creator. Come Holy Spirit. [Hymn anthem with solos for BAR. and T. Accomp. for organ.] Latin and English. Boston. Ross. [1886.] No. 38 in M.158.16

Gilbert. Walter Bond.
God is gone up. Full anthem. [Accomp. for organ.] (*In* Ouseley. Special anthems. Vol. 1, pp. 154–157.) No. 18 in M.233.24.1
I will lay me down in peace. Anthem. [Accomp. for organ.] (*In* Fowle. Parochial anthems. Pp. 71–75.) No. 1 in M.233.29
Our conversation is in heaven. Full anthem. [Accomp. for organ.] (*In* Ouseley. Special anthems. Vol. 1, pp. 6–8.) No. 2 in M.233.24.1
St. John, an oratorio. [Accomp. for pianoforte.] New edition. London. Cock, Addison & Co. [186–?] M.241.30

Gilbert. William Schwenck.
Ages ago. Opera in 1 act. The music by Frederic Clay. M.291.19

Gilbert, William Schwenck. *(Continued.)*
The gondoliers; or, the King of Barataria. [Music by] Arthur Sullivan. M.323.36
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H. M. S. Pinafore, or the lass that loved a sailor. An entirely original nautical comic opera. Composed by Arthur Sullivan. No. 1 in M.323.28
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The Mikado; or, the town of Titipu. [Music by] Arthur Sullivan. M.323.31
The mountebanks. Comic opera. Composed by Alfred Cellier. M.275.34
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The sorcerer. An original modern comic opera. Composed by Arthur Sullivan. No. 2 in M.323.28
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Lose not your chance, fair ladies. [Madrigals, s. s. A. T. B. Parts.] (*In* Taylor. Madrigals. 2d set.) No. 31 in M.237.15
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Giulietta e Romeo. *Opera.* For the MUSIC see **Vaccaj**; also **Zingarelli.** For the LIBRETTO see **Romani, F.**; also **Foppa.**

Giulio Cesare. *Opera.* For the MUSIC see **Handel.** Werke. Lieferung 68.

Giulio d'Este. *Opera.* For the MUSIC see **Campana.** For the LIBRETTO see **Monteverde.**

Giulio Romano, *pseud.* See **Caccini**, Giulio.

Giulio Sabino. *Opera.* For the MUSIC see **Sarti.** For the LIBRETTO see **Metastasio.**

Giuochi, I, d'Agrigento. *Opera.* For the MUSIC see **Paisiello.**

Giura, amor mio. *Duet.* CAMPANA. No. 18 in **M.244.9**

Giuramento, Il. *Opera.* For the MUSIC see **Mercadante.** For the LIBRETTO see **Rossi, G.**

Giuseppe Balsamo. *Opera.* For the MUSIC see **Sangiorgi.** For the LIBRETTO see **Ormeville.**

Giusquino. See **Josquin Deprès.**

Giusta Dea. *Aria.* SCOLARI. No. 5 in **M.360.8**

Giustino. *Opera.* For the MUSIC see **Handel.** Werke. Lieferung 88.

Giusto ciel in tal periglio. *Song.* ROSSINI. No. 40 in **M.235.18.1**

Give ear, Lord, unto my prayer. *Anthem.* CROCE. No. 37 in **M.233.25.3**

Give ear, O Lord. *Anthem.* ASPINWALL. No. 24 in M.234.6
HIMMEL. No. 26 in M.157.28.1
PATTISON, T. M. No. 18 in M.195.2.11

Give ear, O ye heavens. *Anthem.* ARMES. No. 10 in M.195.2.4; etc.

Give ear unto me, O Lord. *Anthem.* MARCELLO, B. No. 20 in M.290.22.2

Give me a cup. *Glee.* BISHOP, H. R. Complete collection of glees. Vol. 2, 3. M.235.1.2, 3
Two settings.

Give me but my bottle. *Canon.* HAYES, W. No. 22 in M.141.21.1; etc.

Give me care's antidote. *Catch.* TREMAIN. No. 28 in M.157.18.1

Give me thc comfort of Thy help. *Anthem.* DONIZETTI. No. 17 in M.157.3

Give me the sweet delights. *Catch.* HARINGTON. No. 7 in M.220.3.4; etc.

Give round the word. *Duet.* DIBDIN, C. No. 191 in M.215.21

Give the king Thy judgements. *Anthem.*
BOYCE. Services and anthems. Vol. 1. M.233.3.1
CROFT. No. 48 in M.233.23.3

Give the Lord the honor. *Anthem.*
KENT. No. 11 in M.221.22.1; etc.
LLOYD, C. H. No. 12 in M.195.2.15

Give the stranger happy cheer. *Ballad.* FOSTER, S. C. No. 28 in M.380.41.1

Give the toast. *Catch.* BLEWITT. No. 257 in M.110.1.4; etc.
HOOK, J. No. 205 in M.220.9.1

Give unto the Lord, O ye mighty. *Anthem.*
BOYCE. Services and anthems. Vol. 4. M.233.3.4
BUCK, D. No. 3 in M.100.4.2

Gjertz, Marie Gabrielle.
La musique au point de vue moral et religieux. Paris. Lecoffre & cie. 1859. No. 9 in M.373.23

Gladiateur, Le. *Cantata.* For the MUSIC see **Vidal**, P. A. For the LIBRETTO see **Moreau**, É.

Gladstanes, Frederick.
Averte faciem Tuam, an offertorium for M.-S or BAR., with accomp. for the organ or piano forte. London. Novello. [185–?] No. 3 in M.260.10.5

Gladstone, Francis Edward.
Blessed is he that considereth. Anthem for solo [A.] and chorus. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 14, pp. 90–93.) No. 9 in M.195.2.14
Bring unto the Lord. Anthem for T. solo and chorus. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 16, pp. 193–200.) No. 22 in M.195.2.16
Nicodemus. A sacred cantata. The words selected by George Willoughby Barrett. The music by Francis Edward Gladstone. [Accomp. for pianoforte.] London. Weeks & Co. [1881.] No. 2 in M.204.15
Out of thc deep. Anthem for solo [B.] and chorus. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 12, pp. 71–77.) No. 9 in M.195.2.12
Philippi (or the Acts of Paul and Silas in Macedonia). A sacred cantata for church oratorio. The words from the Scriptures. The music by Francis Edward Gladstone. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [1883?] No. 3 in M.194.12
The sweet spring. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 17, pp. 75–80.) No. 12 in M.195.1.17

Gladstone, Robertson, *Jr.*
Night, lovely night. Quartett. London. Novello, Ewer & Co. [187–?] No. 17 in M.157.25

Gladstone, William Ewart, *translator.*
BRIDGE, J. F. Rock of ages (Jesus, pro me perforatus). No. 4 in M.154.29
THIBAULT, A. F. J. On purity in musical art. M.128.11

Glaeser, Franz.
Des Adlers Horst. Romantisch-komische Oper in 3 Acten von Karl von Holtei. In Musik gesetzt . . . von Franz Gläser. Clavierauszug. Berlin. Trautwein. [183–?] M.232.8
Der Rattenfänger von Hamcln. Romantisch-komische Oper in 3 Acten. Gedicht von C. P. Bergcr. In Musik gesctzt . . . von Franz Gläscr. Vollständiger Klavierauszug. Berlin. Trautwcin. [1837.] M.272.37

Glaeser, Franz. *Works about.*
NEUMANN, W. Konradin Kreutzer. Franz Gläscr. Biographicn. Cassel. 1856. No. 3 in M.205.19

Glamour. *Opera.* For thc MUSIC see **Hutchison**, W. M. For the LIBRETTO sec **Farnie.**

Glan meddwdod mwyn. The joy of the mead-cup. [Welsh air.] Arranged [for 1 voice, also harmonizcd for 4 voices]. (*In* Thomas. Welsh melodies. Vol. 1, pp. 102–113.) No. 12 in M.235.6.1

Glareanus, Henricus Loritus.
Glarcani Dodecachordon Basiliæ 1647. Übersetzt und übertragen von Peter Bohn. Leipzig. Breitkopf & Härtel. 1888. 3 parts in 1 v. Illus. [Publikation ælterer praktischer und theoretischer Musik-Werke, vorzugsweise des XV. und XVI. Jahrhunderts. Band 16. Jahrgang 16–18.]
A treatise on the ancient modes of church music. M.400.8

Glas, Das, gefüllt. *Part-song.* HAYDN, J. M. No. 10 in M.129a.43.1

Glasgow, James, *D.D.*
Heart and voice: instrumental music in Christian worship not divinely authorized. Edinburgh. Gemmell. 1883. M.104.41

Glasgow Choral Union.
[Programmes of the concerts of the season 1874/75, 76/77–79/80.] Glasgow. 1874–80. 5 v. in 3. M.218.7

Glasgow International Exhibition, *1888.*
MARR, R. A. Music for the people. A retrospect of the Glasgow International Exhibition, 1888. With an account of the rise of choral societies in Scotland. Edinburgh. 1889. M.370.26

Glatigny, Joseph Albert Alexandre.
Le bois. Poème. Musique de Albert Cahen. No. 1 in M.194.7; etc.

Glaube, Der. *Cantata.* For the MUSIC see **Bergt.**

Glaube. *Lied.* GRIEG. Grieg-Album. No. 5 in M.155.16

Glaube an die Freundschaft. *Part-song.* MOHR, H. No. 11 in M.203.1

Glaube, Hoffnung und Liebe. *Part-song.* SCHUBERT, F. P. Werke. Serie 17. M.317.1.17

Glaube, Hoffnung und Liebe. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 8. M.317.1.20.8

Glaube, Liebe, Hoffnung. *Part-song.* ZWYSSIG. No. 8 in M.130.7

Glaube und hoffe! *Canon.* BEETHOVEN. Werke. Serie 25. M.413.1.25

Glazunov, Aleksandr Konstantinovitch.
À la mémoire d'un héros. Elégie pour grand orchestre. Op. 8. Partition. Leipzig. Belaïeff. 1886. No. 1 in M.412.4
Ballade, pour grand orchestre. Op. 78. Partition. Leipzig. Belaïeff. 1903. No. 1 in M.406.12
Carnaval ouverture pour grand orchestre (avec orgue ad libitum). Op. 45. Partition. Leipzig. Belaieff. 1894. No. 2 in M.406.13
Chant du ménestrel. Morceau pour violoncelle avec accompagnement d'orchestre ou de piano. Op. 71. Partition d'orchestre. Leipzig. Belaïeff. 1901. No. 2 in M.405.16
Cinq novellettes pour quatuor d'archets. Op. 15. [Partition.] Leipzig. Belaieff. [1888?] No. 11 in M.211.1
Contents. — Alla Spagnola. — Orientale. — Interludium in modo antico. — Valse. — Al' Ungherese.
[Cortège solennel pour grand orchestre. Op. 50. Partition.] Leipzig. Belaïeff. 1895. No. 1 in M.406.58
Deux morceaux pour orchestre. Op. 14. Partition. Leipzig. Belaïeff. [1886.] No. 2 in M.412.4
Contents. — 1. Idylle. 2. Rêverie orientale.

Glazunov, Aleksandr Konstantinovitch. *(Continued.)*

Une fête slave, tirée du Quatuor slave, Op. 26. Esquisse symphonique pour grand orchestre. Partition. Leipzig. Belaïeff. 1890. No. 3 in **M.412.3**

La forêt. Fantaisie pour grand orchestre. Op. 19. Partition. Leipzig. Belaïeff. 1889. No. 1 in **M.412.3**

L'hiver. Premier tableau du ballet „Les saisons." Op. 67a. Partition d'orchestre. Leipzig. Belaïeff. 1901. No. 1 in **M.410.31**

Имянины. Три квартетныхъ наброска (для двухъ скрипокъ, альта и віолончели). А. Славильщики, А. Глазунова. Б. Величаніе, А. Лядова. В. Хороводъ, Н. Римскаго-Корсакова. [Партитура. Jour de fête pour quatuor à cordes, par Glazunov, Liadov et autres.] Лейпцигъ. Бѣляевъ. [1889?] No. 8 in **M.211.1**

Intermezzo romantico pour grand orchestre. Op. 69. Partition d'orchestre. Leipzig. Belaïeff. 1901. No. 3 in **M.410.31**

Кремль. Le Kremlin. Tableau symphonique en 3 parties pour grand orchestre. Op. 30. Partition. Leipzig. Belaïeff. 1892. No. 2 in **M.406.58**

Marche de noces pour grand orchestre. Op. 21. Partition. Leipzig. Belaïeff. 1890. No. 2 in **M.412.3**

Mazurka pour orchestre. Op. 18. Partition. Leipzig. Belaïeff. [1888.] No. 3 in **M.412.4**

La mer. Fantaisie pour grand orchestre. Op. 28. Partition d'orchestre. Leipzig. Belaieff. 1890. **M.403.41**

Moyen-âge. Suite pour grand orchestre. Op. 79. Partition. Leipzig. Belaïeff. 1903. No. 2 in **M.406.12**

Ouverture, 1re, sur trois thèmes grecs, pour grand orchestre. Op. 3. Partition. St. Pétersbourg. Belaïeff. [1884.] No. 1 in **M.348.23**

Ouverture, 2me, sur des thèmes grecs, pour grand orchestre. Op. 6. Partition. Leipzig. Belaieff. [1885.] No. 2 in **M.348.23**

Ouverture solennelle pour grand orchestre. Op. 73. Leipzig. Belaïeff. 1901. No. 3 in **M.405.16**

Pas de caractère (genre slave-hongrois) pour orchestre. Op. 68. Partition d'orchestre. Leipzig. Belaïeff. 1900. No. 2 in **M.410.31**

Poème lyrique. Andantino pour grand orchestre. Op. 12. Partition. Leipzig. Belaïeff. [189–?] No. 4 in **M.343.45**

Le printemps. Tableau musical pour orchestre. Op. 34. Partition. Leipzig. Belaïeff. 1892. No. 2 in **M.406.70**

Quatuor pour deux violons, alto et violoncelle. Op. 1. Partition. Leipzig. Belaieff. [1882.] No. 4 in **M.335.6**

Quatuor, 2me (en fa majeur), pour deux violons, alto et violoncelle. Op. 10. Partition. Leipzig. Belaieff. [1884.] No. 10 in **M.211.1**

Quatuor, Quatrième, en la, pour deux violons, alto et violoncelle. Op. 64. Partition. Leipzig. Belaïeff. 1899. No. 3 in **M.412a.1**

Quatuor, Cinquième, en ré, pour deux violons, alto et violoncelle. Op. 70. Partition. Leipzig. Belaïeff. 1900. No. 4 in **M.412a.1**

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Raymonda. Ballet en trois actes. Sujet de Lydie Pachkoff et de Marius Petipa. Musique par Alexandre Glazounow. [Partition d'orchestre. Op. 57.] Leipzig. Belaïeff. 1898. **M.402a.35**

Rhapsodie orientale pour grand orchestre. Op. 29. Partition d'orchestre. Leipzig. Belaieff. 1891. No. 2 in **M.406.49**

Ruses d'amour. Pastorale Watteau. Ballet en un acte par Marius Petipa. Musique de A. Glazounow. Op. 61. [Partition d'orchestre.] Leipzig. Belaïeff. 1899. **M.406.47**

Les saisons. Ballet en un acte et quatre tableaux, composé par Marius Petipa. Musique de Alexandre Glazounow. Op. 67. [Partition d'orchestre.] Leipzig. Belaïeff. 1901. **M.406.48**

Sérénade pour l'orchestre. . . . Op. 7. Partition d'orchestre. Leipzig. Belaieff. [1883.] No. 1 in **M.407.13**

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Stenka Râzine. Poème symphonique pour grand orchestre. Op. 13. Partition d'orchestre. Leipzig. Belaieff. [189–?] No. 1 in **M.405.16**

Suite caractéristique pour grand orchestre. Op. 9. Partition. Leipzig. Belaieff. 1887. **M.405.15**

Suite pour orchestre tirée du ballet „Raymonda." Op. 57a. Partition d'orchestre. Leipzig. Belaïeff. 1899. **M.404.47**

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Symphonie, 3e, ré majeur, pour orchestre. Op. 33. Partition. Leipzig. Belaïeff. 1892. No. 1 in **M.406.13**

Symphonie, 4e, en mi bémol, pour grand orchestre. Op. 48. Partition. Leipzig. Belaïeff. 1894. **M.410.30**

Symphonie, 5e, pour grand orchestre. Op. 55. Partition. Leipzig. Belaieff. 1896. **M.356.18**

Symphonie, 6e, en do mineur, pour grand orchestre. Op. 58. Partition d'orchestre. Leipzig. Belaïeff. 1898. **M.403.42**

Symphonie, 7e, en fa, pour grand orchestre. Op. 77. Partition. Leipzig. Belaïeff. 1902. **M.406.14**

Triumphal march on the occasion of the World's Columbian Exposition in Chicago. For a grand orchestra with chorus (ad libitum). Full score. Leipzig. Belaïeff. 1893. Contains a Russian title-page. No. 1 in **M.406.49**

Valse de concert pour grand orchestre. Op. 47. Partition. Leipzig. Belaïeff. 1894. No. 1 in **M.406.70**

Les vendredis. Polka pour orchestre d'archets par N. Sokolow, A. Glazounow et A. Liadow. No. 4 in **M.412.11**

Glazunov, Aleksandr Konstantinovitch, *editor.*

Glinka. Le Prince Kholmsky. No. 3 in **M.412a.7**

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Glazunov, Aleksandr Konstantinovitch. *Works about.*

Medak, H. Alexander Glazounow, VI. Symphonie für grosses Orchester, C moll, Op. 58. Erläutert. Leipzig. [1903.] No. 17 in **M.217.12.11**

Gleaners' harvest, The. *Cantata.* For the Music see **Lloyd**, C. H. For the Libretto see **Vogel**, J.

Gleason, Walter.

Thy will, O God, be done. Solo [s.] & quartette. [Accomp. for organ.] Boston. White, Smith & Co. [1884.] No. 39 in **M.158.16**

Glees. See **Part-songs.**

Glehn, M. E. von, *translator.*

Hiller, F. Mendelssohn. **M.107.17**

Mendelssohn-Bartholdy, C. Goethe and Mendelssohn (1821–1831). **M.128.6**

Gleich, Ferdinand.

Symphonie in D dur für Orchester. Op. 16. Partitur. Leipzig. Kahnt. [185–?] Lithograph script. No. 1 in **M.407.14**

Gleich und gleich. Franz, R. Sechs Gesänge. Op. 22. No. 49 in **M.244.5.2**

Gleich wie der Mond. *Song.* Franz, R. Sechs Gesänge. Op. 43. No. 68 in **M.244.5.3**

Gleich wie der Regen und Schnee. *Anthem.* Bach, J. S. Werke. Jahrgang 2. **M.8040.21.2**

Gleich wie ein armes Hirschlein. *Part-song.* Schein. Werke. Band 2. **M.414.1.2**

Gleich wie kleines Vögelein. *Part-song.* SCHEIN. Werke. Band 1. M.414.1.1

Gleichmuethige, Der. *Song.* WEBER, C. M. F. E. VON. Sämmtliche Lieder. Band 2. No. 49 in M.244.7

Gleichsinn, Der. *Song.* HAYDN, F. J. Gesänge. Heft 2. No. 2 in M.312.35

Gleitz, Carl.
Irrlichter. Fantasie für Pianoforte und Orchester. Op. 9. Partitur. Berlin. Groscurth. [1894?] M.403.43
Joss Fritz. Sinfonische Dichtung für grosses Orchester. Op. 13. Partitur. Berlin. Groscurth. [189–?] No. 1 in M.403.44
Venus und Bellona. Sinfonische Dichtung für grosses Orchester. (Nach dem Gemälde von P. Schobelt, Berliner National-Galerie.) Op. 10. Partitur. Berlin. Groscurth. [189–?] No. 2 in M.403.44

Glencoe. *Song.* BEETHOVEN. Werke. Serie 24. M.413.1.24

Glencove. *Duo.* MILLET. Duos, trios . . . M.157.11

Glendy Burk, The. *Song.* FOSTER, S. C. No. 29 in M.380.41.1

Glide slow. *Glee.* HORSLEY, W. No. 6 in M.235.9.5; etc.

Glière, Reinhold Moritzovitch.
Quatuor (la) pour deux violons, alto et violoncelle. Op. 2. Partition. Leipzig. Belaïeff. 1902. No. 1 in M.412a.7
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Glimes, Jean Baptiste Jules de.
Yon bark like a bird. Trio [s. s. A. Accomp. for pianoforte]. London. Cock & Co. [184–?] No. 3 in M.244.10.1

Glinka, Mikhail Ivanovitch.
Capriccio brillante [sic] en forme d'ouverture pour grand orchestre sur le thême de la Jota aragonesa . . . Partitur. Mayence. Schott. [1858?] No. 3 in M.348.7
Komarinskaja. Fantasie für Orchester über 2 russische Volkslieder, Hochzeitslied und Tanzlied. [Partitur.] Berlin. Schlesinger. [188–?] No. 2 in M.348.7
Le Prince Kholmsky. Tragédie de N. V. Koukolnik. Musique de M. Glinka. Version française de J. Sergennois. Version allemande de Hans Schmidt. Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow. Partition. Leipzig. Belaïeff. 1902. No. 3 in M.412a.7
Romances. Traduites du russe par E. L . . . Éditées par B. Engelhardt. Mayence. Schott. [185–?] 17 parts in 1 v. M.244.8
Contents. — L'alouette. — Berceuse. — A peine un instant ta jeunesse. — O fille aimée de mon cœur. — Ne presse pas le troubadour. — Tes lèvres s'entr'ouvrent. — Tu dis l'amour doit tôt passer. — Le vainqueur. — Pour toi mon âme est embrasée. — Plus sur ta couche solitaire. — Le doute. — Des flots le bruit sonore. — Chant de Marguerite. — Virtus antiqua. — Je suis si heureux près de toi. — Quel son vient frapper mon oreille. — Chant de l'orphelin.
Русланъ и Людмила. Большая волшебная опера въ 5 дѣйствіяхъ. Сюжетъ заимствованъ изъ поэмы А. С. Пушкина, съ сохращеніемъ многихъ его стиховъ музыка М. И. Глинки. Партитура. [Ruslan and Ludmila. Grand fairy opera in 5 acts by Pushkin. Music by Glinka. Full score.] Петербургъ. [Шебраковъ. 1878.] 2 v. M.224.27
Same. Clavier-Auszug mit deutsch-russichem Text. Berlin. Fürstner. [187–?] M.256.39
Same. Ouverture de l'opéra féerique Rouslane et Ludmilla. Partition. Leipzig. Siegel. [187–?] No. 4 in M.348.7
Souvenir d'une nuit d'été à Madrid. Fantaisie sur des thêmes espagnols. Partition. Mayence. Schott. [1858?] No. 1 in M.348.7
Жизнь за Царя. Большая опера въ 4 дѣствіяхъ съ эпилогомъ. Музыка М. И. Глинки. Das Leben für den Czar. Grosse Oper in 4 Akten. Musik von M. J. Glinka. Vollständiger Clavier-Auszug mit deutsch. u. russischem Text. Berlin. Fürstner. [188–?] M.272.38
The libretto was written by Baron Rosen.
Same. [Arranged for the piano by C. Mayer and C. Villebois.] Спб. Стелловскій. [187–?] M.272.39
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Glinka, Mikhail Ivanovitch. *Works about.*
FOUQUE, P. O. Michel Ivanovitch Glinka. D'après ses mémoires et sa correspondance. Paris. 1880. Portrait. No. 2 in M.122.15
KOENIGLICHES HOFTHEATER, *Hanover.* Zwei Opern-Aufführungen. 1. Glinka's „Das Leben für den Czar." 2. Hector Berlioz' „Benvenuto Cellini." Berlin. 1879. No. 4 in M.115.12

Glocke, Die. *Cantata.* For the MUSIC see **Haslinger.** For the LIBRETTO see **Schiller.**

Glocken, Die, des Strassburger Münsters. *Cantata.* For the MUSIC see **Liszt.** For the LIBRETTO see **Longfellow.**

Glockenthürmers Töchterlein. *Part-song.* REINTHALER. No. 30 in M.392.20

Glockerläuten. *Part-song.* NOLOPP. Zwei vierstimmige Männergesänge. No. 46 in M.392.16

Gloecklein. *Part-song.* SCHMIDT, Gustav. Acht Lieder. No. 24 in M.392.23

Gloecklein, Das, im Thal. *Part-song.* ORTH. No. 53 in M.392.16

Gloesch, Carl Wilhelm.
L'oracle, ou la fête des Vertus et des Grâces. Comédie lyrique en 1 acte. [Partition chant et piano.] Berlin. Winter. 1773. M.350.15

Gloire à Dieu. *Anthem.* VAUCORBEIL. No. 20 in M.201.34

Gloire à la France. *Part-song.* BAZIN. No. 12 in M.157.8

Gloire, La, et la vie. *Song.* SCHUBERT, F. P. Mélodies. Vol. 7. M.327.4.7

Gloire immortelle de nos aïeux. *Part-song.* GOUNOD. No. 6 in M.130.7

Gloires, Les, de la musique. *Biography.* LAURENT. M.207.22

Gloria. *Anthem.* GALUPPI. M.201.7
HAYDN, F. J. No. 28, 29 in M.201.33
LEO. No. 55 in M.260.24.2
MORALES. No. 13 in M.202.6.1
MOSENTHAL, J. No. 11 in M.190.6
MOZART. No. 23 in M.260.20
PALESTRINA. No. 19 in M.202.6.1
SEYFRIED, I. X. VON. No. 35 in M.260.20

Gloria! *Symphony.* NICODÈ. M.16.1

Gloria et honore. *Anthem.* GIORGI. No. 23 in M.158.33.4
LUTZ. No. 62 in M.156.50
ORSINI. No. 1 in M.260.10.1
SCHMID, F. X. No. 17 in M.260.3
WESLEY, S. No. 17 in M.260.24.1

Gloria in excelsis. Canon, 3 in 1. (*In* Warren. Vocal harmony. P. 134.) No. 77 in M.220.10

Gloria in excelsis. *Anthem.*
ALDRICH, H. Sanctus. No. 29 in M.233.9
ANDRÉ, P. F. J. No. 26 in M.100.4.2
BACH, J. S. Werke. Jahrgang 41. M.8040.21.41
BLOW. Sanctus. No. 7 in M.233.25.2
CARR, B. No. 13 in M.221.22.2
ELLIS, S. A. No. 5 in M.155.22
FOSTER, J., *Organist.* No. 30 in M.233.9
GRIMM, H. No. 35 in M.202.6.2
HAESER, A. F. No. 11 in M.260.20
HAYDN, F. J. No. 16 in M.290.9.5; etc.
LOTTI. No. 16 in M.290.29.3
MOZART. No. 22 in M.290.29.3
OUSELEY. No. 31 in M.233.9
PERGOLESI. No. 11 in M.290.29.1; etc.
STOELZEL. No. 13 in M.202.6.3
ZIMMERS. No. 41 in M.260.20

Gloria, laus et honor. *Anthem.* PALESTRINA. Werke. Band 31. M.8040a.66.31

Gloria Patri. *Anthem.* CASALI. No. 16 in M.111.4.2
CLARI. No. 12 in M.233.26.1; etc.
COLONNA. Domine ad adjuvandum . . . No. 2 in M.233.26.5
DAVENPORT, A. No. 11 in M.290.12
DAVIS, H. W. No. 14 in M.158.26
FARRANT. No. 22 in M.290.22.2
PALESTRINA. Werke. Band 31. M.8040a.66.31
PERGOLESI. No. 2 in M.233.26.2
PURCELL, H. M.156.52; etc.
SCARLATTI. No. 11 in M.202.6.2

Gloriamur in tribulationibus scientes. *Motet.* LASSUS. Sämmtliche Werke. Band 15. M.8040a.67.15

Glories, The, of our birth. *Glee.* COLEMAN, E. No. 178 in M.235.17.1; etc.

Glories, The, of our birth and state. *Dirge.* WESLEY, S. No. 28 in M.157.4

Glorify the great Jehovah. *Anthem.* HAYDN, F. J. No. 30 in M.221.22.3

Gloriosam mortem. *Motet.* PALESTRINA. Werke. Band 2. M.8040a.66.2

Gloriosi principes. *Motet.* NEUKOMM, S. VON. Recueil de 40 motets. No. 1 in M.158.37

Glorious Apollo. *Glee.* WEBBE, S. No. 32 in M.235.14; etc.

Glorious May. *Part-song.* HOFMANN, H. C. J. No. 11 in M.205.10.6

Glorious stand the mountains. *Part-song.* REINTHALER, C. M. No. 4 in M.204.36.3

Glorious sun, The. *Glee.* WEBBE, S. Selection of glees. Vol. 3. No. 19 in M.235.13.3

Glorious things of thee are spoken. *Anthem.*
MILLARD, H. No. 27 in M.158.18
MOZART. No. 11 in M.111.4.2

Glorreiche Augenblick, Der. *Cantata.* For the MUSIC see **Beethoven.** Werke. Serie 21.

Glory be to God. *Anthem.* NOVELLO, V. Therefore with angels. No. 25 in M.190.6; etc.

Glory be to God on high. *Anthem.*
BEAFIELD. Church anthems. M.234.15
BOYCE. No. 58 in M.220.9.1
HAYDN, F. J. No. 10 in M.290.33; etc.
JOMMELLI. No. 21 in M.221.22.4
MOZART. No. 24 in M.221.22.2; etc.
SCHULZ, C. No. 72 in M.290.22.2
WESLEY, S. S. No. 11 in M.190.9; etc.

Glory be to God the great Jehovah. *Motet.* MOZART. No. 22 in M.236.30.4

Glory be to the Father. *Canon.* BLOW. No. 287 in M.215.21
HELLENDAAL. No. 207 in M.220.9.1
JACKSON, W., *of Exeter.* No. 31 in M.221.22.3
OVEREND. No. 123 in M.220.9.1
PURCELL, H. No. 296 in M.215.21
WALMISLEY, T. F. Collection of glees. M.235.5
WEBBE, S. No. 294 in M.215.21; etc.

Glory, honor, praise and power. *Motet.* MOZART. No. 3 in M.260.11; etc.

Glory, The, of the Lord. *Anthem.* GOSS. No. 7 in M.195.2.9

Glory to God. *Anthem.* BEETHOVEN. No. 3 in M.221.22.4
GERRISH. No. 9 in M.158.26; etc.

Glory to God in the highest. *Anthem.*
DAVENPORT, A. No. 14 in M.290.12; etc.
FISH. No. 19 in M.157.29
PERGOLESI. No. 24 in M.290.33; etc.

Glory to God Most High. *Anthem.* LOUD, A. F. No. 8 in M.158.17; etc.

Glory to the Lord Almighty. *Anthem.* SCHUBERT, F. P. No. 17 in M.204.36.1; etc.

Glory to Thee. *Canon.* TALLIS. No. 19a in M.157.3

[**Glory to Thee,** my God, this night.] Evening hymn. [4 voices, with accomp. for organ.] (*In* Gounod. The Royal Albert Hall choral music. Vol. 3, pp. 21–25.) M.384.28

Glossner, Gustav Adolf, *editor.*
FUX. Messen. M.414.6

Gloucestershire, *England.*
KING, R. J. The three choirs. A handbook of Gloucester, Hereford and Worcester. London. 1866. M.126.23

Glover, Albert G.
County Guy. [Serenade, T. T. B. B. Boston. 1887.] No. 21 in M.392.10

Glover, Howard. See **Glover,** William Howard.

Glover, James M.
The little genius. [Opera.] Music by Eugen von Taund. With additional numbers by Landon Ronald and James M. Glover. M.402.56
Regina, B.A., or the king's sweetheart. An original comic opera. Written by Arthur Sturgess. Music by James M. Glover. [Vocal score. Accomp. for pianoforte.] London. Ascherberg & Co. 1897. M.381.20
The telephoné girl. By F. C. Burnand, Arthur Sturgess, and Sir Augustus Harris. Music by Gaston Serpette, and J. M. Glover. No. 3 in M.389.43

Glover, John H. L.
Bonny May. Four-part song. London. Jefferys. [187–?] No. 10 in M.121.3
Moonlight. Part-song. London. Jefferys. [187–?] No. 6 in M.121.3

Glover, John William.
"The deserted village." Opera in 3 acts. Words by Goldsmith. Music by J. W. Glover. Dramatic version by Edmund Falconer [pseud. Accomp. for piano]. London. Davison & Co. [1880.] M.256.40
St. Patrick at Tara. [Oratorio. Dublin. 1871?] Portrait. Plate. M.153.18
Second mass and sacred collection. [Accomp. for organ.] Dublin. Glover & Co. [187–?] No. 2 in M.191.9
Besides the mass there are Responses, Tantum ergo, O Salutaris, Salve Sancta Parens, and Veni Sancte Spiritus.

Glover, John William, *editor.*
MOORE, T. Irish melodies. M.122.42

Glover, Stephen.
Beauty and the beast. A chamber opera. Versified by W. F. Vandervell. Melodized by Stephen Glover. [For one voice, S. or T. Accomp. for piano.] London. Jefferys. [186–?] No. 1 in M.391.43
We meet again. Trio for female voices. London. Jefferys. [187–?] No. 29 in M.121.3

Glover, William.
The corsair, a cantata; the words selected (from Byron's works), the music by W. Glover. [Accomp. for pianoforte.] London. Cocks & Co. [1856.] M.155.11
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Palomita; or, the veiled songstress. An operetta in 1 act. Words and music by Howard Glover. [Accomp. for piano.] Boston. Ditson & Co. 1875. No. 2 in M.326.41
Tam O'Shanter. A characteristic cantata for a tenor voice, chorus & full orchestra. Full score. Poetry by Robert Burns. Music by Howard Glover. London. Chappell & Co. [1855.] M.226.4
Same. [Piano score.] No. 2 in M.391.42
We have wander'd through the gardens. Part-song. For 8 voices only [sopranos and contraltos. London. 186–? Boosey's Part-song miscellany]. No. 80 in M.157.5.2

Glow-worm, The. *Part-song.* SMART, H. No. 24 in M.244.10.3

Gluck, Christoph Willibald, *Ritter* von.
Ah! nò, son io. Scena ed aria [s.] con accomp. d'orchestra. Partitura. Manuscript. [181–?] 2 v. in 1.
Two copies by different hands. No. 6, 7 in M.120.16

Gluck, Christoph Willibald, *Ritter* von. *(Continued.)*

Airs de ballet disposés en suite d'orchestre. Suite 1, 2. [Partition.] Paris. Durand, Schoenewerk & cie. [187–?] 2 parts in 1 v. [Gevaert. Danses célèbres.]
No. 1, 2 in M.343.48

Alceste. Tragédie opéra en 3 actes [de Durollet. Musique de] Gluck. [Partition.] Paris. Des Lauriers. [1776?] M.282.2

Same. [Partition chant et piano.] Paris. Launer. 184–?] M.365.1

Same. [Ouverture.] Grande partition. Berlin. Schlesinger. [184–?] No. 5 in M.346.28

Same. Ouverture zu Alceste. Mit Vortragsbezeichnungen u. einem Schluss versehen von Felix Weingartner. Partitur. Leipzig. Breitkopf & Härtel. 1898. No. 3 in M.403.39

Amid the din of the war-trumpet. Chorus. (*In* Hullah. Part music. Secular. Vol. 2, pp. 86–88.) No. 2 in M.157.28.2

L'arbre enchanté. Opéra comique en 1 acte par Vadé. Mis en musique par Gluck. [Partition.] Manuscript. N. d.
Prefixed is a printed title-page of the original edition. M.282.5

Armide. Drame héroique [de Quinault]. Mis en musique par M. le Cher Gluck. [Partition.] Paris. Des Lauriers. [1777.] M.224.29

Same. Pour piano et chant. Launer. [184–?] M.365.5

Same. [Ouverture.] Grande partition. Berlin. Schlesinger. [184–?] No. 2 in M.346.28

Same. Armida. A grand opera in 5 actes by Gluck, with the original French words [by Quinault], and an English paraphrase by Henry F. Chorley, edited by Charles Hallé. [Accomp. for pianoforte.] London. Chappell & Co. [184–?] M.272.41

Armide, vous m'allez quitter? Duo [s. t. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, pp. 69–78.)
No. 4 in M.157.40

Ballet-Musik (Aria per gli atleti, Chaconne und Gavotte) aus Paris und Helena. Herausgegeben von Carl Reinecke. Partitur. Leipzig. Breitkopf & Härtel. [1877?]
No. 3 in M.332.19

Ballet-Suite. Balletstücke aus Opern von Chr. W. Gluck für Orchester frei bearbeitet von Felix Mottl. [Partitur.] Leipzig. Peters. [188–?] No. 4 in M.403.39
Contents. — Don Juan: Introduction. — Iphigenie in Aulis: Air gai. — Iphigenie in Aulis: Lento. — Orpheus: Reigen seliger Geister. — Armide: Musette. — Iphigenie in Aulis: Air gai. — Armide: Sicilienne.

Ballet-Suite. Balletstücke aus Opern von Chr. W. Gluck, für Orchester frei bearbeitet von Felix Mottl. [Partitur.] Leipzig. Peters. [189–?] No. 1 in M.410.32
Contents. — Alceste: Marsch. — Iphigenie in Aulis: Menuet. — Paris und Helena: Grazioso. — Iphigenie in Aulis: Sclaventanz.

Der betrogene Kadi. Komische Oper in 1 Acte [von Lemonnier]. Textlich bearbeitet von Fritz Krastl. Musikalisch bearbeitet von I. N. Fuchs. Vollständiger Clavierauszug. Leipzig. Senff. [1881.] No. 2 in M.256.41

Cythère assiégée. Opéra ballet en 3 actes. Mis en musique par Gluck. Poëme de M. Favart. [Partition.] Paris. Bureau d'abonnement musical. [1775?] M.282.4

De profundis. Ouvrage posthume. [Partition.] Paris. Conservatoire de musique. [180–?] No. 2 in M.222.49
Also to be found, with accomp. for organ, in Latrobe's Selection of sacred music.

Diane impitoyable. Air [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, tome 1, pp. 111–116.)
No. 15 in M.193.21.1

Don Juan. Ballet. Vollständiger Klavierauszug von Friedrich Wollank. Berlin. Trautwein. [183–?]
No. 3 in M.350.4

Écho et Narcisse. Drame lyrique en 3 actes, avec un prologue par M. le Baron de T[schudi]. Mis en musique par M. le Cher Gluck. [Partition.] Paris. Des Lauriers. [1779.] M.224.28

Same. Pour piano et chant. Launer. [184–?] M.365.2

Gluck, Christoph Willibald, *Ritter* von. *(Continued.)*

Same. Drame lyrique en trois actes avec un prologue. Musique de Gluck. Poème du Baron de Tschudi. Texte allemand de Theobald Rehbaum. Texte italien de Pietro Floridia. Publié par F. Pelletan, C. Saint Saëns et Julien Tiersot avec le concours de M. Édouard Barre. [Partition.] Paris. Durand. [1902.] M.402a.13

How glad with smiles the vernal morn. Chorus. (*In* Hullah. Part music. Secular. Vol. 1, pp. 88, 89.)
No. 24 in M.157.28.1

Ihr, die das Land des wilden Volkes schützet. Arie [BAR., mit Pianofortebegleitung]. (*In* Arien-Album. Band 1, pp. 51–53.) No. 4 in M.204.37
From Iphigenie auf Tauris.

Ihr, die ihr mich verfolgt. Arie [BAR. mit Pianofortebegleitung]. (*In* Arien-Album. Band 1, pp. 47–50.)
From Iphigenie auf Tauris. No. 4 in M.204.37

Iphigénie en Aulide. Tragédie opéra en 3 actes [de Durollet]. Dédiés au roi par le Chevalier Gluck. [Partition.] Paris. Bureau d'abonnement musical. [1774.] M.282.1

Same. Pour piano et chant. Launer. [184–?] M.365.4

Same. [Ouverture.] Fin de Mozart. Grande partition. Berlin. Schlesinger. [184–?] No. 3 in M.346.28

Same. Ouverture. [Partition instrumentée par F. Halévy.] (*In* Deldevez. Fondation de l'opéra en France. Pp. 81–117. Paris. [1859.]) No. 20 in M.356.11

Same. (Que d'attraits.) Chœur [à 4 voix]. Arrangé pour l'Orphéon de la ville de Paris, par François Bazin. (*In* Soirées orphéoniques. Pp. 138–140.) No. 2 in M.157.8

Same. Ifigenia in Aulide. Overtura. [Partitura.] Firenze. Guidi. 1878. [Biblioteca del sinfonista.] No. 6 in M.355.8

Same. Iphigenia in Aulis . . . Nach Richard Wagner's Bearbeitung. Hieraus einzeln: Ouverture. Partitur. Leipzig. Breitkopf & Härtel. [1889?] No. 4 in M.332.19

Iphigénie en Tauride. Tragédie en 4 actes. Musique de Gluck. Poëme de Guillard. Texte allemand de P. Cornelius. Texte italien de G. Zaffira. [Partition.] Publiée par F. Pelletan et B. Damcke. Paris. Richault. [1874.] Facsimile. M.224.35

Letters. (*In* Nohl. Letters of distinguished musicians. Pp. 1–48. London. 1867.) M.101.5

Lettres de Gluck et de Weber. Publiées par M. L. Nohl. Traduites par Guy de Charnacé. Paris. Plon. 1870. 2 portraits. M.127.32

Lovely is nature's work. Song [s. Accomp. for pianoforte]. (*In* Turle and Taylor. The People's music book. Vol. 3, pp. 29, 30.) No. 15 in M.111.4.3

Maker of all! Air [A. or BAR. Accomp. for piano]. (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 93–95.)
No. 34 in M.290.22.1

Mater divinæ gratiæ. s. solo and quartette. Arranged by V. Novello. [Accomp. for organ. London. Novello. 183–?] No. 16 in M.260.10.5
Also to be found in Novello's Motetts.

Miserere mei. Motett for 4 voices & chorus. [Accomp. for organ.] (*In* Novello. Evening service. Vol. 2, pp. 197–200.) M.260.23.2

Non vi turbato, no. Aria [s. or T. Accomp. for pianoforte]. (*In* Musical library. Vol. 1, pp. 160, 161.)
No. 70 in M.235.18.1

Orphée. Musique de Gluck. Opéra complet. Partition de piano et chant. Paroles françaises [de Moline. Paris.] Launer. [184–?] M.365.3

Same. Orfeo e Eurydice. [Ouverture.] Grande partition. Berlin. Schlesinger. [184–?] No. 4 in M.346.28

Same. Orpheus. A grand opera in 4 acts, by Gluck, with the original French words [by Moline], and an English paraphrase by H. F. Chorley, edited by Charles Hallé. [Accomp. for piano.] London. Chappell & Co. [185–?] M.272.40

Same. Orpheus und Eurydice. Oper in 3 Acten. Musik von Chr. W. von Gluck. Neue Ausgabe von Alfred Dörf-

Gluck, Christoph Willibald, *Ritter* von. *(Continued.)*
fel. [Partitur.] Leipzig. Heinze. 1866. Plate. Facsimiles. M.282.3
Contains the original words of Calzabigi with French and German translations.
Paris und Helena. Oper von Chr. Gluck. [Mit deutschem und italienischem Texte von Calzabigi. Clavierauszug.] Leipzig. Peters. [187–? Opern im Clavierauszuge mit Text.] M.365.6
Same. Ouverture aus der Oper: Paris und Helena . . . bearbeitet und herausgegeben von Hans von Bülow. Orchesterpartitur. Leipzig. Peters. [186–?] No. 6 in M.346.28
Die Pilgrime von Mekka. See his La rencontre imprévue.
Pour prix du sang. Glee. (*In* Bland. The Ladies' collection. Vol. 1, p. 7.) No. 9 in M.235.17.1
Prolog, für Sopran-Solo, Chor und Orchester, componirt von Christoph W. Gluck. [Text von Lorenzo Ottavio Del Rosso. Partitur.] Leipzig. Breitkopf & Härtel. [1891.] M.224.36
La rencontre imprévue, ou les pélerins de La Mecque. Opéra-comique. Poème de Dancourt (1764). Musique du Chevalier Gluck. Partition piano et chant, réduite par J. B. Wekelin. Paris. Legouix. [188–?] Portrait. No. 1 in M.256.41
Same. [Die Pilgrime von Mekka. Singspiel in 3 Akten. Text, Übersetzung von Dancourt's Rencontre imprévue. Musik von Gluck. Partitur.] Manuscript. [179–?] M.320.18
Se mai senti spirarti. Aria [s.] con accomp. d'orchestra. Partitura. Manuscript. [181–?] No. 8 in M.120.16
Sing loud a joyful strain. Chorus. (*In* Hullah. Part music. Secular. Vol. 1, pp. 138–141. London. [1842.]) No. 36 in M.157.28.1
Tantum ergo. Quartett & chorus. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 2, book 10, pp. 21–23.) N. 33 in M.260.24; No. 15 in M.260.10.6

Gluck, Christoph Willibald, *Ritter* von. *Works about.*
Balleyguier, D. L'Alceste de Gluck. Notice historique (1776–1861). Paris. [1861.] No. 4 in M.197.3
Barbedette, H. Gluck: sa vie, son système et ses œuvres. Paris. 1882. Portrait. M.206.1
Coquéau, C. P. Entretiens sur l'état actuel de l'opéra de Paris. [Anon.] Amsterdam. 1779. M.373.39
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Desnoiresterres, G. Le B. La musique française au XVIIIe siècle. Gluck et Piccinni. 1774–1800. 2e édition. Paris. 1875. M.129.31
Jullien, J. L. A. La cour et l'opéra sous Louis XVI, Marie Antoinette et Sacchini, Salieri, Favart et Gluck. Paris. 1878. M.127.39
Marx, A. B. Gluck und die Oper. Berlin. 1863. 2 v. Portrait. M.132.15
Mémoires pour servir à l'histoire de la révolution opérée dans la musique par le Chevalier Gluck. [Rédigés par Lebland de Roullet, Laurent, Marmontel, Boyer, Suard, Arnaud, Condorcet et autres.] Paris. 1781. Portrait. M.146.19
Miel, E. F. A. M. Notice sur Christophe Gluck. Paris. 1840. No. 3 in M.197.3
Neumann, W. Christoph Willibald Gluck. Eine Biographie. Cassel. 1855. Portrait. No. 2 in M.205.18
Reissmann, A. Christoph Willibald von Gluck. Sein Leben und seine Werke. Berlin. 1882. Portrait. M.149.10
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Villars, F. de. Les Iphigénie de Gluck. Paris. 1868. M.141.32

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Gluckritter, Der. *Opera.* For the Music see **Czibulka.** For the Libretto see **Genée.**

Glueck, August.
Albert Becker, grosse Messe in B moll, Op. 16. Erläutert. Leipzig. Seemann. [1902? Der Musikführer.] No. 6 in M.217.12.8
Felix Mendelssohn-Bartholdy, Symphonie No. 3, A-moll, Op. 56. Erläutert. Frankfurt a. M. Bechhold. [1897 Der Musikführer.] No. 6 in M.217.12.3
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Glueck, Das. *Duet.* Schumann, R. A. Lieder für die Jugend. Abtheilung 3. No. 4 in M.244.15.3

Glueck, Das. *Song.* Schumann, R. A. Werke. Serie 13, Band 3. M.316.1.13.3

Glueck auf, mein Deutschland. *Song.* Abt, F. Vier Lieder. No. 10 in M.192.2

Glueck, Das, der Freundschaft. *Song.* Beethoven. Werke. Serie 23. M.413.1.23

Glueck, Das, der Liebe. *Part-song.* Seyfried, I. X. No. 34 in M.213.9

Glueck der Liebe. *Songs.* Taubert, C. G. W. No. 33 in M.192.8

Glueck, Glueck zum neuen Jahr. *Canon.* Beethoven. Werke. Serie 23. M.413.1.23

Glueck und Leid. *Part-song.* George V., *of Hanover.* Sechs Gedichte. No. 5 in M.155.17

Glueck, Das, von Edenhall. *Cantata.* For the Music see **Schumann, R. A.** For the Libretto see **Hasenclever, R.**

Glueck zum neuen Jahr. *Canon.* Beethoven. Werke. Serie 23. M.413.1.23

Glueckes genug. *Song.* Strauss, R. Sechs Lieder. No. 21 in M.380.24.2

Glueckliche, Der. *Part-song.* Mendelssohn-Bartholdy, J. L. F. Werke. Serie 16. M.413.3.16
Schoen, E. von. No. 18 in M.392.42.4

Glueckliche Lage. *Part-song.* Rochlitz. No. 93 in M.213.9

Glueckliche Lieb'. *Part-song.* Kaselitz. No. 2 in M.370.30

Glueckseligkeitsinsel, Die. *Part-song.* Loewe, J. C. G. 6 Gesänge. No. 1 in M.392.17

Gluecksritter, Der. *Part-song.* Schoen, E. von. No. 40 in M.392.7

Gluecksritter. *Symphonic poem.* Schultze-Biesantz. Symphonische Tongedichte. M.410.55

Glueckwunsch. *Trio.* Bruch. Sieben kleine Gesänge. No. 8 in M.204.7

Gluemer, Claire von.
Erinnerungen an Wilhelmine Schröder-Devrient. Leipzig. Barth. 1862. Portrait. Facsimile. M.109.28

Gluth, Viktor.
Horand und Hilde. Oper in drei Aufzügen und einem Vorspiel (nach Rudolf Baumbach's gleichnamiger Dichtung) von Viktor Gluth. Clavierauszug mit Text. München. Lischer. [189–?] M.399.23

Glychau Aberdyfi. The bells of Aberdovey. [Welsh air. Arr. for 1 voice, also] Harmonized for 4 voices. (*In* Thomas. Welsh melodies. Vol. 1, pp. 99–101.) No. 11 in M.235.6.1

Glyn, Margaret H., *translator.*
Wagner, W. R. Parsifal. M.412a.13

Gnaedig und barmherzig ist der Herr. *Motet.* Dornheckter. Zwei Motetten. No. 17 in M.158.22

Gnecchi, Vittorio.
Virtù d'amore. Azione pastorale. Parole di M. R. Musica di Vittorio Gnecchi. Riduzione per canto e pianoforte. Milano. Ricordi & c. 1896. M.396.50

Gnecco, Francesco.
[La prova d'un opera seria. Opera in 2 atti. Parole e musica del Mo. Gnecco. Partitura.] Manuscript. [Milano? 180–?] M.340.20

[Gnome-king, The!] *Opera.* For the Music see **Bishop,** H. R. For the Libretto see **Colman,** G., *the Younger.*

Gnomen, Die. *Song.* Righini. Zwölf deutsche Lieder. No. 27 in M.221.33

Gnomentanz. *For orchestra.* Hartog. No. 3 n M.336.11

Henriques, R. Aquarellen. No. 1 in M.405.20

Go bang. *Opera.* For the Music see **Carr,** F. O. For the Libretto see **Ropes.**

Go, banish thy sorrow. Catch [for 3 voices]. (*In* Amusement for the ladies. Vol. 4, p. 98.) No. 27 in M.220.3.4
Also to be found in Clementi's Collection of catches; Warren's Vocal harmony.

Go, crystal tears. *Part-song.* Dowland, J. First set of songs. No. 2 in M.234.21

Go, Damon, go. *Part-song.*
Brewer, T. No. 28 in M.141.21.2; etc.
Paxton, S. No. 22 in M.220.3.4; etc.

Go forth to the mount. *Anthem.* Stevenson, J. A. No. 5 in M.221.22.3

Go, gentle breezes. Catch. 3 voices. (*In* Bland. The Ladies' collection. Vol. 1, p. 18.) No. 28 in M.235.17.1
Also to be found in Flowers of harmony; Social harmony.

Go, gentle gales. *Glee.* Howard, S. No. 150 in M.235.17.5; etc.

Go, gentle gales. *Song.* Jackson, W., *of Exeter.* No. 46 in M.235.18.2

Go, happy heart. *Part-song.* Horsley, W. No. 50 in M.235.18.2

Go, happy shade. *Glee.* Wellesley, G. C. Glees and madrigals. No. 6 in M.236.23

Go, happy soul. *Glee.* Hudson, R. No. 19 in M.235.17.3; etc.

Go, idle boy. *Glee.* Callcott, J. W. No. 49 in M.220.3.4; etc.

Go, lovely rose. *Glee.* Denman. No. 21 in M.235.11

Go, lovely rose. *Song.* Attwood, T. No. 30 in M.235.18.2
Balfe. No. 11 in M.192.9.1

Go, musing traveller. *Glee.* Linley, W. Eight glees. M.235.3

Go not far from me, O God. *Motet.* Zingarelli. No. 41 in M.157.28.1

Go, perjur'd man. *Song.* Blow. No. 22 in M.141.21.2; etc.

Go, plaintive breeze. *Glee.* Callcott, J. W. Collection of glees. Vol. 3. No. 15 in M.234.1.3

Go, plaintive sounds. *Glee.* Webbe, S. No. 55 in M.235.17.3

Go, pretty birds. *Part-song.* Macfarren, W. C. No. 10 in M.195.1.9

Go, seek some virgin heart. *Quartet.* Bishop, H. R. Complete collection of glees. Vol. 3. M.235.1.3

Go, speed thy flight. *Part-song.* Otto, F. No. 32 in M.205.10.4

Go then, fond heart. *Glee.* Spofforth. Collection of glees. No. 35 in M.235.15

Go, thou gentle whisp'ring wind. *Glee.* Atterbury. No. 259 in M.10.1.4; etc.

Go to Joan Glover. Catch [for 4 voices]. (*In* Social harmony. P. 206.) No. 240 in M.215.21

Go to my Anna's breast. *Glee.* Danby. No. 135 in M.235.17.5

Go to the ant, thou sluggard. Canon [3 in 1]. (*In* Vocal harmonist's magazine. Vol. 1, p. 21.) No. 4 in M.220.5

Go, tuneful bird. Glee [A. T. T. B.]. Oxford. Hardy. [18—?] No. 15 in M.235.14

Go, tuneful bird. *Glee.* Crotch. No. 39 in M.235.14; etc.
Hook, J. No. 92 in M.220.9.3

Go, wander through the world. *Song.* Gounod. Ten popular songs. No. 1 in M.157.10

Go, when the morning shineth. *Part-song.* Lahee. No. 5 in M.158.23

Go where glory waits thee. (Irish melody.) Harmonized for 4 voices. (*In* Warren. Cocks's Hand-book of glees. Vol. 3, pp. 187, 188.) No. 66 in M.157.6.3

Go where glory waits thee. *Part-song.* Terschak. Zwei Gedichte. No. 27 in M.392.26

Go, whispering wind. *Romance.* Linley, G. Songs. Vol. 1. No. 2 in M.235.19.1

Go ye my canzonets. *Duet.* Morley. No. 81 in M.235.17.1; etc.

Go, you may call it madness. *Glee.* Spofforth. Collection of glees. No. 4 in M.235.15

Goäté, W. Bloomfield.
Meet me when the stars are bright [T. T. B. B.]. New York. Molineux. [1883.] No. 22 in M.392.10

Gobati, Stefano.
I Goti. Tragedia lirica in 4 atti di S. Interdonato. Musica del Mo. S. Gobati. Canto e pianoforte. Milano. Lucca. [1874.] Portrait. M.282.6
Luce. Dramma lirico in 5 atti di Stefano Interdonato. Posto in musica di Stefano Gobatti. Canto con accompto di pianoforte. Milano. Ricordi & c. [1875.] M.383.19

Gobbaerts, Jean Louis.
Antoinette au Cœur d'or. Opérette en 1 acte. Paroles de Édouard Carolus. Musique de L. Gobbaerts. [Partition piano et chant.] Bruxelles. Schott. [188–?] No. 4 in M.256.12
Le secret d'Antonine. Opérette en 1 acte. Pour les maisons d'éducation. Paroles de Clément Michaëls. Musique de L. Streabbog [pseud. Partition chant et piano]. Bruxelles. Schott. [187–?] No. 4 in M.322.9

God above. *Anthem.* Nimmuc. No. 4 in M.290.9.1

God and our country. *Part-song.* Maehllig. No. 23 in M.205.10.7

God be merciful. *Anthem.* Astorga. No. 34 in M.111.4.2
Bassford. No. 6 in M.203.26
Mann, A. H. No. 23 in M.195.2.16
Perez, D. No. 3 in M.233.18.2
Rossini. No. 33 in M.100.4.2
Sabadini. No. 9 in M.290.29.2
Smart, G. T. A collection of sacred music. M.233.19
Thomas, J. R. No. 7 in M.290.6
Wesley, S. S. No. 23 in M.195.2.2

God be merciful unto us. *Anthem.*
Lloyd, C. F. No. 5 in M.195.2.12
Tours. No. 15 in M.190.8

God came from Teman. *Anthem.* Steggall. No. 7 in M.195.2.5; etc.

God hath appointed a day. *Anthem.* Tours. No. 14 in M.158.20

God in nature. *Part-song.* Schubert, F. P. No. 15 in M.204.36.1; etc.

God is a spirit. *Anthem.* Bennett, W. S. No. 44 in M.100.4.2
Blodgett. Anthems, responses and hymns. No. 4 in M.203.9

God is gone up. *Anthem.* Croft. No. 9 in M.233.23.3; etc.
Gibbons, O. No. 3 in M.233.23.3
Gilbert, W. B. No. 18 in M.233.24.1
Hopkins, E. J. No. 4 in M.190.4

God is love. *Anthem.* Buffinton. Four hymns. No. 8 in M.190.2

God is love. *Cantata.* For the Music see **Robinson,** F. A.

God is our hope. *Anthem.*
Greene, N. No. 4 in M.236.30.3; etc.
Jommelli. No. 10 in M.233.18.2
Nares. Twenty anthems. No. 13 in M.236.33
Pring, J. C. No. 13 in M.235.17.3

God is our hope and strength. *Anthem.*
Blow. No. 16 in M.233.23.3
Stanford. No. 3 in M.204.1

God is our refuge. *Anthem.* Aspinwall. No. 7 in M.234.6
Hiles, H. No. 3 in M.195.2.5
Mozart. Werke. Serie 3. M.315.1.3
Such. No. 2 in M.204.1

God is our refuge. *Cantata.* For the Music see **Buck,** D.

God is our refuge and strength. *Anthem.* Foote. No. 14 in M.195.2.16

God is our refuge and strength. *Cantata.* For the Music see **Gilchrist.**

God morgon. *Song.* KJERULF. Sånger och Visor. Band 2. M.158.47

God, my King. *Anthem.* BACH, J. S. No. 22 in M.175.1.3

God my strength. *Anthem.* GRAUN. No. 27 in M.290.29.2

HAUPTMANN, M. No. 18 in M.100.4.1; etc.

God natt. *Song.* KJERULF. Sänger och Visor. Band 2. M.158.47

God, The, of Abraham praise. *Motet.* BUCK, D. No. 1 in M.100.4.2

God of evening. *Anthem.* MINÉ. No. 2 in M.290.9.1

God of Israel. *Anthem.* MINÉ. No. 1 in M.290.9.1

God of mercy. *Anthem.* MINÉ. No. 5 in M.290.9.1

God rules alone. *Part-song.* RAFF. No. 13 in M.205.10.7

God said, behold I have given you. *Anthem.* MACFARREN, G. A. No. 8 in M.157.29; etc.

God save King William. *National song.* LINLEY, G. No. 1 in M.235.16

[**God save** the Emperor.] Russian hymn. [s. a. t. b. Accomp. for organ.] (*In* Gounod. The Royal Albert Hall choral music. Vol. 3, pp. 41–45.) M.384.28

God save the King. [Arranged for 2 voices, s. b.] (*In* Flowers of harmony. Vol. 1, p. 1.) No. 1 in M.157.18.1

Same. [For 4 voices.] (*In* The Apollo. Vol. 1, pp. 2, 3.) No. 3 in M.139a.18.1

Also to the found in The Harmonist; Hullah's Part music, Sacred; Musical times [Music]; Turle and Taylor's The People's music book.

Same. [s. a. t. b. With accomp. for organ.] (*In* Gounod. The Royal Albert Hall choral music. Vol. 3, pp. 56–59.) M.384.28

Same. Arranged for 4 voices. By S. Nelson. (*In* Warren. Cocks's Hand-book of glees. Vol. 1, pp. 121–124.) No. 31 in M.157.6.1

Same. Harmonized for 4 voices by Vincent Novello. London. Novello. [184–?] No. 56 in M.158.18

Same. Round [for 6 voices]. (*In* Social harmony. P. 65.) No. 55 in M.215.21

Same. Song [s. a. b.]. (*In* Apollonian harmony. Vol. 1, p. 60.) No. 55 in M.141.21.1

Also to be found in Social harmony.

Same. [Solo and chorus.] (*In* The Choralist. Vol. 1, series 2, pp. 51–54.) No. 24 in M.157.5.1

God save the King! *Song.* BEETHOVEN. Werke. Serie 24. M.413.1.24

God save the King. *Works about.*

CLARK, R. An account of the national anthem. London. 1822. M.142.4

God save the Queen. See **God save** the King.

God shall crown thy work. *Anthem.* BAILEY, E. H. No. 10, 11 in M.158.13

God so loved the world. *Anthem.* BLODGETT. Anthems, responses and hymns. No. 4 in M.203.9

GOSS. No. 30 in M.234.6

TUCKERMAN, S. P. Six short anthems. No. 2 in M.154.19

God speed the plough. *Part-song.* RICHTER, E. H. L. No. 32 in M.157.4

God that madest earth and heaven. *Anthem.* ATTWOOD. No. 21 in M.290.22.2

God the Omnipotent. *Anthem.* GERRISH. No. 6 in M.203.25

God, Thou art great. *Cantata.* For the MUSIC see **Spohr,** L. For the LIBRETTO see **Rohdmann.**

God, who as at this time. *Anthem.* FOWLE. [Fifteen short anthems.] M.290.26

God who commanded the light. *Anthem.* HOPKINS, E. J. No. 9 in M.190.4

God's glory in nature. *Part-song.* BEETHOVEN. No. 3 in M.203.11

God's time is the best. *Cantata.* BACH, J. S. No. 4 in M.154.19; etc.

Godard, Amédée.

Les bijoux de Jeannette. Opéra comique en 1 acte. Paroles de Marc Constantin. Musique de Amédée Godard. Partition piano et chant. Paris. Labbé. [1878.] No. 1 in M.266.1

Godard, Amédée. *(Continued.)*

La légende du Magyar. Opéra comique en 3 actes. Paroles de Maxime Boucheron. Musique de Amédée Godard. Partition chant et piano. Paris. Schott. [1888.] M.303.3

Godard, Benjamin Louis Paul.

Ballet d'autrefois. (Old world ballet.) Petite scène à deux personnages: un jeune marquis, soprano travesti ou ténor; une danseuse . . . (Époque Louis XV.) Poëme de Georges Boyer, translated by M. C. Gillington (Mrs. G. F. Byron). Musique de Benjamin Godard. Op. 144. London. Williams. [1898.] No. 2 in M.384.20

In French and English.

Brésilienne. [Danses pour orchestre. Op. 51. Partition. Paris. Grus. 187–?] No. 8 in M.332.21

Concerto romantique pour violon. Op. 35. Partition d'orchestre. Paris. Heugel & cie. [188–?] No. 1 in M.405.17

Dante. Opéra en 4 actes de Édouard Blau. Musique de Benjamin Godard. Partition chant et piano. Paris. Choudens. [1890.] M.266.4

Diane. Poëme antique. Paroles de E. Guinand. Musique de Benjamin Godard. [Partition chant et piano.] Paris. Grus. [189–?] No. 1 in M.256.43

En plein air. Suite de cinq morceaux pour violon avec accomp. d'orchestre. Op. 145. [Partition.] Berlin. Simrock. 1893. 5 parts in 1 v. No. 3–7 in M.338.8

Contents. — 1. A l'ombre. 2. Sous la charmille. 3. En regardant le ciel. 4. Danse rustique. 5. La fée du hallier.

[Gavotte. Op. 16. Partition d'orchestre.] Paris. Durand, Schoenewerk & cie. [187–?] No. 4 in M.405.18

There is no title-page.

Les Guelfes. Opéra en cinq actes de Louis Gallet. Musique de Benjamin Godard. [Partition chant et piano.] Paris. Grus. 1898. M.381.17

Jeanne d'Arc. Drame historique en 5 actes avec prologue et épilogue. Paroles de Joseph Fabre. Musique de Benjamin Godard. Op. 125. Partition piano et chant. Paris. Dupont. [1891.] No. 2 in M.256.43

Jocelyn. Opéra en 4 actes, tiré du poème de Lamartine par Armand Silvestre et Victor Capoul. Musique de Benjamin Godard. Partition chant et piano. Paris. Choudens. [1888.] M.266.5

Kermesse. [Danses pour orchestre. Op. 51. Partition. Paris. Grus. 187–?] No. 7 in M.332.21

Légende & scherzo pour violon et piano. Op. 3. [Partition.] Paris. Durand, Schœnewerk & cie. [187–?] No. 6 in M.406.6

Pedro de Zalamea. Opéra en 4 actes. Poëme de Léonce Détroyat et Armand Silvestre. Musique de Benjamin Godard. Partition chant et piano. Paris. Hamelle. [1884.] M.256.42

Quatuor (en sol mineur). Pour deux violons, alto & violoncelle. Op. 33. [Partition.] Manuscript. [1890.] No. 1 in M.338.12

Score made by A. A. Brown.

Scènes écossaises. Op. 138. [Partition d'orchestre.] Paris. Hamelle. [189–?] 3 parts in 1 v. No. 3 in M.403.45

Contents. — 1. Légende pastorale. 2. Sérénade à Mabel. 3. Marche des Highlanders.

Scènes italiennes. Op. 126. Partition d'orchestre. Paris. Durand. [189–?] 3 v. in 1. No. 1–3 in M.405.18

Contents. — 1. Sérénade florentine. 2. Sicilienne. 3. Tarentelle.

Scènes poétiques. Op. 46. Partition d'orchestre. Berlin. Bote & Bock. [188–?] No. 1 in M.343.41

Contents. — Dans les bois. — Dans les champs. — Sur la montagne. — Au village.

Solitude. Op. 27. [Pour orchestre. Partition.] Paris. Schœnewerk & cie. [186–?] No. 2 in M.405.17

Suite de danses anciennes et modernes. Op. 103. Partition. Paris. Maquet & cie. [188–?] 6 parts in 1 v. M.405.19

Symphonie gothique pour orchestre. Op. 23. Partition. Mayence. Schott. [1885?] No. 5 in M.332.21

Symphonie légendaire, en 3 parties, pour orchestre avec soli soprano, contralto, baryton et chœurs de femmes. [Pa-

Godard, Benjamin Louis Paul. *(Continued.)*
roles de Grandmougin, Souvestre, Godard . . . Musique de] Benjamin Godard. Partition chant et piano. Paris. Choudens. [1886.] M.266.2
Symphonie-orientale pour orchestre. Partie 1–4. Op. 84. Partition. Berlin. Fürstner. [1884?] 4 parts in 1 v. No. 1–4 in M.332.21
Contents. — 1. Les éléphants. 2. Chinoiserie. 3. Sara la baigneuse. 4. Le rêve de la Nikia.
Le Tasse. Symphonie dramatique. Poème de Charles Grandmougin. Musique de Benjamin Godard. [Partition piano et chant.] Paris. Hartmann. [1878.] M.266.3
Same. Danse des Bohémiens. Partition d'orchestre. Paris. Hartmann. [1878.] No. 6 in M.332.21
Trio pour piano, violon et violoncelle. Op. 32. [Partition.] Paris. Hartmann. [1872?] No. 8 in M.211.3.2
Same. [Parties, violon et violoncelle.] 2 v. No. 19 in M.211.4.1, 2
La vivandière. Opéra-comique en 3 actes de Henri Cain. Musique de Benjamin Godard. Partition chant et piano. Paris. Choudens. 1895. M.303.2
Same. The vivandière. Opera comique in 3 acts. The French words by Henri Cain, English translation by George Whyte. Music by Benjamin Godard. Vocal score. London. Ascherberg & Co. 1896. M.245.5

Godard, Benjamin Louis Paul, *editor.*
Vieuxtemps. Saltarelle. No. 3 in M.343.40

Godard, Benjamin Louis Paul. *Works about.*
Riemenschneider, G. Benjamin Godard, „Scènes poétiques." Suite für Orchester, Op. 46. Erläutert. Leipzig. [1902.] No. 16 in M.217.12.9

Goddard, Joseph.
Musical development; or, remarks on the spirit of the principal musical forms. London. Murby. [1867.] M.149.28
The philosophy of music. A series of essays. London. Boosey. 1862. M.118.23
A study of Gounod's sacred trilogy, the Redemption. London. Novello, Ewer & Co. [1883.] No. 8 in M.116.7

Goddard, Julia.
English requiem. Music by T. Anderton. No. 1 in M.154.15
The golden harvest. A pastoral cantata. The music by J. G. Callcott. No. 1 in M.154.43
Yule-tide. A cantata. The music by T. Anderton. No. 4 in M.154.15

Godefroid, Dieudonné Joseph Guillaume Félix.
À deux pas du bonheur. Proverbe lyrique de salon en 1 acte. Paroles de Mme Roger de Beauvoir [pseud]. Musique de Félix Godefroid. [Partition chant et piano.] Paris. Heugel & cie. [186–?] No. 1 in M.368.31
La fille de Saul. Opéra en 5 actes. Partition piano et chant. Paris. L'auteur. [1883.] M.266.7
La harpe d'or. Opéra-légende en 2 actes, de MM. Ernest Dubreuil et Jaime fils. Musique de Félix Godefroid. Partition piano et chant. Paris. Choudens. [1857.] No. 1 in M.266.6
Messe de la Résurrection, à 4 voix et solos de ténor, baryton et basse. Avec accomp. d'orgue, harpes, violoncelles, contre-basses, pistons et trombonnes. Paris. Durdilly. [1891.] M.202.31
Messe des rameaux, à 4 voix, soli & chœurs. Avec accomp. d'orgue, harpes, violoncelles et contre-basses (ad lib). Paris. Heugel. [188–?] No. 2 in M.266.6

Godefroid, Félix. See **Godefroid,** Dieudonné Joseph Guillaume Félix.

Godefroid, Jules Joseph.
Le diadesté, ou la gageure arabe. Opéra comique en 2 actes. Paroles de MM. de St Hilaire et Léon [pseud.]. Musique de Jules Godefroid. [Partition chant et piano.] Paris. Richault. [1836?] 13 parts in 1 v. M.282.7

Godefroid de Bouillon. *Opera.* For the Music see **Acosta.** For the Libretto see **Frédricx.**

Godeleva. *Opera.* For the Music see **Tinel.** Godelieve.

Godelieve. *Opera.* For the Music see **Tinel.** For the Libretto see **Ram.**

Godet, Alfred.
Jean la Bourrasque. Opérette. Musique de Pradaut-Boris. No. 3 in M.393.37

Godet, Philippe Ernest.
Janie. Idylle musicale, [musique] par E. Jaques-Dalcroze. M.394.38

Godete dunque il vostro amante primo. *Madrigal.* Palestrina. Werke. Band 28. M.8040a.66.28

Godfrey, Arthur E.
Little Miss Nobody. A new musical comedy. Written by Harry Graham. Music by Arthur E. Godfrey. Additional numbers by Landon Ronald. [Accomp. for pianoforte.] London. Hopwood & Crew. [1899.] M.393.20

Godio, Guglielmo.
Tarass Bulba. Dramma lirico. Musica di Arturo Berutti. M.399.4

Godleski, ——, *translator.*
Golitzyn. Les amours d'un ténor. Roman. M.138.16

Godley, Alfred Denis, *translator.*
Parry, C. H. H. The music to The frogs of Aristophanes. No. 3 in M.155.36

Gods, The, of wit and wine. *Glee.* Webbe, S. Selection of glees. Vol. 3. No. 7 in M.235.13.3

Godwin, Edward William.
"Claudian." A few notes on the architecture and costume. A letter to Wilson Barret. [London. 1883.] Plates. No. 7 in M.116.7

Goebel, Carl.
Drei Lieder von C. O. Sternau, für vierstimmigen Frauenchor. Berlin. Schlesinger. [186–?] No. 4 in M.157.15
Contents.—1. Die Königin der Nacht. 2. Chor der Nymphen im Rheine. 3. Der du die Blume mit Perlen tränkest.

Goedel. Alfred, *translator.*
Kienzl. Urvasi. M.286.33

Goens, Daniel François van.
Concerto, Deuxième, en ré, pour violoncelle avec orchestre. Op. 30. Partition. Nice. Decourcelle. [189–?] No. 5 in M.405.18

Goepfart, Carl Eduard.
Am Chiemsee. Für Männerchor. Op. 24. Partitur. Weimar. [1888.] No. 37 in M.392.8
Camilla. Komische Oper in 3 Akten von Robert Herold. Musik von K. Goepfart. Clavier-Auszug. 2. Auflage. Leipzig. Bureau der Genossenschaft dramatischer Autoren und Componisten. 1890. No. 1 in M.246.8
Drei Stücke für Clarinette (in B) und Klavier. Op. 29. [Partitur.] Leipzig. Merseburger. [188–?] No. 2 in M.410.33
„Herzakind, Schatzakind." Männerchor. [Weimar? 1888?] No. 38 in M.392.8
Roms Fall. Dichtung von Fr. Reusch. Für Männerchor, Soli, s. t. b., und Orchester. In Musik gesetzt von Karl Goepfart. Op. 50. Clavierpartitur. Leipzig. Licht. 1892. No. 5 in M.212.6
Sarastro. Musik-Drama in 3 Aufzügen von K. Goepfart. Dichtung von Gottfr. Stommel. Clavier-Auszug. Leipzig. Bureau der Genossenschaft dramat. Autoren und Componisten. 1891. M.270.41
Trio für Clarinette, Fagott und Klavier. Op. 75. [Partitur.] Weimar. Sernau. [189–?] No. 5 in M.410.33
Trio für Flöte, Oboe und Klavier. Op. 74. [Partitur.] Weimar. Sernau. [1898?] No. 4 in M.410.33
2 Charakterstücke für Fagott und Klavier. Op. 31. [Partitur.] Leipzig. Merseburger. [188–?] No. 3 in M.410.33
2 Characterstücke für Oboe und Clavier. Op. 27. [Partitur.] Leipzig. Hofmeister. [188–?] No. 1 in M.410.33

Goerlitz, Carl.
Sataniel. Operette. Musik von A. Ferron. M.256.3

Goerner, Carl.
Grosse Simphonie (C moll) zu Shakespeare's „Richard der Dritte." Op. 13. [Partitur.] Manuscript. [187–?] M.312.20

Goethe, Johann Wolfgang von.

Aussöhnung (Reconciliation). Aus „Trilogie der Leidenschaft." Componirt von Hans Huber. No. 6 in M.270.45

The calm of the sea. [Chorus by Beethoven.] No. 3 in M.236.30.4

Claudine von Villa Bella. Oper, in Musik gesetzt von Johann Hein. Franz [Pseud.]. M.232.1

3 Gedichte, componirt von Ferdinand Hiller. No. 6 in M.392.11

Contents. — Meine Göttin. — Grenzen der Menschheit. — Menschengefühl.

Egmont. Translated (with entr' actes and songs by Beethoven . . . and Schubert's song 'Freudvoll und leidvoll") by Arthur Duke Coleridge. London. Chapman & Hall. 1868. Plate. M.126.29

Words only.

Same. Ouverture, Gesänge und Zwischenacte von Beethoven. No. 3 in M.221.7

Die erste Walpurgisnacht. Ballade. [Musik von] F. Mendelssohn-Bartholdy. No. 1 in M.353.5

Same. The first Walpurgis night. A poem. The music by F. Mendelssohn Bartholdy. M.280.20

Erwin und Elmire. Ein Singspiel. In Musik gesetzt von J. F. Reichardt. No. 1 in M.391.26

Faust, I. und II. Theil. Musik von Eduard Lassen. M.384.58

Same. Compositionen von Fürsten Anton Radziwill. M.226.12; etc.

Same. Gesänge und Lieder, in Musik gesetzt von Leopold Lenz. No. 28, 29 in M.221.30

Same. Musik (zum zweiten Theil) von H. H. Pierson. M.254.26

Same. Scenen aus Göthe's Faust, componirt von Rob. Schumann. M.280.51; etc.

Gesang der Geister über den Wassern. [Cantate. Musik] von W. Berger. No. 1 in M.401.4

Same. [Musik] von Franz Schubert. No. 3 in M.280.47; etc.

Gesang der Parzen. [Musik] von J. Brahms. No. 4 in M.194.5

[Hermann und Dorothea.] Ouverture für Orchester von Schumann. No. 1 in M.344.24

Idylle. For chorus and orchestra, by H. W. Parker. No. 2 in M.155.35

Same. Componirt von Friedrich Kiel. No. 1 in M.194.20

Jery und Bätely. Oper. Musik von Ingeborg von Bronsart. No. 3 in M.265.18

Same. Musik von Heinrich Stiehl. No. 3 in M.391.21

Mahomet's Gesang. Concertstück, von Ernst Flügel. No. 1 in M.391.41

Same. [Musik] von H. Esser. No. 1 in M.352.22; etc.

Same. Mahomet's song. Music by H. Esser. No. 3 in M.392.36

Meine Göttin. Dichtung. Componirt von Wilhelm Berger. No. 2 in M.401.4

Pandora. Musik von Ed. Lassen. No. 2 in M.391.48

Rhapsodie. (Fragment aus Harzreise im Winter.) Componirt von Johannes Brahms. No. 2 in M.270.16

Rinaldo. Cantate. Componirt von Johannes Brahms. No. 1 in M.270.16

Same. (English version.) No. 1 in M.392.43

Same. Componirt . . . von Gottfried Herrmann. No. 2 in M.212.7

[Scherz, List und Rache. Komische Oper. Musik von Max Bruch.] M.281.11

Sechs Lieder, in Musik gesetzt von Moritz Hauptmann. No. 1 in M.157.22

Contents. — Im Sommer. — Wanderers Nachtlied. — Mailied. — Heidenröslein. — Frühzeitiger Frühling. — Geistesgruss.

Der Strom. Concertstück. Musik von Niels W. Gade. No. 3 in M.401.15

Theatralische Abentheuer. Eine komische Oper. In Musik gesetzt von Cimarosa und Mozart. M.320.9

Wanderer's Nachtlied. [Cantate. Musik] von Carl Kossmaly. No. 14 in M.212.8

Goethe, Johann Wolfgang von. *(Continued.)*

Wanderers Sturmlied, komponirt von Heinrich Zöllner. No. 5 in M.280.7

Same. [Musik] von R. Strauss. No. 1 in M.380.26

[Wilhelm Meister.] Die Gedichte und das Requiem für Mignon, in Musik gesetzt von Anton Rubinstein. No. 2 in M.351.26; etc.

Same. Requiem für Mignon. [Musik] von Schumann. No. 2 in M.280.57

Same. Abtheilung 1. No. 11 in M.244.15.3

Same. Translated by Natalie Macfarren. No. 2 in M.203.6

Goethe, Johann Wolfgang von. *Works about.*

Jullien, J. L. A. Gœthe et la musique: ses jugements, son influence, les œuvres qu'il a inspirées. Paris. 1880. M.128.7

Mendelssohn-Bartholdy, C. Goethe and Mendelssohn (1821–1831). Translated with additions, by M. E. von Glehn. London. 1872. Portraits. M.128.6

Goethe, Katharina Elisabeth von.

Briefe von Beethoven und Frau Rath Goethe an Bettina Brentano. [Herausgegeben von M. Carrière. Leipzig. 1880.] No. 5 in M.372.44

Goetschius, Percy.

Mrs. H. H. A. Beach. Boston. Schmidt. 1906. Portrait. Music. M.377.18

List of compositions by Mrs. Beach, pp. 126–134.

The material used in composition. A system of harmony. Stuttgart. Zumsteeg. 1882. No. 2 in M.215.7

Goetterdaemmerung. *Opera.* For the Music and Libretto see **Wagner**, W. R.

Goettliche, Das. *Canon.* Beethoven. Werke. Serie 23. M.413.1.23

Goetz, Angelina Levy.

"A puff of smoke." Musical duologue. Written by Charles J. Roe. Music by Angelina [pseud. Accomp. for pianoforte]. London. Chappell & Co. [188–?] No. 1 in M.277.22

Goetz, Hermann.

Concert (B dur) für Pianoforte mit Begleitung des Orchesters. Op. 18. Partitur. Leipzig. Kistner. [1880?] M.346.21

Same. Pianofortestimme [und] zweite Pianofortestimme als Ersatz des Orchesters. No. 3 in M.200.5

„Es liegt so abendstill der See." Gedicht von Wolfgang Müller von Königswinter, in Musik gesetzt für Männerchor, Tenor- (oder Sopran-) Solo und Orchester . . . von Hermann Goetz. Op. 11. Partitur. Berlin. Simrock. 1876. No. 1 in M.353.22

Same. Clavier-Auszug. No. 2 in M.155.41

Same. So still at evening lies the lake. [Poem by W. Müller von Königswinter. English words by Charlotte H. Coursen. For T. or S. solo and male chorus by H. Goetz. Accomp. for pianoforte.] New York. Schirmer. [1884.] No. 1 in M.392.29

Der 137ste Psalm, für Chor, Sopran-Solo und Orchester. Op. 14. Partitur. Leipzig. Kistner. [1878.] No. 2 in M.353.22

Same. Clavierauszug. No. 3 in M.270.16

Francesca von Rimini. Oper in 3 Akten. Text und Musik von Hermann Goetz. Vollständiger Clavier-Auszug von Ernst Frank. Leipzig. Kistner. [1878.] M.266.8

Same. Ouverture zur Oper Francesca von Rimini. Partitur. Leipzig. Kistner. [187–?] No. 1 in M.406.50

Frühlings-Ouverture für Orchester. Op. 15. Partitur. Leipzig. Kistner. [1878?] No. 3 in M.346.19

Nœnia (poem by Schiller). For chorus and orchestra. Composed by Hermann Goetz. The English version by J. Troutbeck. [Accomp. for pianoforte.] Octavo edition. London. Novello, Ewer & Co. [1880?] No. 4 in M.155.8

Quartett, E dur [für Pianoforte, Violine, Viola und Violoncell]. Op. 6. [Partitur und Stimmen.] Leipzig. Breitkopf & Härtel. [189–?] 4 parts in 1 v. M.404.48

Goetz, Hermann. *(Continued.)*
Quintett für Pianoforte, Violine, Viola, Violoncell und Contrabass. Op. 16. Partitur. Leipzig. Kistner. [1879.] No. 2 in M.211.5.1
Same. [Stimmen.] 4 v. in 3. No. 4 in M.211.6.1, 3, 4
Sinfonie (in F dur) für grosses Orchester. Op. 9. Partitur. Leipzig. Kistner. [187–?] M.346.20
Trinklied [T. T. B. B.]. Op. 20. No. 4. Leipzig. Kistner. [1887?] No. 24 in M.392.10
Trio in G-moll für Pianoforte, Violine und Violoncell. Op. 1. [Partitur.] Leipzig. Breitkopf & Härtel. [1867.] No. 1 in M.211.3.3
Same. [Stimmen, Violine und Violoncell.] 2 v. No. 20 in M.211.4.1, 2
Der Widerspänstigen Zähmung. Komische Oper in 4 Akten, nach Shakspeare's Lustspiel frei bearbeitet von Joseph Viktor Widmann. Musik von Hermann Goetz. Vollständiger Clavier-Auszug. Leipzig. Kistner. [1876?] M.266.10
Same. The taming of the shrew. A comic opera in 4 acts, freely arranged from Shakespeare's comedy by Joseph Viktor Widmann. Music by Hermann Goetz. The English version by J. Troutbeck. Vocal score with English and German words. [Accomp. for pianoforte.] London. Augener & Co. [1880.] M.266.9
Same. Ouverture zur komischen Oper: Der Widerspänstigen Zähmung. Partitur. Leipzig. Kistner. [1874?] No. 1 in M.332.22

Goetze, Heinrich.
Waldmorgen. Lied für Männerchor. Op. 14. Leipzig. Hesse. [1881?] No. 23 in M.392.10

Goff, Rebecca J.
The queen of Alferino. A romantic operetta. Composed by Charles Hess. M.292.31

Going a Maying. *Part-song.* Hatton. No. 32 in M.195.1.6

Going away. *Part-song.* Hatton. No. 13 in M.205.10.1

Gold überwiegt die Liebe. *Song.* Brahms. Sieben Lieder. Op. 48. No. 11 in M.380.40.1

Goldammer. *Song.* Posa. Fünf Lieder. No. 13 in M.380.22

Goldbeck, Robert.
Rest. Quartette for men's voices. [Chicago.] Root & Sons Music Co. 1878. No. 10 in M.203.7
The sands o' Dee. Male chorus or quartette. [New York. Schirmer. 1878.] No. 9 in M.203.7
"The soldier's return," or Clara and Valentine. Opéra comique, in one act . . . Words and music by Robert Goldbeck. Translated from the German by Desmond Ryan. [Vocal score with pianoforte accompaniment.] London. Wessel & Co. [1856.] M.237.22
Same. "The surprise," or Clara and Valentine. Opéra-comique in 1 act. Words and music by Robert Goldbeck. Translated by Desmond Ryan. Voice and piano. London. Wessel & Co. [185–?] 7 parts in 1 v. M.282.8
The three fishers. [Part-song, T. T. B. B. New York. Schirmer. 1878.] No. 8 in M.203.7

Goldchignon. *Opera.* For the Music see **Jonas**, É. For the Libretto see **Grangé.**

Golden bridge, The. *Part-song.* Mendelssohn-Bartholdy, J. L. F. No. 54 in M.157.6.3

Golden butterfly, The. *Cantata.* For the Music see **Bentley**, J. M. For the Libretto see **Oxenford**, E.

Golden cross, The. *Opera.* For the Music see **Bruell.** For the Libretto see **Mosenthal**, S. H. von.

Golden days, The, of good Queen Bess. *Song.* Collins, J. No. 13 in M.384.48

Golden dreams and fairy castles! *Song.* Foster, S. C. No. 30 in M.380.41.1

Golden fleece, The. *Opera.* For the Libretto see **Planché**, J. R.

Golden harvest, The. *Cantata.* For the Music see **Callcott**, J. G. For the Libretto see **Goddard**, J.

Golden land, The. *Song.* Davenport, A. No. 28 in M.290.12

Golden legend. *Cantata.* For the Music see **Buck**, D.; also **Hodson**, H. E.; also **Sullivan**, A. S. For the Libretto see **Longfellow.**

Golden ray, The, of morning. *Part-song.* Winter, P. von. No. 1 in M.244.10.4

Golden robe, The. *Song.* Beethoven. Werke. Serie 24. M.413.1.24

Golden summer! *Part-song.* Romer. No. 19 in M.244.10.1

Golden sun, thy warmth display. *Glee.* Hook, J. No. 179 in M.215.21

Golden treasures. *Cantata.* For the Music see **Fox**, G. For the Libretto see **Bradberry.**

Golden web, The. *Opera.* For the Music see **Thomas**, A. G. For the Libretto see **Corder**, F.

Goldene Kreuz, Das. *Opera.* For the Music see **Bruell.** For the Libretto see **Mosenthal**, S. H. von.

Goldene Sonnenschein, Der. *Part-song.* Beschnitt. Sunshine. No. 35 in M.392.4

Goldene Spinnrad, Das. *Symphonic poem.* Dvořák. No. 1 in M.410.21

Goldene Zeit, Die. *Part-song.* Hiller, F. Zehn Lieder aus Waldmeister's Brautfahrt. No. 5 in M.392.11

Goldener. *Cantata.* For the Music and Libretto see **Klages.**

Goldmark, Carl.
Ein armer Mann, ein braver Mann. Gedicht von Rob. Burns. Für Männerchor componirt von Carl Goldmark. Wien. Gotthard. 1876. No. 6 in M.212.6
Concert für Violine mit Orchesterbegleitung. Op. 28. Partitur. Hamburg. Pohl. [187–?] No. 5 in M.343.45
Frühlings-Hymne. (Maibetrachtung.) Gedicht von Geyer, für Chor, Alt-Solo und Orchester componirt von Carl Goldmark. Op. 23. Partitur. Mainz. Schott. [1884?] No. 2 in M.202.18
Same. Clavier-Auszug. No. 3 in M.203.6
Frühlingsnetz. Gedicht . . . für vier Männerstimmen mit Begleitung von 4 Hörner und Pianoforte. Op. 15. Partitur. Leipzig. Kistner. [1866?] No. 3 in M.392.41
[Der gefesselte Prometheus.] Ouverture zum Gefesselten Prometheus des Aeschylos für Orchester. Op. 38. Partitur. Leipzig. Senff. [1890?] No. 4 in M.332.22
Das Heimchen am Herd. Oper in 3 Abtheilungen von Carl Goldmark. Text von A. M. Willner (frei nach Dickens' gleichnamiger Erzählung). Vollständiger Klavierauszug. Leipzig. Berté & cie. [1896.] M.394.5
Im Frühling. Ouverture für Orchester. Op. 36. Partitur. Mainz. Schott. [1888?] No. 3 in M.332.22
In Fuscherthale. Sechs Gesänge für S. A. T. B. Hamburg. Pohle. [187–?] No. 20 in M.158.22
Contents. — Eintritt. — Gruss. — Neue Liebe. — Wasserfall und Ache. — Geständniss. — Abschied.
„In Italien." Ouverture für Orchester. Op. 49. Partitur. Mainz. Schott. 1904. M.410.66
Die Königin von Saba. Oper in 4 Acten (nach einem Text von Mosenthal) von Carl Goldmark. Partitur. Hamburg. Pohle. [188–?] M.224.30
Same. Clavierauszug. M.266.12
Same. Festlicher Einzugs Marsch, für grosses Orchester mit Chor (ad libitum). Partitur. Hamburg. Pohle. [188–?] No. 2 in M.332.22
Die Kriegsgefangene. Oper in zwei Akten von Carl Goldmark nach einem Texte von Emil Schlicht. Klavierauszug mit Text. Leipzig. Schuberth & Co. [1898.] M.396.24
Ländliche Hochzeit. Symphonic in 5 Sätzen . . . für grosses Orchester. Op. 26. Partitur. Mainz. Schott. [187–?] No. 1 in M.346.18
Meeresstille und glückliche Fahrt. . . Für Männerchor mit Hörnerbegleitung. Op. 16. Partitur. Leipzig. Kistner. [1866?] No. 4 in M.392.41
Merlin. Oper in 3 Acten, von Carl Goldmark. Text von Siegfried Lipiner. Klavier-Auszug. Leipzig. Schuberth & Co. [1886.] M.266.11

Goldmark, Carl. *(Continued.)*
[Penthesilea.] Ouverture zu Penthesilea für Orchester. Op. 31. Partitur. Mainz. Schott. [1878?] No. 2 in M.346.19
Quartett für zwei Violinen, Viola und Violoncell. Op. 8. Partitur. Wien. Spina. [187–?] No. 13 in M.211.1
Quintett für zwei Violinen, Bratsche, Violoncell und Pianoforte. Op. 30. [Partitur.] Hamburg. Pohle. [188–?] No. 3 in M.211.5.1
Same. [Stimmen.] 4 v. No. 5 in M.211.6.1–4
Quintett für 2 Violinen, 1 Viola & 2 Violoncelli. Op. 9. Partitur. Wien. Gotthard. [187–?] No. 1 in M.335.8
[Sakuntala.] Ouverture zu Sakuntala für Orchester. Op. 13. [Partitur.] Wien. Dunkl. [1870?] No. 1 in M.346.19
[Sappho.] Ouvertüre zu Sappho für Orchester. Partitur. Berlin. Simrock. 1894. No. 1 in M.358.26
Scherzo für Orchester. Op. 19. Partitur. Wien. Gotthard. [187–?] No. 2 in M.346.18
Scherzo für Orchester. Opus 45. Partitur. Leipzig. Peters. [1894.] No. 2 in M.404.81
Suite für Pianoforte & Violine. Op. 11. [Partitur.] Mainz. Schott. [1864?] No. 6 in M.210.13
Same. [Violine-Stimme.] No. 7 in M.210.14
Symphonie, Zweite (Es-dur), für grosses Orchester. Op. 35. Partitur. Mainz. Schott. [1887?] No. 1 in M.404.81

Goldmark, Carl. *Works about.*
Hahn, A. Carl Goldmark, „Ländliche Hochzeit." (Op. 26.) Erläutert. Leipzig. [1900?] No. 19 in M.217.12.8

Goldne Sonnenschein, Der. *Part-song.* Beschnitt. 6 Lieder für Männerchor. No. 12 in M.392.35

Gold'ne Wolk' im stiller Höh'. *Part-song.* Schmidt, Adolf. No. 12 in M.392.34

Goldner Schein. *Part-song.* Schubert, F. P. Werke. Serie 19. M.317.1.19

Goldoni, Carlo.
La buona figliuola; or, the good-natured girl: a comic opera. Music by Piccini. London. Brettell & Co. 1810. Libretto only, in English and Italian. No. 5 in M.147.7
La buona figliuola maritata. Opera comica. Composta dal Sig[r] Nicolò Piccini. M.254.20
Die Dorfdeputirten, in Musik gesetzt von Lucas Schubaur. M.130.3
Der Krieg. Eine comische Oper, in Musik gesetzt von J. A. Hiller. M.320.24

Goldschmidt, Adalbert von.
Heliantus [Gedicht und Musik] von Adalbert von Goldschmidt. Vollständiger Clavierauszug. Leipzig. Breitkopf & Härtel. [1884.] M.266.13
Die sieben Todsünden [von R. Hamerling. Musik] von Adalbert v. Goldschmidt. [Partitur. Mit deutschem und englischem Texte.] Hannover. Simon. [1879.] M.18.1
Same. Vollständiger Clavier Auszug. M.153.20
Steyrische Tänze . . . orchestrirt von H. Brune. Partitur. Hannover. Simon. 1880. No. 5 in M.332.22

Goldschmidt, Jenny Lind. See **Lind,** Jenny.

Goldschmidt, Otto.
Echoes of Hellas. Pianoforte arrangement of the music. Composed by Otto Goldschmidt, Malcolm Lawson, Walter Parratt and W. H. Monk. (*In* Echoes of Hellas. Vol. 2. London. 1888.) M.414.50.2
The night her shade is bringing. Part song. The words translated from Tieck by J. Oxenford. (*In* Hullah. The Singer's library. Secular. Pp. 137–140.) No. 27 in M.157.2
Ruth. Ein biblisches Idyll nach Worten der heiligen Schrift. In Musik gesetzt für Solostimmen, Chor und Orchester von O. Goldschmidt. Clavier-Auszug. Hamburg. Schuberth. [1867?] M.153.19
The words are in German and English.

Goldschmidt, Otto, *editor.*
The chorale book for England; a hymn-book for public and private worship, in accordance with the services and festivals of the Church of England. Compiled and edited by William Sterndale Bennett and Otto Goldschmidt. M.148.2

Goldschmied, Der, von Paris. *Opera.* For the Music see **Moór.** For the Libretto see **Rehbaum.**

Goldschmiedsgesell, Der. *Part-song.* Blum. No. 13 in M.212.3

Goldschmiedsgesell, Der. *Song.* Schubert, F. P. Werke. Serie 20, Band 3. M.317.1.20.3

Goldsmith, Oliver.
The captivity. An oratorio. Music by Max Vogrich. No. 1 in M.204.35

Goldwin, John.
I have set God always before me. Anthem [s. s. a. a. t. b. Accomp. for organ]. (*In* Boyce. Cathedral music. Ed. Warren. Vol. 3, pp. 56–62.) No. 7 in M.233.23.3
Also to be found in Novello's Collection of anthems.
I will sing unto the Lord. Anthem. [Accomp. for organ.] (*In* Gardiner. Sacred melodies. Vol. 3, pp. 386, 387.) No. 20 in M.236.30.3
O love the Lord. Anthem. [Accomp. for organ.] (*In* Cope. A collection of anthems. Pp. 1–4.) No. 1 in M.290.34
Sanctus. (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 190, 191.) No. 42 in M.111.4.2

Golfieri, Luigi.
The battle of love. Operetta in 1 act. By T. B. Heathorn. Music by Luigi Golfieri. [Accomp. for piano. London.] Hawker. [188–?] M.266.14

Golgatha. *Cantata.* For the Music see **Geisler.**

Golias. *Part-songs.* Zenger. No. 36, 37 in M.392.27

Golisciani, Enrico.
A Santa Lucia. (Am Strande Santa Lucia.) Melodramma. Musica di Pierantonio Tasca. M.324.9
Il Birichino. Bozzetto melodrammatico. Musica di Leopoldo Mugnone. M.399.47
Il conte di S. Ronano. Dramma lirico. Musica del M[o] Niccola de Giosa. M.256.38
Fernanda. Dramma lirico. Musica del Maestro Ferruccio Ferrari. M.399.16
Maria Stuart. Dramma lirico. Musica del Mo. Costantino Palumbo. M.287.1
Marion Delorme. Melodramma. Musica di Amilcare Ponchielli. M.393.50
Vita brettona. Scene, musicate da Leopoldo Mugnone. M.399.97

Golisciani, Enrico, *translator.*
Bretón y Hernandez. La Dolores. M.383.54

Golitzyn, Dmitri Avgustin, *Prince.*
Les amours d'un ténor. Roman traduit du russe par Serge Nossoff [pseud.]. Paris. Westhausser. [1887.] M.138.16

Gollmick, Adolf.
Balthasar. A comic opera (in two acts) by Carl Gollmick, the English libretto by Frederic Penna. The music by Adolph Gollmick. [Vocal score with pianoforte accomp.] London. Weekes & Co. [187–?] M.397.31
The blind beggar's daughter of Bethnal Green. An operatic cantata. The words by Henry Warren. The music by Adolph Gollmick. [Accomp. for pianoforte.] London. Weekes & Co. [1874.] No. 3 in M.204.16

Gollmick, Carl.
Balthasar. A comic opera. Music by Adolph Gollmick. M.397.31
Musikalische Novellen und Silhouetten. Zeitz. Schieferdecker. 1838. No. 2 in M.139a.17
Ein Traum in der Christnacht. Oper. Musik von F. Hiller. M.292.35; etc.

Gollmick, Carl, *editor.*
Mozart. Zaïde. M.310.41; etc.

Gollmick, Carl, *translator.*
Esser. Thomas Riquiqui, oder die politische Heirath. M.262.30
Grisar. Les Porcherons. M.292.6

Golo. *Opera.* For the Music see **Scholz.**

Goltermann, Georg Eduard.
Festspiel-Ouverture für grosses Orchester. Op. 94. Partitur. Mainz. Schott. [1883.] No. 1 in M.335.21

Gomes, Antonio Carlos.
Alpine hymn. Chorus [T. T. B. B. Accomp. for pianoforte]. New York. Schirmer. [1884.] No. 3 in M.392.29
Fosca. Melodramma in 4 atti di Antonio Ghislanzoni. Musica di A. Carlos Gomes. Nuova edizione. Canto e pianoforte. Milano. Lucca. [1873.] Portrait. M.266.17
Il Guarany. Opera-ballo in 4 atti [di A. Scalvini]. Musica del Mº A. Carlos Gomes. [Per canto e pianoforte.] London. Hutchings & Romer. [188–?] M.266.18
Maria Tudor. Dramma lirico in 4 atti di Emilio Praga. Musica di A. Carlos Gomes. Per canto e pianoforte. Milano. Ricordi. [1879.] M.266.16
Martial hymn. Chorus [T. T. B. B. Accomp. for pianoforte]. New York. Schirmer. [1884.] No. 2 in M.392.29
Salvator Rosa. Dramma lirico in 4 atti di Antonio Ghislanzoni. Musica di A. Carlos Gomes. Riduzione per canto e pianoforte. Milano. Ricordi. [1874.] M.266.15
Lo schiavo. Dramma lirico in quattro atti di Rodolfo Paravicini. Musica di A. Carlos Gomes. Opera completa per canto e pianoforte. Riduzione di G. Loscar. Milano. Ricordi & c. [1889.] Portrait. M.393.21

Gomis, Joseph Melchior.
El aire dañino. Cancion española. Con acomp. de piano y guitarra. Madrid. [185–?] No. 15 in M.391.57
El chacho moreno. Cancion andaluza. Con acomp. de piano y guitarra. Madrid. [185–?] No. 16 in M.391.57
Le diable à Séville. Opéra comique en 1 acte. Paroles de Mr. Cavé [et Mr. Hurtado]. Mis en musique . . par J. M. Gomis. Partition. Paris. Troupenas. [1831.] M.224.31
Same. Opéra comique en 1 acte. Paroles de [MM. Cavé et] Hurtado. Mis en musique . . . par J. M. Gomis. Partition réduite avec accomp. de piano . . . Für die deutsche Bühne bearbeitet von dem Freiherrn von Lichtenstein. Mainz. Schott. [183–?] M.282.11
Le portefaix. Opéra comique en 3 actes. Paroles de Scribe. Mis en musique . . . par J. M. Gomis. Partition. Paris. Troupenas. [1835.] M.282.10
Le revenant. Opéra fantastique en 5 tableaux . . . Paroles de Mr Albert de Calvimont. Musique de J. M. Gomis. Partition. Paris. Schlesinger. [1834?] M.282.9

Gondelfahrer, Der. *Part-song.* Schubert, F. P. Chor-Gesangwerke. Band 2. No. 11 in M.280.48.2; etc.
Gondelfahrer. *Song.* Schubert, F. P. Werke. Serie 20, Band 8. M.317.1.20.8
Gondelfahrt. *Part-song.* Abt, F. 8 vierstimmige Männergesänge. No. 4 in M.392.2
Debois. No. 59 in M.392.3
Gade. Lieder für Männerchor. No. 9 in M.157.21; etc.
Rubinstein. No. 8 in M.158.21
Gondoletta, La. *Song.* Beethoven. Werke. Serie 24. M.413.1.24
Gondellied. *Part-song.* Wermann. No. 13 in M.392.27

Gondinet, Edmond.
Jean de Nivelle. Opéra. Paroles de MM. Edmond Gondinet et Philippe Gille. Musique de Léo Delibes. M.295.26
Lakmé. Opéra. Poëme de MM. Edmond Gondinet & Philippe Gille. Musique de Léo Delibes. M.295.27
Mam'zelle Gavroche. Comédie-opérette de MM. Edmond Gondinet, Ernest Blum et Albert de Saint-Albin. Musique de Hervé [pseud.]. No. 1 in M.276.37
Le roi l'a dit. Opéra-comique. Musique de Léo Delibes. M.295.24
Les voltigeurs de la 32ème. Opéra comique. Paroles de Gondinet & G. Duval. Musique de Robert Planquette. M.287.24

Gondola, La. *Ballad.* Florino. Ore musicali. No. 2 in M.244.19
Gondola song. *Part-song.* Gade. No. 58 in M.109.1
Lynes. No. 10 in M.158.17
Gondolier, El. *Song.* Bortolini. Amori veneziani. No. 1 in M.390.44
Gondolier, Der. *Song.*
Gade. Lieder und Gesänge. Heft 4. No. 5 in M.192.3
Zaeh. Sechs vierstimmige Männerchöre. No. 23 in M.392.38
Gondolier song. Mendelssohn-Bartholdy, J. L. F. Songs. No. 46 in M.244.21
Gondolier's serenade. *Part-song.* Schubert, F. P. No. 28 in M.205.10.4
Gondoliera. *Part-song.* Preyer. No. 22 in M.392.20
Gondoliera. *Song.*
Blumenthal. 6 Lieder von E. Geibel. No. 32 in M.244.1
Woehler, G. Sechs Lieder. No. 15 in M.236.8
Gondolierlied. *Part-song.* Wieninger. No. 9 in M.212.19
Gondoliers, The; or, the King of Barataria. *Opera.* For the Music see **Sullivan,** A. S. For the Libretto see **Gilbert,** W. S.
Gone forever. *Part-song.* Zimmermann, Agnes. No. 3 in M.195.1.4

Gonet, Gabriel de.
Tableau de la littérature frivole en France depuis le XIe siècle jusqu'à nos jours, illustré de 45 compositions originales gravées à l'eau forte, ou musée des chansons et des poésies legères, recueillies et annotées par Gabriel de Gonet. Paris. Marpon & Flammarion. [1884.] Portraits. M.233.30
Contains the music of many of the songs.

Good advice. *Part-song.* Rheinberger. No. 22, 23 in M.158.19
Good bye. *Part-song.* Hatton. No. 7 in M.121.3
Good deeds avail not. *Anthem.* Mendelssohn-Bartholdy, J. L. F. No. 17 in M.100.4.1
Good morrow. *Part-song.*
Cowen. Six part-songs. No. 1 in M.157.25
Hullah, J. P. No. 18 in M.157.28.2
Spofforth. Collection of glees. No. 18 in M.235.15
Zimmermann, Agnes. No. 6 in M.195.1.4
Good-morrow. *Song.* Mozart. No. 10 in M.235.18.1
Good morrow, fair ladies. *Glee.* Morley. No. 1 in M.218.8.4; etc.
Good morrow, Love. *Song.* Blumenthal. No. 15 in M.244.1
Good neighbours, be quiet. *Catch.* Arne. No. 113 in M.220.9.1
Good-night. *Duet.* Reinecke, C. H. C. No. 12 in M.204.36.6
Good night. Round [for 4 voices]. (*In* Turle and Taylor. The People's music book. Vol. 3, p. 150.) No. 54 in M.111.4.3
Good night. *Part-song.* Abt, F. No. 30 in M.157.6.1; etc.
Buck, D. No. 53 in M.392.3; etc.
Flotow, F. F. A. von. No. 78 in M.157.5.2
Hadley. No. 5 in M.203.15
Hatton. No. 7 in M.195.1.6; etc.
Kuecken. No. 17 in M.205.10.5
Leslie, H. D. No. 2 in M.204.36.3
Zimmermann, Agnes. No. 2 in M.195.1.4
Good night. *Song.* Beethoven. Werke. Serie 24. M.413.1.24
Cowen. No. 11 in M.192.11
Moore, T. No. 19 in M.237.7
Good night! beloved. *Serenade.* Balfe. No. 12 in M.192.9.1
Good-night from the Rhine. *Part-song.* Raff. No. 25 in M.195.1.17
Good night, good night beloved. *Part-song.* Pinsuti. No. 18 in M.392.20; etc.
Good night, good rest. *Part-song.*
Bishop, H. R. No. 33 in M.157.19
Macfarren, W. C. No. 6 in M.195.1.9
Spofforth. Collection of glees. No. 24 in M.235.15
Good night, thou glorious sun. *Part-song.* Smart, H. No. 8 in M.195.1.1
Good-night to the day. *Part-song.* Halley. No. 16 in M.121.3
Good punch. Catch [for 3 voices]. (*In* Vocal harmonist's magazine. Vol. 1, p. 18.) No. 4 in M.220.5
Good Shepherd, The. *Cantata.* For the Music see **Barnett,** J. F.
Good Shepherd, The. *Oratorio.* For the Music see **Rockstro.**
Good statesmen. *Glee.* Arne. No. 82 in M.220.10
Good subjects. Glee [A. T. B.]. (*In* The Harmonist. Vol. 6, pp. 8, 9.) No. 3 in M.218.8.6

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The Christmas fairies. Glee [s. s. T. B.]. (*In* Musical times. [Music.] Vol. 5, pp. 16–19.) No. 5 in M.175.1.5

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Goodell, I.
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Gordigiani, Luigi.
Alta è la notte. Serenata [s. s. A.]. Mayence. Schott. [185–?] No. 11 in M.244.10.5
La bianchina. Canzone. [Accomp. de piano.] (*In* Lira d'Italia. Pp. 92, 93.) No. 23 in M.157.39
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Contents. — 1. Non mi chiamate più. — Vi stà pur ben la gemma. — La Bianchina. — Ognuno tira l'acqua. — Il tempo passato. — Il soldato. — Il vero amore. — La partenza. — La rondinella. — Vedo le mura. — Io l'altra sera me ne andava. — E questa valle mi par rabbuiata. — Non ti maravigliar. — Giovanottino che di qua passate. — Io sono stata nel tuo vicinato. — O gentilina tanto. — Giovanottin tu fai come la foglia. — E se non avrò dami sarò senza. — Una file de nuvile d'argento. — Voglio morir. — L'innamorato. — Le sentirai cantar. — E m'è venuto un abbagliore. — Nemmeno al gatto. — O rosa delle rose. — Fammi la sepoltura. — Maggiolata. — Ogni sabato avrete il lume. — Colombo bianco. — Lascia stare il can. — Ciliege nere. — Non c'è più verso. — Voglio la Sandra. — Che! — Il corsaro di Venezia. — Illudersi. — Il mezzo giorno. — Il salice e la tomba. — Le rivali. — Le tre nazione. 2. Fiorin di canna. — Fior di gaggio. — Fior di finocchio. — Fiorin di pero. — Fiorin di lino. — Fiorin fiorello. — Son sempre a tempo.— Caro amor mio.— E lo mio damo me lo renderai. — Ah! mi sembra di vedere il paradiso. — Se tu mi lasci. — La palma. — Rosettina. — Morire d'amore. — Siete bello. — Tra la la. — Dormite. — I saluti. — L'impiego d'un tesoro. — La corona messag-

Gordigiani, Luigi. *(Continued.)*
gera. — Il volto della fanciulla. — Il pensiero affannoso. — I tre desideri. — Il sogno di Cenerentola. — Il ritorno. — Ohimè. — Chi ami? — Il risentimento. — L'ultima preghiera. — Il violino. — Marinaresca. — La viola. — La tortorella. — L'Araba. — Il coscritto. — La monaca. — La calamita. — L'uomo è traditore. — I capelli. — Il sole.
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Contents. — 1. Fratelli, pregate, preludio e coro. 2. Ave Maria [A.]. 3. Angiol di Dio, terzetto, s. M.-S. T. 4. Il cibo dei giusti, aria per B. 5. Salve Regina, quartetto con cori. 6. Credo, coro. 7. Padre Nostro, aria, T., con cori. 8. Ave del mare O stella, duetto, s. T. 9. Nella caduca polve, quartetto. 10. La sull' altar del Golgota.
La partenza. Canzone. [Accomp. de piano.] (*In* Lira d'Italia. Pp. 94–97.) No. 24 in M.157.39
Pater Noster. Solo pour T. ou S., avec chœur. [Accomp. de piano.] Paris. Richault. [185–?] No. 4 in M.260.10.3
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Brother, thou art gone before us. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 4, pp. 224–232.) No. 20 in M.195.2.4
Christ our Passover. Full anthem for Easter. [Accomp. for organ.] (*In* Musical times. [Music.] Vol. 8, pp. 145–147.) No. 14 in M.175.1.8
Come, and let us return. Anthem. [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 13 in M.157.32
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The courtly bard. A glee [A. T. T. B.]. (*In* The Orpheus. New series. Vol. 1, pp. 129–138.) No. 22 in M.205.10.1
Fear not, O land. Anthem for harvest. [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 21 in M.157.32
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Goss, *Sir* John. *(Continued.)*

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God so loved the world. Full anthem. [Accomp. for organ.] (*In* Haycraft. Sacred harmony. Pp. 114–116.) No. 30 in M.234.6

Hark! heard ye not? Glee [A. T. T. B. B.]. (*In* The Orpheus. New series. Vol. 1, pp. 117–128.) No. 21 in M.205.10.1

Hear, O Lord. Full anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 4, pp. 195–198.) No. 16 in M.195.2.4

Her eyes the glow-worm lend thee. Glee. (*In* Novello's Part-song book. 2d series. Vol. 15, pp. 99–108.) No. 16 in M.195.1.15

I will magnify Thee. Harvest anthem. [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 12 in M.157.32
Also to be found in Novello's Collection of anthems; Novello's Collection of 31 anthems.

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Let the wicked forsake his way. Full anthem. [Accomp. for organ.] (*In* Haycraft. Sacred harmony. Pp. 109–112.) No. 29 in M.234.6

Lift up thine eyes. Anthem [S. S. A. A. T. T. B. B. Accomp. for organ]. (*In* Novello's Collection of anthems. Vol. 4, pp. 204–216.) No. 18 in M.195.2.4

Lo! where the rosy-bosom'd hours. Glee. (*In* Novello's Part-song book. 2d series. Vol. 15, pp. 90–98.) No. 15 in M.195.1.15

The Lord is my strength. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 12, pp. 94–105.) No. 12 in M.195.2.12

Lord, let me know mine end. Anthem for B. solo and chorus. [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 15 in M.157.32
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Also to be found in Novello's Collection of anthems.

O Lord God, Thou strength of my health. [Anthem. Accomp. for organ.] (*In* Buck. Motette collection. Vol. 2, pp. 92, 93.) No. 21 in M.100.4.2

O my sweet Mary. Madrigal [S. A. T. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 15, pp. 83–89.) No. 14 in M.195.1.15

O praise the Lord, laud ye the name. Full anthem. [Accomp. for organ.] (*In* Musical times. [Music.] Vol. 8, pp. 142–144.) No. 13 in M.175.1.8

O praise the Lord of heaven. [Anthem. Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 9, pp. 105–115.) No. 8 in M.195.2.9

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Same. Boston. Russell. [188–?] No. 40 in M.158.16

O taste, and see, how gracious the Lord is. Anthem. [Accomp. for organ.] London. Novello, Ewer & Co. [186–?] No. 11 in M.157.32; No. 42 in M.158.16
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O thou whose beams [Ossian's Hymn to the sun]. A glee [A. T. T. B. B.]. (*In* The Orpheus. New series. Vol. 1, pp. 94–106.) No. 19 in M.105.10.1

Praise the Lord, O my soul. Anthem. [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 18 in M.157.32
Also to be found in Novello's Collection of anthems.

Goss, *Sir* John. *(Continued.)*

Stand up and bless the Lord. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 3, pp. 129–140.) No. 16 in M.195.2.3

T'other day as I sat [The sycamore shade]. A glee [A. T. T. B.]. (*In* The Orpheus. New series. Vol. 1, pp. 107–116.) No. 20 in M.205.10.1

There is beauty on the mountains. Glee. (*In* Novello's Part-song book. 2d series. Vol. 15, pp. 75–82.) No. 13 in M.195.1.15

There is none like unto the God of Jeshurun. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 12, pp. 116–126.) No. 14 in M.195.2.12

These are they. Anthem. [Accomp. for organ.] (*In* Ouseley. Special anthems. Vol. 1, pp. 204, 205.) No. 25 in M.233.24.1

The wilderness. Anthem. [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 19 in M.157.32
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Goss, *Sir* John, *compiler.*

The church psalter and hymn book. By William Mercer assisted by John Goss. M.117.13

Goss, *Sir* John, *editor.*

Cathedral services, ancient and modern, in score, with an accomp. for the organ or piano forte. Edited by John Goss and James Turle. Vol. 2. London. Cramer, Beale & Co. [184–?] M.233.10
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Chants, ancient and modern, in score, with an accomp. for the organ or pianoforte. London. Cramer, Addison & Beale. [1841.] No. 1 in M.236.9

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The whole of the music, as performed at the public funeral of Field Marshall, the Duke of Wellington, in St. Paul's Cathedral. Edited, and in part composed, by John Goss. London. Addison & Hollier. [1852.] No. 2 in M.202.17

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[2 marches. Pour le piano.] (*In* Pierre, C. V. D. Musique des fêtes et cérémonies de la Révolution française . . . P. 553.) M.380.14

Holy Spirit, from on high. [Anthem. Accomp. for organ.] (*In* Cotton. Bangor Cathedral collection. Pp. 5–9.) No. 2 in M.290.33

Lacrymosa dies illa. Duetto [S. S. Accomp. for piano]. (*In* Latrobe. Selection of sacred music. Vol. 3, pp. 115–117.) No. 21 in M.290.29.3

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Messe des morts. [Partition chant et orchestre.] Paris. Le Duc. [176–?] M.250.18

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From the library of M. J. Adrien.

Les pêcheurs. Comédie en 1 acte [du Marquis de La Salle]. Mis en musique par F. J. Gossec. Œuvre Xe. Partition. Paris. De la Chevardière. [1766.] M.282.12

Pie Jesu. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 145–147.) No. 31 in M.290.29.2

Praise the Lord of heaven. Hymn. (*In* Hullah. Part music. Sacred. Vol. 2, pp. 56, 57.) No. 21 in M.157.28.2

Gossec, François Joseph. *(Continued.)*
Symphonie [en do majeur]. Partition d'orchestre. Manuscript. [185–?] M.403.46
Teach me Thy way. [Anthem, s. s. b. Accomp. for organ.] (*In* Shore. Sacred music. Pp. 86–89.) M.237.18

Gossec, François Joseph, *editor.*
Rouget de Lisle. Air des Marseillais . . . harmonisé [a. t. b.]. M.380.14

Got, François Jules Edmond.
François Villon. Opéra. Musique de Edmond Membrée. No. 1 in M.257.16

Gotham's three wise men. *Part-song.* McCollin. No. 23 in M.392.17

Gothard, John.
Thoughts on singing; with hints on the elements of effect and the cultivation of taste. Chesterfield. Pike. 1848. No. 3 in M.139a.9

Gothenzug. *Part-song.* Horn, C. No. 11 in M.212.7
Schwalm. No. 13 in M.392.31

Gothi, Lucien.
Au bon lapin sauté. Opérette bouffe. Musique de A. de Villebichot. No. 2 in M.326.3
Une grave affaire. Opérette. Paroles de Lucien Gothi et F. Bordier. Musique de Victor Robillard. No. 3 in M.307.24
L'hypnotiseur par amour. Opérette-bouffe en un acte. Paroles de Lucien Gothi et Jean Rougeron. Musique de Lucien Gothi. [Partition chant et piano.] Paris. Ista-Beausier. [188–?] No. 3 in M.393.19

Gothov-Grueneke, ——
Der Amerikaner. Opérette in 3 Akten, von G. von Moser. Musik von Gothov-Grüneke. Clavierauszug. Hamburg. Cranz. [188–?] M.276.7

Goti, I. *Opera.* For the Music see **Gobati.** For the Libretto see **Interdonato.**

Gott! *Cantata.* For the Music see **Zellner,** L. A. For the Libretto see **Inkermann.**

Gott, Amor und Bacchus. *Part-song.* Otto, F. No. 165 in M.129a.43.5

Gott behütet alle Frommen. *Anthem.* Lindpaintner. 24 Psalmen. No. 1 in M.290.30

Gott bhüte dich. *Madrigal.* Lechner. No. 14 in M.204.40

Gott, der Herr, ist Sonn' und Schild. *Cantata.* For the Music see **Bach,** J. S. Werke. Jahrgang 18.

Gott der Hoffnung erfülle euch. *Cantata.* For the Music see **Bach,** J. S. Werke. Jahrgang 41.

Gott der Weltschöpfer. *Part-song.* Schubert, F. P. Chor-Gesangwerke. No. 5 in M.280.48.1; etc.

„Gott, Du bist gross!" *Cantata.* For the Music see **Spohr,** L. For the Libretto see **Rohdmann.**

Gott du bist mein Zuversicht. *Motet.* Sturm. No. 11 in M.203.16

Gott fähret auf mit Jauchzen. *Cantata.* For the Music see **Bach,** J. S. Werke. Jahrgang 10.

Gott Febo mit den Strahlen sein. *Part-song.* Schein. Werke. Band 2. M.414.1.2

Gott gruess dich, schoener Maie. *Part-song.* Weinwurm. Deutsche Minnelieder. No. 22 in M.392.38

Gott grüss euch, Schäfr und Schäferin. *Part-song.* Schein. Werke. Band 2. M.414.1.2

Gott grüss mir die im gruenen Rock. *Madrigal:* Lechner. No. 16 in M.204.40

Gott grüsse dich! *Part-song.* Abt, F. No. 42 in M.246.22
Becker, R. No. 16 in M.392.3; etc.

Gott grüsse dich, du schoener Wald. *Part-song.* Koellner. Zwei Lieder. No. 66, 67 in M.392.12

Gott hiess die Sonne glühen. *Song.* Rubinstein. Zwölf Lieder des Mirza-Schaffy. No. 8 in M.192.5

Gott im Frühlinge. *Song.* Schubert, F. P. Werke. Serie 20, Band 4. M.317.1.20.4

Gott im Ungewitter. *Part-song.* Schubert, F. P. Chor-Gesangwerke. Band 1. No. 4 in M.280.48.1; etc.

Gott in der Natur. *Part-song.* Schubert, F. P. Chor-Gesangwerke. Band 3. M.280.48.3; etc.

Gott ist gross und allmächtig. *Hymn.* Jadassohn. Hymnus. No. 7 in M.203.2

Gott ist mein Hirt. *Part-song.* Schubert, F. P. Werke. Serie 18. M.317.1.18
Spohr, L. Drei Psalmen. No. 3 in M.221.16

Gott ist mein König. *Anthem.* Bach, J. S. Werke. Jahrgang 18. M.8040.21.18

Gott ist uns're Zuversicht. *Cantata.* For the Music see **Bach,** J. S. Werke. Jahrgang 13, Theil 1.

Gott ist unsre Zuversicht. *Motet.* Schicht. Motetten. Heft 11. No. 11 in M.236.19

Gott, man lobet Dich in der Stille. *Cantata.* For the Music see **Bach,** J. S. Werke. Jahrgang 24.

Gott mein Heil. *Part-song.* Hauptmann, M. Sechs geistliche Gesänge. No. 3 in M.157.22

Gott meine Zuversicht. *Anthem.* Schubert, F. P. Chor-Gesangwerke. Band 2, 3. M.280.48.2, 3
Two settings.

Gott mit dir, mein Vaterland. *Part-song.* Baur, J. No. 9 in M.130.7

Gott segne dich, mein Vaterland. *Part-song.* Abt, F. Acht patriotische Lieder. No. 12 in M.392.2

Gott sei uns gnädig. *Anthem.* Hauptmann, M. Drei Motetten. No. 8 in M.270.49
Schneider, J. C. F. Der 67ste Psalm. No. 4 in M.221.1

Gott soll allein mein Herze haben. *Cantata.* For the Music see **Bach,** J. S. Werke. Jahrgang 33.

Gott, Der, und die Bajadere. *Song.* Curschmann. Curschmann-Album. No. 1 in M.157.37
Schubert, F. P. Werke. Serie 20, Band 3. M.317.1.20.3

Gott und mein Lied. *Part-song.* Abt, F. Fünf Gesänge für s. a. t. b. No. 17 in M.392.2
Moehring. No. 117 in M.147.4

Gott! Urquell der Gnade! *Cantata.* For the Music see **Zumsteeg,** J. R.

Gott, Vaterland, Liebe. *Part-song.* Tschirch, F. W. No. 2 in M.280.10

Gott, wie dein Name, so ist auch dein Ruhm. *Cantata.* For the Music see **Bach,** J. S. Werke. Jahrgang 35.

Gotter, Friedrich Wilhelm.
Ariadne auf Naxos. Duodrama. In Musik gesetzt von G. Benda. No. 1 in M.230.15; etc.
Die Dorfgala, eine komische Operette. In Musik gesetzt von Anton Schweizer. No. 3 in M.152.25
Der Dorfjahrmarkt, eine komische Oper. In Musik gesetzt von George Benda. M.320.5
Same. Lukas und Bärbchen, oder der Jahrmarkt, eine komische Operette von G. Benda. No. 2 in M.230.15
Das Findelkind, oder Unverhoft kömmt oft, eine Operette. In Musik gesetzt von G. Benda. No. 3 in M.230.15
Die Geister-Insel. Ein Singspiel. In Musik gesetzt von Ioh. F. Reichardt. M.254.38
Die Geister-Insel. Ein Singspiel. In Musik gesetzt von J. R. Zumsteeg. M.152.3
Medea. [Oper.] In Musik gesetz von G. Benda. M.230.17
Romeo und Julie. Oper. [In Musik gesetzt von G. Benda.] No. 1 in M.230.13
[Das tartarische Gesetz.] Arien und Duette. [Musik] von Georg Benda. No. 1 in M.152.30
Walder, eine ernsthafte Operette. In Musik gesetzt von G. Benda. M.230.18; etc.

Gotter, J. F. See **Gotter,** Friedrich Wilhelm.

Gottes ist der Orient. *Part-song.* Liszt. No. 12 in M.392.16

Gottes Macht und Vorsehen. *Song.* Beethoven. Sechs geistliche Lieder. No. 10 in M.157.24; etc.

Gottes Zeit ist der allerbeste Zeit. *Cantata.* For the Music see **Bach,** J. S. Werke. Jahrgang 23.

Gotthard, Johann Peter.
Concert-Ouverture in D moll für Orchester. Partitur. Wien. Gotthard. 1872. No. 2 in M.335.21
Iduna. Komische Oper in 3 Akten von Bohrmann-Riegen. Musik von J. P. Gotthard. Clavier-Auszug. Leipzig. Garbrecht. [1889.] M.266.19

Gotthard, Johann Peter. *(Continued.)*
Intellige clamorem meum. Graduale für Tenor-Solo mit Begleitung von Flöte, 2 Clarinetten, 2 Fagotten, 2 Hörnern und Contrabass. Op. 64. Partitur. Wien. Gotthard. 1870. No. 9 in M.203.6
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Gottlob! nun geht das Jahr zu Ende. *Anthem.* BACH, J. S. Werke. Jahrgang 5, Lieferung 1. M.8040.21.5.1
Gottschald, Ernst.
Beethoven's pianoforte sonatas explained for the lovers of the musical art, by Ernst von Elterlein [pseud.]. Translated by Emily Hill. 2d edition. London. Reeves. 1879. M.103.14
Beethoven's Symphonien nach ihrem idealen Gehalt, mit besonderer Rücksicht auf Haydn, Mozart und die neueren Symphoniker. Von Ernst von Elterlein [Pseud.]. 2. vermehrte Auflage. Dresden. Brauer. 1858. No. 1 in M.370.62
Gottschalg, Alexander Wilhelm, *editor.*
CENTRALBLATT für Instrumentalmusik, Solo- u. Chorgesang. Leipzig. 1887. M.181.1
KREBS. Grosse Fantasie und Fuge für die Orgel. No. 16 in M.414.35
Gottschalk, Clara, *editor.*
GOTTSCHALK, L. M. Notes of a pianist. M.107.23
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Notes of a pianist. Edited by Clara Gottschalk. Translated by Robert E. Peterson. Philadelphia. Lippincott & Co. 1881. Portrait. M.107.23
Gottschalk, Louis Moreau. *Works about.*
D., H. Biography of Louis Moreau Gottschalk, the American pianist and composer. Philadelphia. 1853. No. 1 in M.373.63
SEYMOUR, M. A. I. Life and letters of Louis Moreau Gottschalk. By Octavia Hensel [pseud.]. Boston. 1870. M.109a.16
Gottschall, Carl Rudolf von.
Weltseele (Soul of the world), für gemischten Chor [von] Wallnoefer. No. 3 in M.380.4
Gottvertrau'n. *Part-song.* ZOELLNER, C. F. No. 26 in M.246.22
Gottwald, Heinrich.
Der Sänger Fahnenlied [T. T. B. B.]. (*In* Tauwitz. Deutsches Liederbuch. Pp. 95, 96.) No. 44 in M.204.39
Es klingen heut'. [Männerchor.] (*In* Tauwitz. Deutsches Liederbuch. Pp. 133–135.) No. 64 in M.204.39
Gebet der Turner. [Männerchor.] (*In* Tauwitz. Deutsches Liederbuch. Pp. 82, 83.) No. 34 in M.204.39
„Ihr deutschen Männer all'." [Männerchor.] (*In* Tauwitz. Deutsches Liederbuch. Pp. 163, 164.) No. 76 in M.204.39
In's Freie! Gedicht von Herm. Linke, für Männerchor mit Begleitung von Blasinstrumenten oder des Pianoforte. Op. 11. Partitur mit unterlegtem Clavierauszug. Breslau. Leuckart. [187–?] No. 7 in M.212.6
So echte deutsche Art. [Männerchor.] (*In* Tauwitz. Deutsches Liederbuch. Pp. 123, 124.) No. 60 in M.204.39
Turnerlied [T. T. B. B.]. (*In* Tauwitz. Deutsches Liederbuch. Pp. 87, 88.) No. 39 in M.204.39
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Goubaux, Prosper Parfait.
La mantille. [Opéra comique. Paroles de Planard et Goubaux.] Musique de Luigi Bordèse. M.281.5
Goudar, Ange.
Le brigandage de la musique italienne. [Paris?] 1777.
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Gouffé, Armand.
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L'argot musical. Curiosités anecdotiques et philologiques. Paris. Fischbacher. 1892. M.129.42
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Hermann et Dorothée. Opéra. Musique de Frédéric Le Rey. M.395.38
Marie Stuart. Drame lyrique. Musique de Rodolphe Lavello. M.402.34
Gould, Benjamin Apthorp.
Obispah. The '91 Hasty Pudding play. The music by R. W. Atkinson and L. S. Thompson. No. 4 in M.394.29
Gould, John Edgar.
The harmonia sacra: a new collection of anthems, choruses [etc.]. Added, the Episcopal Church service. By Edward L. White and J. E. Gould. M.110.7
The modern harp; or, Boston sacred melodist. By Edward L. White and John E. Gould. M.100.16
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Gould, Nathaniel Duren.
History of church music in America. Boston. Gould & Lincoln. 1853. M.149a.24
The Sabbath school harmony; containing appropriate hymns and music, for Sabbath schools . . . Boston. Gould, Kendall, & Lincoln. 1841. No. 1 in M.205.33
Gound, Robert.
Suite (A dur) für Streichorchester. Op. 20. Partitur. Leipzig. Kistner. [187–?] No. 1 in M.358.27
Trio (A moll) für Pianoforte, Violine & Violoncello. Op. 6. [Partitur und Stimmen.] Wien. Berté & cie. [188–?] 3 parts in 1 v. No. 1 in M.404.49
Gounod, Charles François.
All ye who weep. Full anthem [S. A. T. T. B. B. Accomp. for organ, ad lib.]. London. Novello, Ewer & Co. [187–?] No. 10 in M.290.13; No. 4 in M.157.31
Also to be found in Novello's Collection of anthems.
As the hart pants. Motett [T. T. B. B. Accomp. for organ ad lib.]. London. Novello, Ewer & Co. [187–?] No. 12 in M.290.13
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Ave Verum. [Motet, in E flat. Accomp. for organ.] London. Cramer & Co. [186–?] No. 5 in M.290.13
Bethlehem. Christmas carol. Written by Henry Farnie. Composed by Ch. Gounod. [Accomp. for piano.] London. Cramer & Co. [186–?] No. 2 in M.290.13
Biondina. Poême musical de Giuseppe Zaffira. Paroles françaises de Jules Barbier. Par Ch. Gounod. [Accomp. de piano.] Paris. Lemoine. [187–?] No. 1 in M.156.28
Bright star of eve. (A part-song.) London. Goddard & Co. [187–? Six new part-songs.] No. 5 in M.157.25
By Babylon's wave. (Psalm 137.) Paraphrased by Henry Farnie. Composed by Ch. Gounod. [Accomp. for organ.] London. Cramer & Co. [186–?] No. 1 in M.290.13
Also to be found in Novello's Collection of anthems.
Same. Presso il fiume stranier. Parafrasi del Salmo Super flumina Babylonis. Coro con orchestra. Partitura. Milano. Ricordi. [184–?] No. 2 in M.333.12

Gounod, Charles François. *(Continued.)*

The chase. Four-part song for male voices. London. Novello, Ewer & Co. [187–?] No. 11 in **M.203.7**
Also to be found in The Orpheus, New series.

Choeur des soldats. (Faust.) (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 11. . . . Sängerfeste. Pp. 55–57.) No. 9 in **M.130.7**

Christmas morn. A sacred song. [s. or t. Accomp. for pianoforte.] Philadelphia. Lee & Walker. [186–?] No. 2 in **M.192.10**

Cinq-Mars. Opéra en 4 actes et 5 tableaux. Poëme de Paul Poirson & Louis Gallet. Musique de Charles Gounod. Partition pour piano et chant. Paris. Grus. [1877.] **M.266.23**

Same. Opera in 4 atti. Parole di P. Poirson e L. Gallet. Versione italiana di A. de Lauzières. Musica di Carlo Gounod. Riduzione per canto con accomp. di pianoforte. Milano. Lucca. [1878.] **M.266.24**

La colombe. Opéra comique en 2 actes, de J. Barbier et M. Carré. Musique de Ch. Gounod. Partition chant et piano. Paris. Choudens. [1866.] **M.365.15**

Same. The pet dove. Opéra comique in 2 acts. Written by H. B. Farnie. [Accomp. for piano.] London. Metzler & Co. [187–?] **M.266.20**

Come unto Him. Full anthem [s. a. t. t. b. b. Accomp. for organ]. London. Novello, Ewer & Co. [187–?] No. 11 in **M.290.13**; No. 1 in **M.157.31**
Also to be found in Novello's Collection of anthems.

Come unto Me. Sacred quartette. Transcribed from Gounod by W. Eugene Thayer. [Accomp. for organ.] New York. Pond & Co. 1865. No. 12 in **M.190.8**

The dance invites us. Part song for [3] female voices. [London. 186–? Boosey's Part-song miscellany.] No. 91 in **M.157.5.2**

De profundis (From the deep have I called), 130th Psalm. Composed by Ch. Gounod. [Accomp. for piano. Latin and English words.] London. Novello, Ewer & Co. [187–?] No. 2 in **M.365.7**; No. 2 in **M.365.13**

Les deux reines. Drame en 4 actes de Ernest Legouvé. Musique de Ch. Gounod. Partition chant et piano. Paris. Choudens. [1872.] No. 1 in **M.365.7**

Dodelinette. Berceuse pour double quatuor [d'instruments à cordes. Partition]. Paris. Lemoine. [187–?] No. 6 in **M.332.22**

Le Don Juan de Mozart. 3e édition. Paris. Ollendorff. 1890. **M.138.2**

Donne moi cette fleur. Mélodie [t. Accomp. de piano.] Portrait. Facsimile. (*In* Album du Gaulois. Vol. 1.) No. 21 in **M.391.28.1**

Faust. Opéra en 5 actes, de Jules Barbier & Michel Carré. Musique de Ch. Gounod. Partition piano & chant. 2e édition, avec les récitatifs. Paris. Choudens. [186–?] **M.365.16**

Same. Dramma lirico in 5 atti, dei Sig^ri Barbier e Carré. Traduzione italiana de Sig^r A. De-Lauzières. Musica del Mo. C. Gounod. Canto con accomp. di pianoforte. Milano. Lucca. [186–?] **M.365.17**

Same. [Act 3. Full score.] Manuscript. [186–?] **M.341.36**

The flower's last sigh. [Ballad, s. or t. Accomp. for pianoforte.] New York. Pond & Co. 1868. No. 23 in **M.192.10**

Forever with the Lord. [Duet. m.-s. & bar. Accomp. for piano.] Boston. White, Smith & Co. [188–?] No. 43 in **M.158.16**

Gallia. Motett, for s. solo, chorus, orchestra and organ. [Vocal score with pianoforte accomp.] London. Novello, Ewer & Co. [1871?] No. 4 in **M.290.13**; No. 2 in **M.204.17**

Giganella. (A part-song.) London. Goddard & Co. [187–? Six new part-songs.] No. 4 in **M.157.25**

Gloire immortelle de nos aïeux. Chœur de l'opera "Faust." (*In* Recueil des chœurs d'ensemble français . . . 13e fête. Pp. 2–6.) No. 6 in **M.130.7**

Guardian angel. [Song, s. or t. Accomp. for pianoforte.] Boston. Tolman & Co. [186–?] No. 3 in **M.192.9.2**

Gounod, Charles François. *(Continued.)*

Holy Lord. [Response, t. t. b. b. Accomp. for organ.] (*In* Ross' Sacred library. No. 1, pp. 6, 7.) No. 29 in **M.203.15**

I will extol Thee. Quartett from "Ave Maria" [of Bach-Gounod, arranged by L. H. Southard]. Boston. Ditson & Co. 1867. No. 22 in **M.190.3**

Inviolata. Avec accomp. [d'orgue] ad libitum. Pour deux voix égales. Paris. [Heugel. 186–? Petite maîtrise.] No. 14 in **M.201.34**

Irene. See his Reine de Saba.

Je serais, n'en douter pas. Canon à 4 voix égales. Pour le Figaro qui m'avait demandé un autographe. [Paris. 1883.] Manuscript facsimile. No. 44 in **M.158.16**

Jeanne d'Arc. Drame en 5 actes et en vers, de Jules Barbier. Musique de Ch. Gounod. Partition chant et piano. Paris. Gérard & cie. [1873.] No. 1 in **M.365.13**

Jesu, blessed Word of God. Ave Verum. [In C. Accomp. for organ.] London. Novello, Ewer & Co. 1868. [The Musical times.] No. 7 in **M.258.32**

Little Celandine. (A part-song.) London. Goddard & Co. [187–? Six new part-songs.] No. 3 in **M.157.25**

Longing. [Song, a. or bar. Accomp. for pianoforte.] New York. Pond & Co. 1868. No. 5 in **M.192.10**

Love divine, all love excelling. [Anthem. Accomp. for organ, ad lib.] Edited by O. B. Brown. Boston. Schmidt. [1891.] No. 45 in **M.158.16**

Maid of Athens. [Song, bar.] Newly set to music by Gounod. [Accomp. for pianoforte.] Boston. Ditson & Co. 1866. No. 4 in **M.192.10**

Marche festivale à grand orchestre. Partitur. Mayence. Schott. [1877?] No. 7 in **M.332.22**

Marionetten-Trauermarsch. Orchester-Partitur. Berlin. Bote & Bock. [1880?] No. 8 in **M.332.22**

Le médecin malgré lui. Comédie de Molière arrangée en opéra comique par Jules Barbier & Michel Carré. Musique de Charles Gounod. Partition piano et chant. Paris. Colombier. [1858.] **M.365.9**

Same. The mock doctor. A comic opera. Adapted from Molière by Jules Barbier and Michel Carré, the English version by Charles Lamb Kenney. Composed by Charles Gounod. Adapted to the English words, and pianoforte accomp. revised by Edward F. Reinhault. London. Chappell & Co. [186–?] **M.282.13**

Menuetto. Violin and piano. [Full score and separate part for violin.] Boston. Davenport. 1877. No. 29 in **M.357.12**

Messe à 2 voix égales, avec accomp. d'orgue. Paris. Choudens. [187–?] No. 2 in **M.158.36**

Messe brève et Salut, pour 4 voix d'hommes sans accomp. Op. 1er. Paris. Richault. [184–?] No. 7 in **M.260.8.7**

Messe brève pour les morts, a requiem. [Accomp. for organ.] London. Goddard & Co. [186–?] 5 parts in 1 v. No. 13 in **M.157.31**

Same. No. 1, Introit et Kyrie. No. 4, Agnus Dei. (*In* Gounod. The Royal Albert Hall choral music. Vol. 3, pp. 26–36.) **M.384.28**
The Introit and Kyrie are arranged for double chorus; the Agnus Dei for one chorus.

Messe du Sacré Cœur de Jésus, pour chœur à 4 voix et orchestre . . Accomp. d'orgue ou de piano réduit par Alb. Lavignac. Paris. Lemoine. [1877.] No. 2 in **M.156.28**

Messe, 1ère (en ut mineur) . . . pour 3 voix d'hommes [t. t. b.] et 2 sopranos. Avec accomp. d'orgue non obligé par H. L. d'Aubel. Paris. Lebeau. [1869?] No. 4 in **M.191.9**

Messe, 2e, des Orphéonistes. For men's voices. [Accomp. for organ.] London. Metzler & Co. [187–?] No. 3 in **M.156.47**

Messe solennelle [en sol] pour soli, chœurs, orchestre et orgue obligé. Gde. partition orchestre et orgue. Paris. Lebeau. [185–?] **M.250.16**

Same. (St. Cecilia.) Edited and the organ accomp. arranged by Joseph Barnby. London. Novello & Co. [1865?] **M.250.17**

Gounod, Charles François. *(Continued.)*

Messe solennelle, 3e (de Pâques). Partition piano et chant arrangée par Berthold Tours. London. Novello, Ewer & Co. [1885.] No. 3 in M.156.20

Mireille. Opéra en 5 actes, tiré du poëme de Frédéric Mistral par Michel Carré. Musique de Ch. Gounod. Partition chant et piano. Paris. Choudens. [1864.] M.365.12

Mors et vita. A sacred trilogy, written and composed by Charles Gounod. The vocal score, with pianoforte accomp., arranged by O. B. Brown. London. Novello, Ewer & Co. [1885.] M.153.22

My true love hath my heart. (A part-song.) London. Goddard & Co. [187–? Six new part-songs.] No. 6 in M.157.25

Nazareth. Sacred song for C. or BAR. [Accomp. for pianoforte.] Boston. Ditson & Co. [186–?] No. 7 in M.192.10

Night. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 13, pp. 60–67.) No. 13 in M.195.1.13

La nonne sanglante. Opéra en 5 actes. Paroles de MM. E. Scribe et G. Delavigne. Musique de Ch. Gounod. Partition chant & piano. Paris. Choudens. [1854.] M.328.5

O come near to the Cross. Motett. [Accomp. for the organ.] London. Novello, Ewer & C. [187–?] No. 3 in M.290.13; No. 31 in M.157.29; No. 6 in M.157.31
Also to be found in Novello's Collection of anthems.

"O day of penitence." Anthem for Lent [S. A. T. T. B. B. Accomp. for organ]. London. Novello & Co. [186–?] No. 8 in M.157.31
Also to be found in Novello's Collection of anthems.

O God, our help in ages past. [Anthem. Accomp. for organ.] Arranged by David Roberts. [Boston.] Russell. 1885. No. 36 in M.158.19

O Salutaris Hostia, motett. [In A. Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 8 in M.290.13

Same. O Saving Victim. Anthem for quartet and chorus. The accomp. arranged by B. Tours. London. Novello, Ewer & Co. [187–?] No. 3 in M.157.29; No. 3 in M.157.31
Also to be found in Novello's Collection of anthems.

O Salutaris Hostia (No. 1). [T. solo and chorus. Accomp. for organ.] London. Cramer & C. [187–?] No. 13 in M.290.13

O Salutaris Hostia (No. 2). [T. T. B. B. Accomp. for organ.] London. Cramer & Co. [187–?] No. 14 in M.290.13

O sing to God. (Noël.) For female voices (soli and chorus). [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 9 in M.290.13; No. 9 in M.157.31
Also to be found in Novello's Collection of trios, etc.

Offices de la Semaine-Sainte. [Partition à 4 ou 8 voix d'hommes.] Paris. Richault. [184–?] No. 6 in M.260.8.7

Omnipotent Lord. (A sacred part-song.) London. Goddard & Co. [1872? Six new part-songs.] No. 2 in M.157.25

Only last night. A dream song [A. or BAR. Accomp. for pianoforte]. New York. Ditson & Co. [186–?] No. 8 in M.192.10

Où voulez-vous aller? Barcarolle. [S.] Poésie de Théophile Gautier. Musique de Charles Gounod. [Accomp. de piano.] Paris. Choudens. [186–?] No. 9 in M.192.10

Same. Tell me, oh gentle maiden. (Où voulez-vous aller?) Barcarole [T. Accomp. for pianoforte]. New York. Beer & Schirmer. 1866. No. 17 in M.192.10

Passed away. [Song, S. or T. Accomp. for pianoforte.] Boston. Russell & Co. 1872. No. 10 in M.192.10

Pater Noster (Our Father). Motet. Accomp. for organ.] London. Goddard & Co. [187–?] No. 10 in M.157.31

The pet dove. See his La colombe.

Peter the Hermit. A dramatic song [T. Accomp. for pianoforte]. Boston. Ditson & Co. [187–?] No. 11 in M.192.10

Philémon et Baucis. Opéra en 3 actes, de Jules Barbier et Michel Carré. Musique de Ch. Gounod. Partition chant et piano. Paris. Choudens. [1860.] M.365.10

The pilgrim (Le Juif errant). [Song, BAR. Accomp. for pianoforte.] Philadelphia. Trumpler. [186–?] No. 12 in M.192.12

Gounod, Charles François. *(Continued.)*

Polyeucte. Opéra en 5 actes. Paroles de Jules Barbier et Michel Carré. Musique de Ch. Gounod. Partition piano et chant. Paris. Lemoine. [1878.] M.266.26

Presso il fiume stranier. See his By Babylon's wave.

Primavera. Song, C. or B. [Accomp. for pianoforte.] Paris. Choudens. [186–?] No. 13 in M.192.10

Quinze duos. [Édition mezzo-soprano et baryton.] Paris. Choudens. [187–?] M.157.36.6
Contents. — Magali. — Par une belle nuit. — Les Sabéennes. — Fuyons, O ma compagne. — Sous le feuillage. — Oh c'Vincent! — Déjà l'aube matinale. — O souriante image. — La reine de Cythère. — Chantez Noël! — Les fiancés. — Ange adorable. — Les magnanarelles. — Valsez sous l'ombrage. — Nuit d'Hyménée.

La rédemption. Trilogie sacrée. Paroles et musique de Charles Gounod. Partition piano et chant arrangée par Berthold Tours. Londres. Novello, Ewer & Co. [1882.] No. 1 in M.204.17

Same. The redemption. A sacred trilogy, written and composed by Charles Gounod. The pianoforte accomp. arranged by Berthold Tours. English translation by J. Troutbeck. Octavo edition. London. Novello, Ewer & Co. [1882.] M.153.21

La reine de Saba. Grand opéra en 5 actes, de Jules Barbier et Michel Carré, mis en musique par Ch. Gounod. Partition chant et piano, arrangée par Georges Bizet. Paris. Choudens. [1862.] M.266.25

Same. Irene. Grand opera in 5 acts, the English libretto by Henry Farnie, the music by Charles Gounod. [Voice and pianoforte.] London. Cramer & Co. [1880.] M.282.14

Same. Grand processional march. "Queen of Sheba." Boston. Ditson. 1888. No. 8 in M.312.49

Requiem. Posthumous work. Edition for chorus & soli, S. C. T. B. Accomp't for the piano. Boston. Ditson Co. 1895. No. 2 in M.213.7

Ring on! sweet Angelus. Evening song [A. or B. Accomp. for pianoforte]. Boston. Ditson & Co. [186–?] No. 14 in M.192.10

Roméo et Juliette. Opéra en cinq actes de J. Barbier et M. Carré. Musique de Ch. Gounod. Partition chant et piano. Paris. Choudens. [1888?] M.382.26

Same. Romeo e Giulietta. Opera dei Sigrs J. Barbier e M. Carré. Versione italiana di G. Zaffira. Musica di C. Gounod. Spartito di canto e piano. Paris. Choudens. [1867.] M.365.8

Sapho. Opéra en 3 actes d'Émile Augier. Musique de Ch. Gounod. Partition chant et piano. Paris. Choudens. [186–?] M.365.11

Sarabande de Cinq-Mars. Orchestrée par Florian Pascal [pseud. Partition. Paris. Grus. 187–?]. No. 6 in M.312.1

Die Seele eines Engels (L'âme d'un ange). Melodie. M.-S. oder BAR. [Mit Pianofortebegleitung.] Berlin. Bote & Bock. [1867?] No. 1 in M.192.10

Send out Thy light, an anthem. [Accomp. for organ.] London. Metzler & Co. [187–?] No. 7 in M.290.13

The seven words of Our Saviour upon the Cross (Filiæ Jerusalem), for voices without accomp. Edited by Joseph Barnby. London. Novello & Co. [186–?] No. 12 in M.157.31

Sing praises unto the Lord. Anthem. [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 5 in M.157.31
Also to be found in Novello's Collection of anthems.

Le soir. Mélodie [A. ou BAR. Accomp. de piano]. Paris. Choudens. [186–?] No. 6 in M.192.10

Solitude. Mélodie . . . C. ou B. [Accomp. de piano.] Paris. Choudens. [186–?] No. 15 in M.192.10

Stabat Mater. Paraphrasé en français. Paroles de l'Abbé Castaing. Musique de Ch. Gounod. Partition grand orchestre. Paris. Choudens. [188–?] No. 3 in M.202.16

Stances. Si la mort est le but. M.-S. ou BAR. [Accomp. de piano.] Paris. Choudens. [186–?] No. 16 in M.192.10

Symphonie, 1re, en ré majeur. Partition. Paris. Colombier. [185–?] M.343.47

Gounod, Charles François. *(Continued.)*

Take me, mother earth. (A part-song.) London. Goddard & Co. [187–? Six new part-songs.] No. 7 in M.157.25

Te Deum. [In C. Accomp. for organ.] London. Goddard & Co. [187–?] No. 11 in M.157.31

Tell me, oh gentle maiden. See his Où voulez-vous aller?

Ten popular songs . . . Including several airs from 'Faust' and 'The mock doctor.' With accomp. for the pianoforte. London. Chappell & Co. [1868. Chappell's musical magazine.] No. 1 in M.157.10

Contents. — The flower song (Faust). — The king of Thule (Faust). — In youth's season (Mock doctor). — The children's king, hymn. — When all was young (Faust). — Prisoned in a cage (Mock doctor). — Go, wander through the world (Mock doctor). — The pilgrim. — The valley. — All hail! thou dwelling pure and lowly (Faust).

There is a green hill far away. [Song, s. or T. Accomp. for pianoforte.] Boston. Russell & Co. 1869. No. 18 in M.192.10

There is a tinkling stream. Four-part song. London. [Hutchings & Romer. 185–? Choristers' album.] No. 4 in M.157.23

To spring. Song . . . C. ou BAR. [Accomp. de piano.] Paris. Choudens. [186–?] No. 20 in M192.10

To the nightingale. Melody . . . C. ou B. [Accomp. de piano.] Paris. Choudens. [186–?] No. 21 in M.192.10

Tobie. (Tobias.) Petit oratorio. Paroles de H. Lefèvre. Musique de Ch. Gounod. Partition chant et piano. Paris. Choudens. [186–?] No. 3 in M.365.7

Tombez, mes ailes! Romance [A. Accomp. de piano]. Paris. Choudens. [186–?] No. 19 in M.192.10

Le tribut de Zamora. Grand opéra en 4 actes de Adolphe d'Ennery [pseud.] et Jules Brésil. Musique de Ch. Gounod. Partition chant et piano. Paris. Choudens. [1881.] M.266.22

Ulysse. Tragédie en 5 actes et en vers de F. Ponsard. Musique de Ch. Gounod. Accomp. de piano. Paris. Choudens. [1853.] M.365.14

Same. Ulysses. Tragedy in 4 acts, written by Henry Farnie. The music by Ch. Gounod. Edited by Alberto Randegger. [Accomp. for piano.] London. Cramer & Co. [186–?] M.266.21

Venise. [Song, s. or T. Accomp. for pianoforte.] Boston. Koppitz, Prüfer & Co. [187–?] No. 24 in M.192.10

With French and English words.

The village curfew. [Song, A. or B. Accomp. for pianoforte.] New York. Pond & Co. 1868. No. 22 in M.192.10

Vingt mélodies pour chant et piano. Recueil 1–5. Paris. Choudens. [187–?] 5 v. in 3. M.157.36

Contents. 1. (Soprano ou ténor.) Les champs. — Seul! — Ave Maria. — Le premier jour de mai. — O ma belle rebelle. — Aubade. — Chant d'automne. — Le lever. — Venise. — Sérénade. — Le vallon. — Le Juif-errant. — Chanson de printemps. — Les naïdes. — Ni l'or ni la grandeur. — L'âme d'un ange. — Jésus de Nazareth. — Mon habit. — Le chant d'Euryclée. — Le soir. 2. (Soprano ou ténor.) A une jeune fille. — Marguerite. — Medjé. — Envoi de fleurs. — Le retour de Tobie. — Si la mort est le but. — Solitude. — Tombez, mes ailes. — Boire à l'ombre. — Noël. — "Donne-moi cette fleur." — Au printemps. — A une bourse. — Hymne à la nuit. — Ce que je suis sans toi. — Primavéra. — Crépuscule. — Départ. — Au rossignol. — Déesse ou femme. 3. (Mezzo-soprano ou baryton.) La pâquerette. — Sur la montagne. — A toi mon cœur. — Mignon. — Où voulez-vous aller? — Le souvenir. — Blanche colombe. — Jérusalem. — Prends garde! — Boléro. — Le calme. — Aimons-nous! — Chanson de pâtre. — Je ne puis espérer. — Invocation. — Chanter et souffrir. — Le ciel a visité la terre. — Absence. — Rêverie. — La reine du matin. 4. (Soprano ou ténor.) Le banc de pierre. — Oiseaux! taisez-vous! — Magali. — Notre-Dame des petits enfants. — Nuit silencieuse. — Qui vivra verra! — O ma lyre. — A la Madone. — Sylvie. — Sainte ivresse. — Temple, ouvre-toi. — Les bacchantes. — Pitié pour mes larmes. — La salutation angélique. — Esclave et reine. — Le nom de Marie. — Aimons, mes sœurs. — Parle-moi d'elle. — Prière du soir. — Le départ du mousse. 5. (Mezzo-soprano ou baryton.) Clos ta paupière. — La fauvette. — Le pays bienheureux. — Mon amour a mon cœur. — Chanson d'avril. — Heureux sera le jour. — Viens, les gazons sont verts. — Si vous n'ouvrez votre fenêtre. — Loin du pays. — Quanti mai. — A la brise. — La fleur du foyer. — Ma belle amie est morte. — L'ouvrier. — Que Ta volonté soit faite. — Prière du soir. — Prière d'Abraham. — Les lilas blancs. — Fleur des bois. — Barcarola.

The Virgin Mary's carol. [Accomp. for organ.] Arranged by E. P. Parker. Boston. Russell. [1883.] No. 1 in M.158.19

Gounod, Charles François. *(Continued.)*

Word of God incarnate. Motett. [Accomp. for organ.] London. Novello, Ewer & Co. [187–?] No. 2 in M.157.31; No. 6 in M.290.13

Also to be found in Novello's Collection of anthems.

Gounod, Charles François, *editor.*

The Royal Albert Hall choral music. Arranged by Charles Gounod. [Vocal score with accomp. for pianoforte.] London. Rudall, Carte & Co. [etc. 187–?] 3 v. in 1. M.384.28

Contents. — 1. Te Deum. Ch. Gounod. — Adoro Te. Catholic hymn. — Kyrie (From the Mass "O regem cœli." Palestrina). — O Jesus my Lord. J. S. Bach. — Old Hundredth (Psalm). — "I loved a lass." (French pavane, 16th century.) — "O! the sweet contentment." (Pastorale, 1650.) — "Love me true, dear lassie." Jacques Lefèvre. — Ave verum. Mozart. — Sicilian mariner's hymn. — O filii et filiae. Leisring. — Hallelujah chorus. (From the Messiah.) Handel. 2. Tantum ergo. Hymn to the Holy Sacrament. — Paucitas dierum. Palestrina. — Ave Maria. Attributed to Arcadelt (17th century). — March and air. (From Mozart's "Flauto magico.") Arranged for chorus. — Parce and Hosanna. (Choral et fugue.) J. S. Bach. — Morning hymn. — The last rose of summer. (Irish air.) — Chorus. "He sent a thick darkness." (From "Israel in Egypt.") Handel. — Chorus. "Oh, by rivers." Sir H. R. Bishop.—The march of the Men of Harlech. 3. Veni Creator Spiritus. Hymne de la Liturgie catholique française. — Crucem sanctam subiit. Motett. Palestrina. — O Lord. (Choral.) J. S. Bach. — Jesu dulcis memoria. Motett for four voices. Vittoria. — Adoramus Te, Christe. Motett for four voices. Palestrina. — Evening hymn. — Messe brève pour les morts. (Requiem.) — O Salutaris Hostia. Hymn to the Holy Sacrament. — Russian hymn. — Portuguese hymn (Adeste fideles). — God save the Queen.

Gounod, Charles François. *Works about.*

BOVET, M. A. DE. Charles Gounod; his life and his works. London. 1891. M.115.11

GODDARD, J. A study of Gounod's sacred trilogy the Redemption. London. [1883.] No. 8 in M.116.7

IMBERT, H. Charles Gounod. Les Mémoires d'un artiste et l'Autobiographie. Paris. 1897. No. 2 in M.370.65

PAGNERRE, L. Charles Gounod: sa vie et ses œuvres. Paris. 1890. M.141.4

WELDON, G. Mon Orphelinat et Gounod en Angleterre. [London. 1875.] M.136.16

—— Musical reform. London. [1875.] No. 1 in M.125.8

Largely devoted to her quarrel with Gounod, musical copyright, and her orphanage for teaching singing by a new method.

Goupil, ——, *Abbé.*

Daniel. Oratorio en 3 actes. Avec accomp. d'harmonium ou de piano. Paris. Cartereau. [187–?] No. 3 in M.194.9

Gourdon de Genouillac, Nicolas Jules Henri.

Les mariés de Nanterre. Opérette. Musique de A. Simiot. No. 1 in M.300.5

Gournay, François Amand.

Jeux scéniques, à Rome. Chœurs de danse avec gestes, dialogues, vers fescennins . . . Caen. Hardel. 1857. No. 5 in M.125.6

Gouverneur, Der, von Tours. *Opera.* For the MUSIC see **Reinecke**, C. H. C. For the LIBRETTO see **Bormann.**

Gouvy, Louis Théodore.

Awakening of Spring. See his Frühlings-Erwachen.

Le dernier hymne d'Ossian. Scène lyrique, pour voix de basse, avec accomp. de piano. Paris. Richault. [185–?] No. 3 in M.391.42

Egill. Dramatische Cantate für Tenor- und Baritonsolo Männerchor und Orchester. Op. 86. Clavierauszug. Leipzig. Kistner. [1893.] No. 8 in M.212.6

Elektra. Dramatische Konzertwerk für Solostimmen [s. M.-S. T. B.], Chor und Orchester. Op. 85. Mit deutschem und französischem Text. Klavierauszug. Leipzig. Breitkopf & Härtel. 1892. M.394.15

Frühlings Erwachen. (Le printemps.) Cantate für Männerchor, Sopransolo und Orchester (deutscher und französischer Text). Op. 73. Partitur. Leipzig. Kistner. [187–?] No. 2 in M.352.22

Same. Clavierauszug. No. 2 in M.155.13

Same. Awakening of Spring. Cantate for s. solo and male chorus. [Accomp. for pianoforte.] Boston. Prüfer. [1884.] No. 4 in M.392.29

Gouvy, Louis Théodore. *(Continued.)*

Hymne et marche dans la forme d'une ouverture. Œuvre 35. Partition. Paris. Richault. [1869.] No. 7 in M.346.28

Iphigenie in Tauris. Dramatische Scenen für vier Solostimmen [S. T. BAR. B.], Chor und Orchester. Op. 76. Mit deutschem und französischem Text. Partitur. Leipzig. Breitkopf & Härtel. [1883?] M.202.19

Same. Clavierauszug. M.394.14

Messe brève (Missa brevis) pour chœur, soli et orchestre. Partition de piano et chant. Leipzig. Breitkopf & Härtel. [188–?] No. 5 in M.156.16

Oedipus auf Kolonos. Dramatische Kantate in 3 Theilen für vier Solostimmen [S. T. BAR. B.], Chor und Orchester. Op. 75. Partitur. Leipzig. Breitkopf & Härtel. [1881.] M.351.17

Same. Mit deutschem nud französischem Text. (Deutsch von W. Langhans.) Klavierauszug. Leipzig. Breitkopf & Härtel. [186–?] No. 1 in M.155.13

Ottetto pour flûte, hautbois, 2 clarinettes, 2 cors e 2 bassons. Op. 71. Partition. Leipzig. Kistner. [1885?] No. 4 in M.335.7

Polyxena. Polyxène. Dramatisches Konzertwerk. Scènes dramatiques in 2 Theilen für 3 Solostimmen [S. A. BAR.], Chor und Orchester . . . Op. 88. Mit deutschem und französischem Text. Partitur. Leipzig. Breitkopf & Härtel. 1896. Lithograph script. M.202.20

Requiem für vier Solostimmen, gemischten Chor und Orchester (Orgel ad libitum). Op. 70. Partitur. Leipzig. Breitkopf & Härtel. [188–?] M.202.21

Same. Klavierauszug. No. 2 in M.156.25

Schwedischer Tanz (Danse suédoise) aus dem „Octett" für Blasinstrumente. Op. 71. Bearbeitet von August Horn. Für Streich-Orchester. Partitur. Leipzig. Kistner. [186–?] No. 5 in M.332.19

Sinfonietta (D dur) für Orchester. Op. 80. Partitur. Leipzig. Kistner. [188–?] M.403.47

Stabat Mater, pour 3 voix principales (soprano, alto, ténor), chœur et orchestre. Partition chant et piano. Leipzig. Senff. [187–?] No. 3 in M.155.13

Symphonie, 2ème, en fa. Partition. Œuv. 12. Paris. Richault. [1848.] M.333.13

Symphonische Paraphrasen (Paraphrases symphoniques) für grosses Orchester. Op. 89. Partitur. Leipzig. Breitkopf & Härtel. 1899. No. 4 in M.403.45

Trio, 1er, pour piano, violon et violoncelle. Op. 8. [Partition.] Leipzig. Breitkopf & Härtel. [1851?] No. 2 in M.211.3.3

Same. [Parties, violon et violoncelle.] 2 v. No. 21 in M.211.4.1, 2

Trio, 2e, pour piano, violon et violoncelle. Œuv. 18. [Partition.] Paris. Richault. [1850?] No. 3 in M.211.3.3

Same. [Parties, violon et violoncelle.] No. 22 in M.211.4.1, 2

Trio, 3e, pour piano, violon et violoncelle. Œuv. 19. [Partition.] Paris. Richault. [1850?] No. 4 in M.211.3.3

Same. [Parties, violon et violoncelle.] 2 v. No. 23 in M.211.4.1, 2

Gouzien, Armand.

Chanson chinoise. [S. ou T. Accomp. de piano.] Portrait. Facsimile. (*In* Album du Gaulois. Vol. 1.) No. 22 in M.391.28.1

Glouzien, Armand, *editor.*

ALBUM du Gaulois. M.391.28

JOURNAL, Le, de musique. M.171.2

MENDÈS, *editor.* Les plus jolies chansons du pays de France. M.122.41

Gow, Niel.

A second collection of Strathspey reels &c. With a bass for the violoncello or harpsichord . . . Edinburgh. Printed for the author. [181–?] No. 2 in M.380.42

A fourth collection of Strathspey reels &c. for the piano forte, violin and violoncello. Edinr. Gow & Shepherd. [179–?] No. 4 in M.380.42

Gozlan, Léon.

Balzac intime: Balzac en pantoufles; Balzac chez lui. Nouvelle édition. Paris. Librairie illustrée. [1886.] M.127.12

Comment on se débarrasse d'une maîtresse. (*In* Foyer de l'Opéra. Tome 1, pp. 9–75. Bruxelles. 1840.) M.129a.5.1

Grab, Das. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 3, 4, 5. M.317.1.20.3, 4, 5
Three settings.

Grab, Das. *Symphonic poem.* LICKL, F. C. M.312.11

Grab, Das, der weissen Rose. *Part-song.* WEIDT, H. No. 136 in M.246.22

Grab, Das, des Mufti. *Opera.* For the MUSIC see **Baumgarten,** G. von. For the LIBRETTO see **Falbaire de Quincey.**

Grab, Das, im Busento. *Cantata.* For the MUSIC see **Gernsheim;** also **Schwaiger.** For the LIBRETTO see **Platen-Hallermund.**

Grab, Das, in Buzento. *Cantata.* For the MUSIC see **Nessler.** For the LIBRETTO see **Platen-Hallermund.**

Grab und Mond. *Part-song.* SCHUBERT, F. P. Chor-Gesangwerke. Band 2. No. 34 in M.280.48.2; etc.

Grabbe, Christian Dietrich.

Aschenbrödel. Ein Märchen. Componirt von H. Hofmann. No. 1 in M.155.24

Graben-Hoffmann, Gustav.

500.000 Teufel! [Für Bass-Solo mit Männerchor bearbeitet von R. Tschirch.] Berlin. Schlesinger. [187–? Lieder für Bass-Solo mit Männerchor.] No. 35 in M.392.26

Mein Kehl' ist wie der Ocean. [Lied für eine Bass-Stimme in Verbindung mit vierstimmigen Männerchor und Begleitung des Pianoforte, ad lib.] Leipzig. Kistner. [1860? Vier Trinklieder.] No. 9 in M.212.6

Das Nachtigallenwäldchen . . . für 4 Frauenstimmen oder Chor. Berlin. Schlesinger. [186–?] No. 3 in M.157.15

Die Pflege der Singstimme und die Gründe von der Zerstörung und dem frühzeitigen Verlust derselben . . . Dresden. Wienecke. 1865. No. 5 in M.377.15

Singende Blumen. Wiegenreigen . . . für 4 Frauenstimmen oder 3 Frauen- und 1 Männerstimme. Mit Begl. des Piano. Berlin. Schlesinger. [185–?] No. 5 in M.244.11

Grabesblumen. *Song.* TAUBERT, C. G. W. Sieben Lieder. No. 30 in M.192.8

Grabgesang. *Part-song.* KUHLAU. No. 36 in M.147.4

OTTO, E. J. Der Philister. No. 4 in M.392.20

RHEINBERGER, J. G. Fahrende Schüler. No. 19 in M.392.22

ZOELLNER, C. F. No. 45 in M.392.27

Grablegung Christi, Die. *Cantata.* For the MUSIC see **Klughardt.** For the LIBRETTO see **Hosaeus.**

Grablied. *Part-song.*

CORNELIUS. Trauerchöre. Heft 2. No. 25 in M.392.6; etc.

FLEMMING. No. 57 in M.213.9

SCHUBERT, F. P. 12 Gesänge. No. 10 in M.158.21; etc.

WEBER, C. M. F. E. VON. Sämmtliche Lieder. Band 2. No. 100 in M.244.7

Grablied auf einen Soldaten. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 4. M.317.1.20.4

Grablied für die Mutter. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 5. M.317.1.20.5

Grabmusik. *Cantata.* For the MUSIC see **Mozart.** Werke. Serie 4.

Grabschrift einer Nachtigall. *Song.* RIGHINI. Zwölf deutsche Lieder. No. 27 in M.221.33

Grace, A. *Part-song.* BEETHOVEN. No. 19 in M.290.22.2

CARNABY. No. 5 in M.340.15

NOVELLO, V. No. 1 in M.175.1.5

Grace after meat.

NOVELLO, V. A conventual grace. No. 23 in M.260.17.2

Grace before and after meat. A collection by various authors. (*In* Novello's Glee-hive. Vol. 2, pp. 49–58.) No. 34 in M.157.20.2

Contents. — For these and all Thy mercies [A. T. T. B.], by T. Young. — For what we have received [A. T. T. B.], by V. Novello. — Te Deum Patrem [A. T. T. B.], by B. Rogers.— Wykehamists' grace [S. A. T. B.], by J. Reading. — Benedictus sit Deus [S. A. T. B.], by J. Reading. — Non nobis Domine [A. T. B.], by W. Byrd. — Amen [A. T. B.], by Dr. Cooke. — Amen [S. A. T. B.], by Dr. Cooke.

Grace before meat. (*In* Turle and Taylor. The People's music book. Vol. 2, p. 212.) No. 50 in **M.111.4.2**

Grace notes. See **Ornaments.**

Grâce pour moi. *Song.* Masini. Album. No. 10 in **M.237.5**

Gracious Lord. *Duet.* Latrobe, C. I. Original anthems. No. 2 in **M.236.15**

Gracious Spirit. *Anthem.*
Buffinton. Four hymns. No. 7 in **M.190.2**
Miné. No. 3 in **M.290.9.1**

Gracious Spirit, Love divine. *Anthem.* Emerson, I. No. 34 in **M.158.15**

Graduale de tempore et de Sanctis juxta ritum sacrosanctæ Romanæ ecclesiæ cum cantu Pauli V. pont. max. jussu reformato. Cui addita sunt officia postea approbata sub auspiciis sanctissimi domini nostri Pii Pp. IX. curante sacr. rituum congregatione. Ratisbonæ. Pustet. 1871. **M.136.2**

Graduals. See **Liturgical music.**

Graedener, Carl G. P.
Clavier Quintet. [In Cis moll. Für Clavier, 2 Violinen, Bratsche und Violoncell.] Op. 57. [Partitur. Hamburg. Pohle. 186–?] No. 4 in **M.211.5.1**
Same. [Stimmen.] 4 v. No. 6 in **M.211.6.1–4**
[Fiesco.] Ouverture für grosses Orchester zu Schiller's „Fiesco." Op. 30. Partitur. Hamburg. Pohle. [187–?] No. 1 in **M.346.22**
Sinfonie (C moll) für grosses Orchester. Op. 25. Partitur. Hamburg. Pohle. [185–?] **M.348.22**

Graedener, Hermann.
Capriccio für Orchester. Op. 4. Partitur. Hamburg. Pohle. [1877?] No. 1 in **M.335.22**
Eine Lustspiel-Ouverture für Orchester. Op. 28. Partitur. Wien. Gutmann. [1886.] No. 2 in **M.346.22**
Octett für 4 Violinen, 2 Bratschen und 2 Violoncelli. Op. 12. Partitur. Wiener-Neustadt. Wedl. 1881. No. 2 in **M.358.27**
Sinfonietta für Orchester. Op. 14. Partitur. Wiener-Neustadt. Wedl. 1881. No. 2 in **M.335.22**

Graeff, Johann Julius.
I told my nymph. Canzonet [T. Accomp. for pianoforte]. (*In* Musical library. Vol. 2, pp. 162–164.) No. 59 in **M.235.18.2**

Graefin Dubarry. *Opera.* For the Music see **Milloecker.** For the Libretto see **Walzel.**

Graeme, Elliott.
Beethoven. A memoir. With an essay (quasi fantasia) "on the hundredth anniversary of his birth" &c. By Ferdinand Hiller. London. Griffin & Co. 1870. Portrait. **M.104.39**
A compilation from the works of Marx, Thayer, Schindler, &c.

Graener, Paul.
The faithful sentry. Opera in one act. Libretto by Theodor Körner. English version (with original lyrics) by Samuel Gordon. Music by Paul Graener. Vocal score. [Accomp. for pianoforte.] Washington. St. Cecilia Music Publishing Co. 1899. No. 2 in **M.402.65**

Graeser, Franz.
Waldeslust. [Männerchor.] (*In* Gruber. Sangeshort. Heft 4, pp. 20, 21.) No. 3 in **M.370.30**

Graeser, Hermann.
Josepha. Romantische Spieloper von Julius Zähler und Hermann Graeser. Musik von Alphonse Maurice. No. 1 in **M.396.68**

Графъ Глейхенъ. [Graf Gleikhen.] For the Music see **Walner.** For the Libretto see **Musæus.**

Graf Hammerstein. *Opera.* For the Music see **Swert.** For the Libretto see **Jacoby.**

Graf Rolf. *Part-song.* Otto, F. No. 265 in **M.129a.43.8**

Graff, Wilhelm Paul.
Odysseus. Scenen aus der Odyssee, für Chor, Solostimmen und Orchester von Max Bruch. **M.341.13; etc.**

Graffigna, Achille.
I Bonifazi ed i Salinguerra, dramma. Venezia. Molinari. [1842.] No. 15 in **M.147.8.3**
Libretto only, in Italian.

Graffigna, Achille. *(Continued.)*
Duchessa di S. Giuliano. See his Veronica Cibo.
Stabat Mater, a quattro voci e coro, con accomp. di pianoforte. Milano. Canti. [1887?] No. 4 in **M.202.16**
Veronica Cibo. [Opera. Parole di Peruzzini e Marcello.] Partitura originale di Achille Graffigna. Manuscript. [Paris? 1860?] 2 v. **M.402a.34**
Same. La duchessa di S. Giuliano. [Opera. Parole di Peruzzini e Marcello.] Partitura originale di Achille Graffigna. Manuscript. [Paris? 1865?] 2 v. **M.402a.36**

Graham, George Farquhar.
An essay on the theory and practice of musical composition. Edinburgh. Black. 1838. 6 sheets. **M.122.25**
A reprint of the article Music in the seventh and eighth editions of the Encyclopædia Britannica.

Graham, Harry.
Little Miss Nobody. A new musical comedy. Music by Arthur E. Godfrey. **M.393.20**

Graham, Thomas, *editor.*
Kent. Kent's anthems, with symphonies and accomp. for the organ or piano forte. **M.233.21**

Grail, Jane.
Paula. Tragédie lyrique. Poème de Jane Grail et Édouard Droz. Musique de Émile Ratez. No. 2 in **M.396.73**

Graivil, Bertot, *pseud.* See **Domicent,** Eugène Édouard.

Gram. *Part-song.* Dvořák. Drei slovakische Volkslieder. No. 14 in **M.212.4**

Gramachree Molly. Irish melody. Arranged as a glee for 4 voices. (*In* Warren. Cocks's Hand-book of glees. Vol. 3, pp. 31, 32.) No. 11 in **M.157.6.3**

Gramm, Carl.
Abendständchen. Für vierstimmigen Männerchor. Op. 10. Partitur. Hamburg. Thiemer. [188–?] No. 25 in **M.392.10**
Jägerlied [T. T. B. B.]. Hamburg. Thiemer. [188–? Germania.] No. 31 in **M.392.8**
Zwei Lieder. Für 4 stimmigen Männerchor. Op. 13. Hamburg. Thiemer. [188–?] No. 26 in **M.392.10**
Contents. — Der Strom. — Winterlied.

Grammann, Carl.
Das Andreasfest. Romantische Oper in 3 Aufzügen. Dichtung von Roderich Fels [Pseud.]. Musik von Carl Grammann. Clavier-Auszug. Berlin. Erler. [1882.] **M.266.27**
Auf neutralem Boden. Oper in einem Acte. Dichtung von Franz Koppel-Ellfeld. Musik von Carl Grammann. Op. 40. Clavier Auszug. Leipzig. Seemann. 1900. Portrait. **M.383.58**
Aventiure. Symphonie für grosses Orchester. Op. 31. Partitur. Berlin. Erler. [1880?] No. 1 in **M.342.2**
Deutscher Heldenmarsch, 1870. See his Festmarsch.
Festmarsch, für grosses Orchester, event. mit zweitem Orchester (Orgel ad. lib.). Op. 1. Partitur. Dresden. Ries. [187–?] No. 5 in **M.403.45**
Same. Lübeck. Kaibel. No. 2 in **M.342.2**
Ingrid. Oper in zwei Akten von T. Kersten. Musik von Carl Grammann. Op. 57. Klavierauszug mit Text. Leipzig. Schuberth & Co. [1894.] No. 1 in **M.382.27**
Das Irrlicht. Oper in einem Akt (mit Benutzung einer französischen Idee) von Kurt Geucke. Musik von Carl Grammann. Op. 58. Klavierauszug mit Text. Leipzig. Schuberth & Co. [1894.] No. 2 n **M.382.27**
Melusine. Romantische Oper in 3 Aufzügen. [Text und] Musik von Carl Grammann. Vollständiger Klavierauszug. Neue Ausgabe. Dresden. Ries. [1879?] **M.266.28**
Same. Vorspiel. Partitur. Dresden. Ries. [1879.] No. 3 in **M.342.2**
Romanze und Scherzo für Orchester. Op. 17. Partitur. Lübeck. Kaibel. [1876?] No. 1 in **M.348.20**
Thusnelda. Grosse Oper in 3 Aufzügen. Dichtung von H. Dickmann. Musik von Carl Grammann. Clavierauszug. Leipzig. Klemm. [1881.] **M.266.29**
Trauer-Cantate (nach Worten der heiligen Schrift), für Baritonsolo, Chor und Orchester componirt von Carl Grammann. Op. 23. Partitur (mit unterlegtem Klavier-Auszuge). Dresden. Hoffarth. [188–?] No. 3 in **M.202.18**

Gramont, Louis de.
Aphrodite. Drame musical. Musique de Camille Erlanger. M.389.4
Astarté. Opéra. Musique de Xavier Leroux. M.382.42
Esclarmonde. Opéra romanesque. Poème de Alfred Blau et Louis de Gramont. Musique de J. Massenet. M.247.38
Évangéline. Légende acadienne, tirée du poëme de Longfellow par Louis de Grammont, Georges Hartmann & André Alexandre. Musique de Xavier Leroux. M.302.7
Vénus et Adonis. Scène lyrique. Musique de Xavier Leroux. No. 3 in M.193.5
William Ratcliff. Tragédie musicale. Musique de Xavier Leroux. M.399.90

Granada. *Opera.* For the Music see **Hill,** E. B. For the Libretto see **Oliver,** J. R.

Granatieri, I. *Opera.* For the Music see **Valente.** For the Libretto see **Méry.**

Grand, Georges.
Victor Capoul. Paris. Dentu. 1877. Portrait. No. 3 in M.128.31

Grand alliance, The. *Cantata.* For the Music see **Bishop,** H. R.

Grand-Carteret, John.
Richard Wagner en caricatures. Paris. Larousse. [1891.] Illus. Portraits. Plates. Facsimiles. M.144.13

Grand Casimir, Le. *Opera.* For the Music see **Lecocq,** A. C. For the Libretto see **Prével,** J.

Grand deuil, Le. *Opera.* For the Music see **Berton,** H. M. For the Libretto see **Vial.**

Grand duc, Le, de Matapa. *Opera.* For the Music see **Debillemont.** For the Libretto see **Nicolaie,** L. F.

Grand duke, The; or, the statutory duel. *Opera.* For the Music see **Sullivan,** A. S. For the Libretto see **Gilbert,** W. S.

Grand Ferré, Le. *Opera.* For the Music see **Planchet.** For the Libretto see **Tiercelin.**

Grand mauvais sujet, Un. *Opera.* For the Music see **Uzès.** For the Libretto see **Soupé.**

Grand Mogol, Le. *Opera.* For the Music see **Audran.** For the Libretto see **Chivot.**

Grand prix, Le, ou le voyage à frais communs. *Opera.* For the Music see **Adam,** Adolphe C. For the Libretto see **Lurieu.**

Grandauer, Franz.
Junker Heinz. Oper. Musik von Karl von Perfall. M.287.7

Grande duchesse, La, de Gérolstein. *Opera.* For the Music see **Offenbach.** For the Libretto se **Meilhac.**

Grande nouvelle. *Opera.* For the Music see **Delibes.** For the Libretto see **Rocheblave,** E. de.

Grande Pâque russe, La. *Overture.* Rimski-Korsakov. No. 2 in M.338.26

Grandi, ——
Le gelosie villane. [Opera.] Musica del Sig^r Giuseppe Sarti. M.51.21

Grandmougin, Charles Jean.
À Hector Berlioz. Poésie dite par M. Mounet-Sully . . . le 6 janvier 1878, au Concert du Châtelet . . . Paris. Sandoz & Fischbacher. 1878. No. 1 in M.372.43
Les Amazones. Symphonie dramatique. Musique de C. Chaminade. M.203.30
Le Christ. Drame sacré. Préludes symphoniques et musique de scène de Clément Lippacher. No. 3 in M.203.36
Figarella. Opéra-comique de Ch. Grandmougin & Jules Méry. Musique de Justin Clérice. No. 2 in M.394.12
Hulda. Opéra. Musique de César Franck. M.256.15
Mazeppa. Opéra de Ch. Grandmougin & Georges Hartmann. Musique de C. de Grandval. M.266.30
Les Pharaons. Grand opéra. [Musique de] Charles Grelinger. M.383.20
La résurrection de Lazare. Scène religieuse de E. Favin & Ch. Grandmougin. Musique de Raoul Pugno. No. 1 in M.297.21A

Grandmougin, Charles Jean. *(Continued.)*
Le Tasse. Symphonie dramatique. Musique de Benjamin Godard. M.266.3
La Vierge. Légende sacrée. Musique de J. Massenet. M.257.6

Grandpa's birthday. *Opera.* For the Music see **White,** C. A. For the Libretto see **Smith,** D.

Grandpapa, Le, de la chanson. *Opera.* For the Music and Libretto see **Lefort,** G.

Grandpère, Le, ou les deux âges. *Opera.* For the Music see **Jadin,** L. E. For the Libretto see **Favières.**

Grand'tante, La. *Opera.* For the Music see **Massenet.** For the Libretto see **Colombeau.**

Grandval, C. de. See **Grandval,** Marie Félice Clémence de Reiset, *Vicomtesse* de.

Grandval, Marie Félicie Clémence de Reiset, *Vicomtesse* de.
Avril. [Chanson, s. ou t. Accomp. de piano.] Facsimile. (*In* Album du Gaulois. Vol. 1.) No. 23 in M.391.28.1
Les fiancés de Rosa. Opéra comique en 1 acte de M. A. Choler. Musique de M^me Clémence Valgrand [pseud.]. Partition chant et piano. Paris. Choudens. [1863.] No. 1 in M.324.33
La fille de Jaïre. Poëme de Paul Collin. Musique de C. de Grandval. Partition, chant et piano. Paris. Hartmann. [1881.] No. 2 in M.266.31
La forêt. Poème lyrique, pour soli [s. bar.], chœurs et orchestre, [paroles et musique] par C. de Grandval. Partition pour chant et piano. Paris. Hartmann. [1875.] No. 1 in M.155.14
Mazeppa. Opéra en 5 actes & 6 tableaux de Ch. Grandmougin & Georges Hartmann. Musique de C. de Grandval. Partition pour chant & piano. Paris. Choudens. 1892. M.266.30
Same. Ballet de Mazeppa. Partition d'orchestre. Paris. Choudens. [1892?] No. 3 in M.406.50
Messe . . . avec orchestre, soli & chœurs. Partition complète avec réduction de l'orchestre pour piano et orgue. Paris. Heugel & cie. [188–?] No. 2 in M.156.17
La ronde des songes, scène fantastique [par] Paul Collin. Pour solo [s.], chœurs, et orchestre par C. de Grandval. Partition chant et piano. Paris. Hartmann. [1883.] No. 2 in M.155.14
Sainte Agnès. Drame sacré de Louis Gallet. Musique de C. de Grandval. Partition pour chant [s. bar. et chœurs] et piano. Paris. Hartmann. [189–?] No. 1 in M.155.15

Graner, Robert.
Spatz und Spätzin . . . Humoristischer Männerchor mit Tenor-Solo. Op. 112. Leipzig. Forberg. [1880?] No. 27 in M.392.10

Grangé, Pierre Eugène Basté.
À Clichy. Opéra comique. Paroles de Dennery [pseud.] et E. Grangé. Musique de Ad. Adam. No. 2 in M.361.11
La boite au lait. Opéra-bouffe de M^rs E. Grangé et J. Noriac [pseud.]. Musique de J. Offenbach. M.267.41
Le bouton perdu. Opérette. Paroles de MM. E. Grangé, et V. Bernard. Musique de Adrien Talexy. No. 2 in M.324.8
Les croqueuses de pommes. Opérette. Paroles de E. Grangé & E. Abraham. Musique de L. Deffès. M.395.23
Don Pèdre. Opéra comique. Paroles de Cormon [pseud] et E. Grangé. Musique de Ferd. Poise. M.297.2
Goldchignon. Komische Operette von Grangé, Bernard und Tréfeu. Musik von Emil Jonas. M.286.22
Le grelot. Opérette de Eugène Grangé & Victor Bernard. Musique de Léon Vasseur. No. 1 in M.327.17
Les lavandières de Santarem. Opéra comique. Paroles de Dennery [pseud.] et Grangé. Musique de F. A. Gevaert. M.364.36
Le mariage d'une étoile. Opérette. Paroles de MM. Eugène Grangé & Victor Bernard. Musique de I. E. Legouix. No. 2 in M.306.12
Le moulin du Vert-Galant. Opéra comique de M^rs E. Grangé et V. Bernard. Musique de G. Serpette. M.322.29
Rose-polka. Opérette. Paroles de E. Grangé et V. Bernard. Musique de E. Willent-Bordogni. No. 4 in M.277.21

Grangé, Pierre Eugène Basté. *(Continued.)*

Salvator Rosa. Opéra comique. Paroles de MM. E. Grangé et H. Trianon. Musique de J. Duprato. M.305.24

Grant, John B.

Love's question. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 15, pp. 37–40.) No. 8 in M.195.1.15

The mystic isle; or, the laws of average. A comic opera in two acts, written by Sydney Rosenfeld. Music by John B. Grant. Philadelphia. Lee & Walker. 1886. M.402.23

Grant Monument Association.

PRATT, S. G., *editor*. "The War in song." [Programme and words of the songs, with music. New York.] 1891. Portrait. No. 1 in M.372.61
In aid of the Grant Monument Fund.

Grant, O Lord. *Anthem.* MOZART. No. 2 in M.236.34; etc.

Grant to us, Lord. *Anthem.* BUTTON. No. 20 in M.158.14

Grant to us, Lord, we beseech Thee. *Anthem.*

BARNBY. No. 5 in M.157.32

PARSONS, C. Cathedral music. M.233.11

Grant us Thy peace. *Anthem.* MENDELSSOHN-BARTHOLDY, J. L. F. Da pacem. No. 6 in M.391.49; etc.

Grant, we beseech Thee. *Anthem.*

ATTWOOD. Cathedral music. M.233.2

CALLCOTT, J. W. No. 83 in M.111.4.2

MANN, R. No. 18 in M.233.13

MOZART. No. 46 in M.290.22.1

SMART, H. No. 4 in M.157.10

Granvallet, Charles.

La grand'tante. Opéra-comique. Paroles de Jules Adenis [pseud.] & Ch. Granvallet. Musique de J. Massenet. No. 1 in M.389.12

Madame Turlupin. Opéra-comique. Poème de Cormon [pseud.] et Grandvallet [sic]. Musique de E. Guiraud. M.276.9

Grasmuecke, Die. *Part-song.* ZOELLNER, H. No. 36 in M.203.20

Grass widows. *Opera.* For the MUSIC see **Gabriel**, M. A. V. For the LIBRETTO see **March.**

Grassineau, Jacques.

A musical dictionary. London. Wilcox. 1740. M.145.13

Grassini, Francesco Maria.

I tell thee, boy. Part-song for T. T. B. B. (*In* The Orpheus. New series. Vol. 3, pp. 118–125.) No. 29 in M.205.10.3

Grast, Franz.

Come, shepherds. Ranz des vaches. (*In* Hullah. Part music. Secular. Vol. 2, pp. 57–59.) No. 13 in M.157.28.2

Fête des vignerons en 1865. (Célébration des saisons.) Partition des chants [T. B. et chœurs] et airs de ballet réduite pour le piano. Paris. Richault. [1865.] No. 2 in M.266.38

Gratia sola Dei. *Motet.* LASSUS. Sämmtliche Werke. Band 3. M.8040a.67.3

Gratias agimus. *Anthem.* CLARI. No. 4 in M.233.26.5

PERGOLESI. No. 31 in M.260.24.2

Grattann, ——

[Mass in A, for S. A. T. B.] Manuscript. [185–?]
Vocal score only. No. 3 in M.250.6; No. 4 in M.250.38

Graun, Carl Heinrich.

Am Sontage Rogate. [Für Solostimmen, Chor und Orchester.] Partitur. Manuscript. [180–?] M.202.2

Astonish'd seraphim. [B. solo and chorus.] From the Oratorio Der Tod Jesu. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 3, pp. 161–175.) No. 30 in M.290.29.3

Behold the Lamb of God. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 36–38.) No. 9 in M.290.29.1

Bless the Lord, O my soul. Aria [S. or T. Accomp. for pianoforte]. (*In* Latrobe. Selection of sacred music. Vol. 3, pp. 77–80.) No. 15 in M.290.29.3

Bow down thine ear. Aria, T. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 6, pp. 174–176.) No. 31 in M.290.29.6

Graun, Carl Heinrich. *(Continued.)*

Come, soft, relenting charity. Duetto [S. S. Accomp. for organ]. (*In* Gardiner. Sacred melodies. Vol. 3, pp. 271–273.) No. 2 in M.236.30.3

[Coriolano. Opera seria. Parole di Villati. Musica di C. H. Graun. Per canto.] Manuscript. [178–?] M.282.15

Dignare, Domine. [Solo, S. or T. Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 4, pp. 145–148.) No. 27 in M.290.29.4

Duetti, terzetti, quintetti, sestetti, ed alcuni chori. Berlino. Decker. 1773, 74. 4 v. in 3. M.398.7

Contents. — 1. Parto da te [S. C.] di Rodelinda. — Ecco mio [S. S.] di Cleopatre e Cesare. — Tu vuoi ch'io viva [S. S.] di Artaserse. — Vieni sì bell' idol [S. S.] di Catone in Utica. — Se mai turbo [S. S.] di Alessandro nelle Indie. — In mezzo a questi amplessi [S. T.] di Lucio Papirio. — Passi da te [S. S.] di Adriano. — La destra ti chiedo [S. S.] di Demofoonte. — Se vedrai dall' Occidente [S. S.] dei Feste galanti. — Com' è l'aurora al prato [S. S.] della Pastorale. — Ora sarai contenta [S. S.] di Cinna. — Dal labro tuo [S. S.] dell' Europa galante. — Sia propizia a desir tuoi [S. S.] di Iphigenia. — Segui pur giovane audace [S. S.] di Iphigenia. — Dimmi una volta addio [S. S.] di Angelica e Medoro. — Hà già promesso il Fato [S. S.] di Coriolano. — Dona agli voti miei [S. S.] di Coriolano. 2. Ti sono ancor fedele [S. S.] di Fetonte. — Tra lascia un vano amore [S. S.] di Fetonte. — Non disperar [S. S.] di Fetonte. — Come mai temer [S. T.] di Armida. — Dolce ben [S. S.] di Britannico. — Questo pianto [S. S.] di Britannico. — Si, mio ben [S. S.] di Orfeo. — Grato core [S. S.] del Giudizio di Paride. — Or tempra i martiri [S. S.] di Mitridate. — Quando potrem giammai [S. S.] di Silla. — Barbaro traditore [S. A.] di Silla. — Figlio . . . oh Dio! [S. S.] di Semiramide. — Ah, sol per te [S. S.] di Montezuma. — Amor sol m'accende [S. S.] di Ezio. 3. Colmo di gioja [S. S.] dei Fratelli nemici. — Cessa omai di quel tiranno [S. S.] di Merope. — Lascia Augusto [S. S. B.] di Cinna. — Ah tu, Signor, riserba [S. S. S.] di Ifigenia. — Trema pur [S. S. S.] di Angelica e Medoro. — Vado a pugnar [S. S. B.] di Mitridate. — Barbaro, tu lo sai [S. S. B.] di Armida. — Fuggi da questo lido [S. S. B.] di Orfeo. — Della bellezza, hò il vanto [S. S. S.] del Giudizio di Paride. — Rendi mi il caro oggetto [S. S. S.] di Silla. — La tua baldanza [S. S. S.] di Semiramide. — All' armi [S. S. S. T. T. B.] di Cleopatra e Cesare. — Come un' amico [S. S. S. S. S. S.] di Artaserse. 4. Qual un giorno. Coro di Cleopatra. — Del suo gran Padre. Coro di Artaserse. — Giuriamo, o dea terribile. Coro di Cinna. — Mora Ifigenia. Coro di Ifigenia. — D'un cor Romano. Coro di Catone. — Notte, agli amanti amica. Coro dell' Europa galante. — Vanne, Neron spietato. Coro di Britannico. — Viva di Silla il nome. Coro di Silla. — Roma è salva. Coro di Coriolano.

There is also, in vol. 2, Vita del Signor' C. E. Graun, and in vol. 3, Analisi dei drammi. Both these notices and the words of all the songs are given in Italian, German and French.

Et rege eos. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 113–119.) No. 26 in M.290.29.1

Freuet euch alle. Coro. [Mit Pianoforte-Begleitung.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 126–129.) No. 22 in M.202.6.3
From his Der Tod Jesu.

God my strength. Duetto [S. A. Accomp. for pianoforte]. (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 123–127.) No. 27 in M.290.29.2

He was despised. Coro. [Accomp. for pianoforte.] (*In* Cotton. Bangor Cathedral collection. Pp. 93–95.) No. 14 in M.290.33
Also to be found in Latrobe's Selection of sacred music.

Hier liegen wir. Coro. [Mit Pianoforte-Begleitung.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 130–133.) No. 23 in M.202.6.3
From his Der Tod Jesu.

Let us run with patience. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 6, pp. 17–28.) No. 4 in M.290.29.6

Like as the hart. [Anthem. Accomp. for organ.] (*In* Pratt. Collection of anthems. Vol. 2, pp. 70–81.) No. 8 in M.233.18.2

Machet die Thore weit. Motetto [für Doppelchor]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 112–121.) No. 21 in M.202.6.3

Missa [in E flat. Full score]. Manuscript. [177–?] No. 1 in M.250.19

O praise the Lord. [Anthem. Accomp. for organ.] (*In* Cotton. Bangor Cathedral collection. Pp. 39–43.) No. 7 in M.290.33

Graun, Carl Heinrich. *(Continued.)*
O sing praises to God. [Anthem. Accomp. for organ.] (*In* Cotton. Bangor Cathedral collection. Pp. 43–54.) No. 8 in M.290.33
O Zion, mark. Chorale. From Der Tod Jesu. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 5, pp. 113–119.) No. 19 in M.290.29.5
The passion of our Lord. See his Der Tod Jesu.
[Polidoro. Di opera Polidoro l'arie esquisite da composizione di Sr. Graun. Accomp. di violino e piano.] Manuscript. [175–?] M.391.24
Sing to Jehovah. Coro. From the Tod Jesu. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 33–39.) No. 7 in M.290.29.2
Te Deum. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 1–14.) No. 1 in M.290.29.1
Te ergo quaesumus. Duetto [M.-S. T. Accomp. for pianoforte]. (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 75–80.) No. 18 in M.290.29.1
Te gloriosus Apostolorum chorus. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 49–52.) No. 12 in M.290.29.1
Thou hast brought me to the dust. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 161–165.) No. 35 in M.290.29.2
Der Tod Jesu. Kantate in Musik gesetzt von C. H. Graun. Klavierauszug. Neue Ausgabe. Leipzig. Breitkopf & Härtel. [181–?] No. 1 in M.221.7
The text is by Carl Wilhelm Ramler.
Same. The passion of our Lord. Set to music by C. H. Graun. Translated and adapted [from Ramler's poem] by J. Troutbeck. [Pianoforte accomp.] London. Novello, Ewer & Co. [188–?] M.153.23
Tu ad liberandum. Aria [s. and chorus. Accomp. for pianoforte]. (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 145–154.) No. 33 in M.290.29.1
Tu Rex gloriae. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 182–187.) No. 42 in M.290.29.1
Also to be found in Rochlitz's Sammlung vorzüglicher Gesangstücke.
We will rejoice. [Motet. Accomp. for organ.] (*In* Cotton. Bangor Cathedral collection. Pp. 136–153.) No. 23 in M.290.33

Graupner, Gottlieb. See Graupner, Johann Christian Gottlieb.

Graupner, Johann Christian Gottlieb.
STONE, Catherine C. G., *compiler.* Gottlieb Graupner. "The pioneer of classical music in America" . . . Berkeley. 1906. Portrait. M.380.65
Typewritten. Contains genealogical notes.

Grave, Théodore de.
Biographie d'Adelina Patti. Paris. Castel. 1865. M.104.17

Grave, The. *Song.* BENEKEN. No. 5 in M.212.21.1

Grave affaire, Une. *Opera.* For the MUSIC see Robillard. For the LIBRETTO see Gothi.

Grave, Il, dell' età. *Part-song.* LASSUS. Sämmtliche Werke. Band 6. M.8040a.67.6

Grave, The, in the Busento. *Cantata.* For the MUSIC see Gernsheim. For the LIBRETTO see Platen-Hallermund.

Grave, The, of a singer. *Part-song.* ABT, F. No. 23 in M.205.10.6

Gravollet, Paul.
Le petit Lulli. Opéra-comique de Louis Leloir et Paul Gravollet. Musique de Charles Hess. No. 2 in M.389.8

Gray, Alan.
Arethusa. Poem by Shelley. Set to music for BAR. solo, chorus and orchestra by Alan Gray. [Accomp. for pianoforte.] London. Novello, Ewer & Co. 1892. No. 2 in M.204.16

Gray, Jonathan.
An inquiry into historical facts relative to parochial psalmody, in reference to the remarks of the Right Reverend Herbert, Lord Bishop of Peterborough. York. Wolstenholme. 1821. No. 3 in M.373.35

Gray, Thomas.
The bard. A selection from Gray's Ode set to music by E. G. Monk. M.280.27
Gray's Elegy: cantata. Composed . . . by Alfred Cellier. No. 2 in M.275.37
The lyre. A cantata, from Gray's ode "The progress of poesy." The music by S. Percival. No. 1 in M.391.53

Graz, Joseph.
Qui timetis Dominum. Motetto in usum quatuor vocum . . . comitante clavicimbalo. Moguntiae. Schott. [182–?] No. 4 in M.221.43

Graziani, Anneldo.
La Tilda. Melodramma. Musica di Francesco Cilèa. M.397.17

Grazie agl' inganni tuoi. *Song.* MOZART. Werke. Serie 7, Band 1. No. 35 in M.315.1.7.1
PRATI, A. Sei romanzi. No. 13 in M.221.25

Graziella. *Cantata.* For the MUSIC see Benedict, J. For the LIBRETTO see Hersee.

Graziella. *For piano.* LOUIS, N. No. 21 in M.390.25

Graziella. *Opera.* For the MUSIC see Choudens, A. For the LIBRETTO see Barbier, P. J.

Grazien, Die. *Cantata.* For the MUSIC see Benda, F. W. H. For the LIBRETTO see Gerstenberg.

Great and glorious. *Chorus.* HAYDN, F. J. No. 2 in M.236.30.4

Great and marvellous. *Anthem.* BOYCE. No. 81 in M.111.4.2

Great and marvellous are Thy works. *Anthem.*
MONK, E. G. No. 17 in M.195.2.9; etc.
PARSONS, C. Cathedral music. M.233.11
TALLIS. No. 24 in M.233.25.3

Great Apollo. *Glee.* WEBBE, S. No. 47 in M.235.14; etc.

Great author of my being. *Anthem.* GAMBOLD. No. 22 in M.201.37

Great Bacchus, born in thunder. [Catch for 3 voices.] (*In* Arnold. Convivial harmony. P. 415.) No. 7 in M.158.13

Great Bacchus, O aid us. *Part-song.* WEBBE, S. No. 7 in M.220.9.3; etc.

Great Britain. *Music.*
BENNETT, J. The musical year, 1883. A record of noteworthy musical events in the United Kingdom, with a reprint of criticisms of many of them. London. [1884.] M.148.36
CHAPPELL, W. A collection of national English airs, consisting of ancient song, ballad & dance tunes. The airs harmonized by W. Crotch, G. A. Macfarren, and J. Augustine Wade. [London.] 1839, 40. 2 v. M.121.16
HOOPER, R. Music and musicians (especially English) to the days of Henry Purcell. A brief historical sketch. London. 1855. No. 1 in M.376.7
KITCHINER, W., *editor.* The loyal and national songs of England, for one, two, and three voices, selected from original manuscripts and early printed copies. London. 1823. No. 1 in M.237.24
—— The sea songs of England, selected from original manuscripts and early printed copies in [his] library. London. 1823. No. 2 in M.237.24
MALIM, A. W. English hymn tunes, from the 16th century to the present time. London. [189–?] No. 6 in M.116.5
RODWELL, G. H. B. A letter to the musicians of Great Britain; containing a prospectus of proposed plans for the better encouragement of native musical talent . . . London. 1833. No. 12 in M.149.8
WILLEBY, C. Masters of English music. London. 1893. M.101.2
YEAR'S MUSIC, The, 1896–98, being a concise record of all matters relating to music and musical institutions. London. 1896–98. 3 v. M.370.36

Great composers, The. *Biography.* BOURNE, C. E. M.108.33
BUTTERWORTH. M.109.17

Great Diocles. *Chorus.* PURCELL, H. Beauties of Purcell. Vol. 2. M.221.2

Great, eternal, sovereign ruler. *Anthem.* HUMMEL, J. N. No. 5 in M.236.30.4

Great father Bacchus. *Glee.* PAXTON, S. No. 1 in M.218.8.8

Great folks. *Catch.* HAYES, W. Catches, glees and canons. Vol. 2. No. 2 in M.220.5

Great God of all, Holy Creator. *Anthem.* BEETHOVEN. No. 1 in M.290.14; etc.

Great God of love. *Madrigal.* PEARSALL. No. 14 in M.195.1.10

Great god of sleep. *Glee.*
ARNOLD, S. No. 252 in M.235.17.2
HUTCHINSON, F. No. 84 in M.220.9.2

Great God, to Thee. *Anthem.*
BEETHOVEN. No. 22 in M.290.9.1
ROLLE, J. H. No. 23 in M.290.29.5

Great God, unchangeably the same. *Hymn.* JOLLY. Hymns, canons . . . M.235.2

Great God, what do I see! *Hymn.* LUTHER. No. 27 in M.290.22.2; etc.

Great is Jehovah, the Lord. *Anthem.* SCHUBERT, F. P. No. 14 in M.195.2.11

Great is the Lord. *Anthem.* HAYDN, F. J. No. 1 in M.100.10
HAYES, W. No. 5 in M.195.2.7; etc.
LONGHURST. No. 21 in M.190.5
OUSELEY. No. 6 in M.195.2.12
RIGHINI. No. 4 in M.290.33
SCHNEIDER, J. C. F. No. 8 in M.221.22.4
VERDI. No. 6 in M.290.9.1

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Great Orpheus was a fiddler. *Part-song.* MACKENZIE, A. C. No. 10 in M.205.10.6

Great Tom is cast. *Catch.* LAWES, H. No. 5a in M.139a.18.4; etc.

Great tone-poets, The. *Biography.* CROWEST. M.129.19

Greatheed, Samuel Stephenson.
Blessed is the man. Anthem. [Accomp. for organ.] (*In* Ouseley. Special anthems. Vol. 2, p. 183–192.) No. 15 in M.233.24.2
Enoch's prophecy; an oratorio. Vocal score, with accomp. for the organ or pianoforte. The words from J. Montgomery's The world before the flood. London. Novello. [1852.] M.241.33
"Hail, gladd'ning light." Anthem for evening service. [Accomp. for organ.] (*In* Fowle. Parochial anthems. Pp. 9–13.) No. 1 in M.233.29
Ye that fear the Lord. Full anthem. [Accomp. for organ.] (*In* Ouseley. Special anthems. Vol. 1, pp. 9–12.) No. 3 in M.233.24.1

Grec, Le, et son fils. *Song.* WEBER, C. M. F. E. VON. No. 26 in M.221.30

Grechtelts enk. *Canon.* MOZART. Werke. Serie 7, Band 2. No. 55 in M.315.1.7.2

Gredin de Pigoche. *Opera.* For the MUSIC see **Vogel,** C. L. A. For the LIBRETTO see **Gaudichot-Masson.**

Greece. *Drama.*
MAIGNIEN, C. A. N. Du théâtre tragique des Grecs considéré sous le rapport de la philosophie dramatique. Grenoble. 1839. No. 6 in M.125.6

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BARTHÉLEMY, J. J. Entretiens sur l'état de la musique grecque vers le milieu du quatrième siècle avant l'Ère vulgaire. [Anon.] Amsterdam. 1777. No. 2 in M.207.32; etc.

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BEAULIEU, M. D. M. Mémoire sur ce qui reste de la musique de l'ancienne Grèce dans les premiers chants de l'église. [Paris. 1856?] No. 2 in M.206.5
BOURGAULT-DUCOUDRAY, L. A. Études sur la musique ecclésiastique grecque. Paris. 1877. No. 2 in M.122.4
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TIRON, A. Études sur la musique grecque, le plain-chant, et la tonalité moderne. Paris. 1866. No. 1 in M.122.4

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Ballade in Form von Variationen über ein flämisches Volkslied für Streichorchester. Partitur. Leipzig. Peters. [188–?] No. 2 in M.332.23

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Greek slave, A. *Opera.* For the MUSIC see **Jones,** S. For the LIBRETTO see **Hall,** O.

Greek war song. *Part-song.* BRIDGE, Joseph C. No. 12 in M.157.25

Green, James.
Altho' you're a cuckold. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 4, p. 311.) No. 98 in M.220.9.4
Here lies poor Toby. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 4, p. 287.) No. 88 in M.220.9.4
The lord may'r. Catch [for 4 voices]. (*In* Warren. Collection of catches. Vol. 4, pp. 286, 287.) No. 87 in M.220.9.4
When love and friendship. Glee [A. T. B.]. (*In* Collection of glees and catches. Pp. 13–20.) No. 4 in M.110.8
Also to be found in Warren's Collection of catches.

Green, Joseph.
The tritone: a method of harmony and modulation founded on a system of inversion of numbers. London. Novello, Ewer & Co. [1870.] M.122.26

Green grow the rushes O. A Scotch song [s. or T. Accomp. for pianoforte]. London. Cabusac. [179–?] No. 21 in M.237.2

Green isles of ocean. *Song.* THOMAS, J. R. Six Welsh melodies. No. 31 in M.192.14

Green leaves. *Part-song.* TAYLOR, J. B. No. 27 in M.157.4

Green thorn of the Hill of ghosts. *Glee.* CALLCOTT, J. W. Collection of glees. Vol. 1. No. 22 in M.234.1.1

Green trees, The, whispered low and mild. BALFE. No. 27 in M.192.9.1

Greenbank, Henry.
An artist's model. A comedy with music. Music by Sidney Jones. M.246.10
The circus girl. New musical play. Music by Ivan Caryll [pseud.]. M.395.12
The Geisha. A story of a tea-house. A Japanese musical play. Music by Sidney Jones. M.395.36
A Greek slave. Musical comedy. Music by Sidney Jones. M.394.56

Greenbank, Henry. *(Continued.)*

Incognita. A comic opera. Music by Charles Lecocq. M.378.53

San Toy, or the Emperor's own. A Chinese musical comedy. Music by Sidney Jones. M.402.29

Greenbank, Percy.

The blue moon. A musical play. Music by Howard Talbot and Paul A. Rubens. M.383.66

The Cingalee. A new and original musical play. Music by Lionel Monckton. M.397.46

A country girl. A new and original musical play. Music by Lionel Monckton. M.381.31

The earl and the girl. A musical comedy. Music by Ivan Caryll [pseud.]. M.397.14

The little Michus. A new and original musical play. Music by André Messager. M.396.70

The love birds. A musical comedy. Music by Raymond Rôze. M.397.56

The messenger boy. A new and original musical play. Music by Ivan Caryll [pseud.] and Lionel Monckton. M.402.9

My lady Molly. A comedy opera. Music by Sidney Jones. M.397.35

The orchid. A musical play. Music by Ivan Caryll [pseud.] and Lionel Monckton. M.397.15

See-See. New Chinese comic opera. Music by Sidney Jones. M.240.13

The spring chicken. A musical play. Music by Ivan Caryll [pseud.] and Lionel Monckton. M.399.13

Three little maids. A new and original musical play, composed by Paul A. Rubens. M.397.57

The toreador. An entirely new and original musical play. Music by Ivan Caryll [pseud.] and Lionel Monckton. M.382.7

Greene, Chester W., *editor.*

Sullivan, A. S. How sweet the evening shadows. No. 42 in M.158.19

Greene, Clay Meredith, *editor.*

Roger, V. The little trooper. No. 4 in M.402.74

Greene, Maurice.

Acquaint thyself with God. Solo [anthem, s. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 169–171.) No. 58 in M.290.22.1

Behold, I bring you good tidings. Anthem. [Accomp. for piano.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 9–13.) No. 3 in M.290.22.1

Blessed are those. Anthem [s. s.]. (*In* Stevens. Sacred music. Vol. 2, pp. 42–49.) No. 7 in M.234.4.2

Blessed be God. Chorus. (*In* Hullah. Part music. Sacred. Vol. 2, pp. 126–129.) No. 41 in M.157.28.2

Busy, curious, thirsty fly. Duett [T. B.]. (*In* Apollonian harmony. Vol. 1, p. 47.) No. 38 in M.141.21.1
Also to be found in Social harmony.

Cathedral music; or, forty select anthems in score, consisting of 1, 2, 3, 4, 5, 6, 7 and 8 parts. London. Bennett. [1743.] 2 v. M.158.9
Contents. — 1. Sing unto the Lord a new song. — Acquaint thyself with God. — Praise the Lord, O my soul. — O sing unto the Lord. — My God, my God, look upon me. — Praise the Lord, ye servants. — I will give thanks. — Arise, shine. — Let God arise. — Lord, how long. — Put me not to rebuke. — O God, O God, Thou art my God. — O clap your hands together. — Lord, let me know mine end. — Lord, how are they increased. — I will sing of Thy power. — O praise our God. — O sing unto the Lord with thanksgiving. — Blessed are they that dwell.— Let my complaint come before Thee [solo anthem].— Blessed are those that are undefiled. — Thou, O God, art praised. 2. The king shall rejoice. — Let my complaint, for 5 voices. — Behold, I bring you glad tidings. — God is our hope. — Hear my prayer, O God. — O sing unto God. — Have mercy upon me. — Hear, O Lord, and consider. — I will seek unto God. — O God of my righteousness. — O give thanks unto the Lord. — The Lord is my Shepherd. — O how amiable. — My soul truly waiteth. — The Lord, even the most mighty God. — How long wilt Thou forget. — O Lord give ear. — O Lord, grant the king.

Come, all noble souls. Round [for 3 voices]. (*In* Apollonian harmony. Vol. 1, p. 58.) No. 52 in M.141.21.1
Also to be found in Arnold's Convivial harmony; Bland's The Ladies' collection; Social harmony.

Greene, Maurice. *(Continued.)*

Come, let us laugh. Round [for 3 voices]. (*In* Arnold. Convivial harmony. P. 3.) No. 7 in M.158.13
Also to be found in Webbe, Jr.'s Convito armonico.

For God is in the midst. Ductto [s. s.]. (*In* Stevens. Sacred music. Vol. 2, pp. 7–9.) No. 2 in M.234.4.2

Forty select anthems in vocal score . . . The separate accomp. for the organ or piano forte, by Vincent Novello. London. Novello. [184–?] 2 v. M.233.7
Contents. — 1. Acquaint thyself with God. — Arise! shine, O Zion. — Blessed are they that dwell in Thy house. — I will give thanks. — I will sing of Thy power. — Let my complaint come before Thee [solo and chorus]. — Let God arise. — Lord, how long wilt Thou be angry. — Lord, let me know mine end. — Lord, how are they increased. — My God, look upon me. — O God, Thou art my God. — O clap your hands together. — O sing unto the Lord a new song. — O praise our God, ye people. — O sing unto the Lord with thanksgiving. — Praise the Lord, O my soul. — Praise the Lord, ye servants. — Put me not to rebuke. — Sing unto the Lord a new song. 2. Blessed are those that are undefiled. — Behold! I bring you glad tidings. — God is our hope and strength. — Hear my prayer, O God. — Have mercy upon me, O God. — Hear, O Lord, and consider. — How long wilt Thou forget me. — I will seek unto God. — Let my complaint come before Thee [5 voices]. — My soul truly waiteth still upon God. — O sing unto God. — O God of my righteousness. — O give thanks unto the Lord. — O how amiable are Thy dwellings. — O Lord, give ear unto my prayer. — O Lord, grant the king a long life. — Thou, O God, art praised in Zion. — The king shall rejoice in Thy strength.— The Lord is my Shepherd. — The Lord, even the most mighty God hath spoken.

God is our hope. Anthem. [Accomp. for organ.] (*In* Gardiner. Sacred melodies. Vol. 3, pp. 275–288.) No. 4 in M.236.30.3
Also to be found in Novello's Collection of anthems.

Hail! British isle. Glee [A. T. B.]. (*In* Social harmony. Pp. 227–231.) No. 189 in M.215.21

Hail, hail, green fields. Catch a 3 voci. (*In* Apollonian harmony. Vol. 1, p. 49.) No. 40 in M.141.21.1
Also to be found in Arnold's Convivial harmony; Bland's The Ladies' collection; Clementi's Collection of catches; Flowers of harmony; Social harmony; Webbe, Jr.'s Convito armonico.

How soft the delights. Round [for 3 voices]. (*In* Arnold. Convivial harmony. P. 3.) No. 7 in M.158.13
Also to be found in Bland's The Ladies' collection.

I will sing of Thy power. Full anthem [s. s. A. T. B.]. The organ part by Vincent Novello. (*In* Novello's Collection of anthems. Vol. 7, pp. 33–47.) No. 3 in M.195.2.7

I've lost my mistress. Catch [for 3 voices]. (*In* Apollonian harmony. Vol. 2, p. 26.) No. 21 in M.141.21.2
Also to be found in Arnold's Convivial harmony; Flowers of harmony; Social harmony.

Jolly mortals, fill your glasses. Round [for 3 voices]. (*In* Arnold. Convivial harmony. P. 8.) No. 7 in M.158.13
Also to be found in Webbe, Jr.'s Convito armonico.

Let all the lands, with shouts of joy. (*In* Metcalfe. Fifty metrical anthems. Pp. 59, 60.) No. 37 in M.157.34

Let God arise. Verse anthem [s. s. A. T. B.]. The organ part by Vincent Novello. (*In* Novello's Collection of anthems. Vol. 7, pp. 1–19.) No. 1 in M.195.2.7

Lord, from Thy unexhausted store. [Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 77, 78.) No. 46 in M.157.34

The Lord is my Shepherd. Duetto [s. s. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 136–139.) No. 48 in M.290.22.1
Also to be found in Stevens's Sacred music.

Lord, let me know mine end. Full anthem. [Accomp. for organ.] (*In* Musical times. [Music.] Vol. 3, pp. 87–91.) No. 23 in M.175.1.3

The Lord will deliver. [Anthem. Accomp. for organ.] (*In* Gardiner. Sacred melodies. Vol. 3, p. 274.) No. 3 in M.236.30.3
Also to be found in Turle and Taylor's The People's music book.

Mortals, learn. Round [for 3 voices]. (*In* Arnold. Convivial harmony. P. 6.) No. 7 in M.158.13
Also to be found in Bland's The Ladies' collection.

O clap your hands. Full anthem [s. s. A. T. B.]. The organ part by Vincent Novello. (*In* Novello's Collection of anthems. Vol. 7, pp. 20–32.) No. 2 in M.195.2.7

Greene, Maurice. *(Continued.)*

O come, loud anthems let us sing. [Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 57, 58.) No. 36 in M.157.34

O God of my righteousness. Anthem. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 146–150.) No. 55 in M.290.22.2
Also to be found in Gardiner's Sacred melodies.

O Lord, give ear. Anthem. [Accomp. for organ.] (*In* Stevens. Sacred music. Vol. 1, pp. 86–93.) No. 18 in M.234.4.1

O Lord God of hosts Anthem [s. or BAR. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 32, 33.) No. 12 in M.290.22.2

O praise the Lord, ye angels. Solo [s. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 86, 87.) No. 35 in M.290.22.2

O that my ways were made so direct. Solo [s. or BAR. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 208, 209.) No. 77 in M.290.22.2

On the poor confin'd debtors. [Catch for 3 voices.] (*In* Arnold. Convivial harmony. Pp. 8, 9.) No. 7 in M.158.13
Also to be found in Bland's The Ladies' collection.

Praise the Lord, O my soul. Solo anthem [s. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 69–71.) No. 25 in M.290.22.1
Also to be found in Stevens s Sacred music.

Prithee, foolish boy. [Catch for 3 voices.] (*In* Arnold. Convivial harmony. Pp. 10, 11.) No. 7 in M.158.13
Also to be found in Bland's The Ladies' collection.

Sing unto the Lord a new song. Anthem. [Accomp. for organ.] (*In* Gardiner. Sacred melodies. Vol. 3, pp. 318–327.) No. 9 in M.236.30.3

So peaceful rests. [Catch for 3 voices.] (*In* Arnold. Convivial harmony. P. 6.) No. 7 in M.158.13
Also to be found in Bland's The Ladies' collection; Social harmony.

Te Deum, Jubilate, Magnificat, and Nunc dimittis in C. [Accomp. for organ.] (*In* Novello. Cathedral choir book. Vol. 2.) M.233.14.2

Thou in Sion art praised. Canon, 3 in 1. (*In* Turle and Taylor. The People's music book. Vol. 2, p. 10.) No. 5 in M.111.4.2

Thou, O God, art praised. Anthem. [Accomp. for organ.] (*In* Gardiner. Sacred melodies. Vol. 4, pp. 576–581.) No. 28 in M.236.30.4

Thou visitest the earth. Anthem. [Accomp. for organ.] (*In* Cope. A Collection of anthems. Pp. 72–75.) No. 17 in M.290.34
Also to be found in Musical times [Music]; Turle and Taylor's The People's Music book.

Thy mercies manifold. [Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. P. 17.) No. 13 in M.157.34

To my request, and earnest cry. [Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 63, 64.) No. 39 in M.157.34

When with good wine. Two part song [A. B.]. (*In* Bland. The Ladies' collection. Vol. 2, pp. 218, 219.) No. 242 in M.235.17.2

Why all this whining? [Duet, T. B.] (*In* Flowers of harmony. Vol. 3, pp. 16–19.) No. 5 in M.157.18.3
Also to be found in Social harmony.

Greene's Opera House, *Cedar Rapids, Iowa.*

[Play-bills, season 1883–84. No. 1–69. Cedar Rapids. 1883, 84.] M.371.5

Greenhill, James, and others, *compilers.*

A list of all the songs and passages in Shakspere which have been set to music. Compiled by J. Greenhill, W. A. Harrison and F. J. Furnivall. The words in old spelling from the quartos and first folio, edited by F. J. Furnivall and W. G. Stone. London. Trübner & Co. 1884. [New Shakspere Society.] No. 1 in M.215.9

Greenough, James Bradstreet.

Hymn for Commencement. Music by John Knowles Paine. No. 34 in M.190.6

Greenough, Malcolm Scollay.

Boscabello. '98 Hasty Pudding play. Music by Waldron H. Rand, Jr. No. 1 in M.402.46

Greenwood, Thomas.

David; or, Israel delivered: a dramatic cantata. [Accomp. for pianoforte. London? 184–?] No. 2 in M.270.43

Greeting. *Duet.* MENDELSSOHN-BARTHOLDY, J. L. F. No. 2 in M.280.22

Greeting. *Part-song.* JUENGST. Gruss! No. 35 in M.392.12

Greeting. *Song.* MENDELSSOHN-BARTHOLDY, J. L. F. Songs. No. 26 in M.244.21

Greger, Carl.

An die Freude. Männerchor. (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 12. . . . Sängerfeste. Pp. 56–58.) No. 8 in M.130.7

Same. To joy. [Part-song, T. T. T. B. B.] (*In* Mosenthal. Songs of the Mendelssohn Glee Club. Pp. 5–11.) No. 1 in M.204.38

Aufruf zur Freude. [Männerchor.] (*In* Otto, E. J. Ernst und Scherz. Heft 60, pp. 18, 19.) No. 7 in M.392.20

Der Sänger Wanderlied [T. T. B. B.]. (*In* Abt. Leichte Männerchöre. Heft 23, pp. 9–12.) No. 150 in M.246.22

Drei heitere Lieder für Männerchor. Op. 7. Leipzig. Kahnt. [186–?] No. 28 in M.392.10
Contents. — Der Luther pries die Weiber, Weinlied. — Es leben die Weiber, Weinlied. — Abschied.

Gesellenlied [T. T. B. B.]. (*In* Abt. Leichte Männerchöre. Heft 23, pp. 5–8.) No. 149 in M.246.22

Sængers Wonne. [Männerchor.] (*In* Otto, E. J. Ernst und Scherz. Heft 60, pp. 11, 12.) No. 7 in M.392.20

To joy. See his An die Freude.

Wandern. [Männerchor.] (*In* Abt. Leichte Männerchöre. Heft 23, pp. 2–4.) No. 148 in M.246.22

Gregh, Louis.

Arlette. Pantomime-ballet en 2 actes (2 tableaux) de Fernand Beissier. Musique de Louis Gregh. Partition piano, 2 mains. Paris. Gregh. 1891. No. 1 in M.384.7

Le Capitain Roland. Opéra-comique en 2 actes. Paroles de Armand Lafrique. Musique de Louis Gregh. Partition piano et chant Paris. Gregh. [1895.] No. 1 in M.303.4

Un lycée de jeunes filles. Vaudeville-opérette en 4 actes. Paroles de Alexandre Bisson. Musique de Louis Gregh. Partition piano & chant. Paris. Gregh & cie. [1890.] No. 1 in M.266.32

Patart, Patart & cie. Vaudeville-opérette en 4 actes et 5 tableaux de André Sylvane et Ch. Clairville. Musique de Louis Gregh. Partition chant et piano. Paris. Gregh. [189–?] No. 2 in M.266.32

Le présomtif. Opéra-bouffe en 3 actes. Paroles de Alfred Hennequin et Albin Valabrègue. Musique de Louis Gregh. Partition chant et piano. Paris. Gregh & cie. [1884.] M.266.33

Suite de concert, Première, pour piano avec accompagnement d'orchestre. Op. 82. Partition. Paris. Gregh. [1895.] M.410.67

Grégoir, Édouard Georges Jacques.

L'art musical en Belgique sous les règnes de Léopold I. & Léopold II. 1830–1880. Bruxelles. Schott. 1879. M.135.12

Des gloires de l'Opéra et la musique à Paris. Documents recueillis sur l'Opéra et autres théâtres à Paris, et sur tout ce qui a rapport à l'art musical en cette ville jusqu'à l'année 1880. Bruxelles. Schott. 1878, 81. 3 v. Portraits.
Contents. — 1. 1013–1750. 2. 1751–1768. 3. 1769–1774. M.134.5
No more was published.

Hommage à F. Mendelssohn Bartholdy. 3me ouverture de concert. Œuvre 52. Partition. Bruxelles. [185–?] No. 1 in M.331.16

Hommage à la nation hollandaise. Ouverture et marche triomphale à grand orchestre, sur le chant national. [Parties d'orchestre.] Œuv. 55. Anvers. Possos. [186–?] No. 1 in M.331.16

Panthéon musical populaire. Bruxelles. Schott. 1876, 77. 6 v. in 2. M.134.4

Grégoir, Édouard Georges Jacques. *(Continued.)*
Souvenirs artistiques. Documents pour servir à l'histoire de la musique. Bruxelles. Schott. 1888. 2 v. in 1. Portraits. M.134.1

Grégoir, Jacques Mathieu Joseph.
Ave Maria pour voix solo [s.] & chœur. Avec accomp. de piano (ou harpe) et harmonium ou orgue. Paris. Schott. [1869?] No. 24 in M.201.33; No. 10 in M.260.10.7
Hymne guerrier. Chœur pour 4 voix d'homme. Op. 60. Bruxelles. Schott. [186–?] No. 18 in M.392.33

Grégoir, Joseph. See **Grégoir**, Jacques Mathieu Joseph.

Gregorian chant. See **Plainsong.**

Gregorian mass "De angelis" arranged with an accompaniment for the organ by V. Novello. (*In* Novello. Twelve easy masses . . . Vol. 1, pp. 1–11.) No. 1 in M.237.25.1

Gregorian mass, in D minor. Arranged with an accompaniment for the organ, by V. Novello. (*In* Novello. Twelve easy masses. Vol. 3, pp. 1–10.) No. 1 in M.237.25.3
Said to have been composed by Henri Dumont.

Gregorian mass for the dead, from S. Wesley's arrangement, the organ accompaniment by V. Novello. (*In* Novello. Twelve easy masses Vol. 2, pp. 2–22.) No. 1 in M.237.25.2

Gregory, Edmund.
The cries of Durham. Catch [for 5 voices]. (*In* Clementi. Collection of catches. Vol. 1, pp. 18, 19.) No. 16 in M.110.1.1; No. 16 in M.110.2.1
Also to be found in Parker's The Orphean lyre; Warren's Cocks's Hand-book of glees.
Fill, fill, fill a brimming glass. Catch a 3 voci. (*In* Bland. The Ladies' collection. Vol. 1, p. 23.) No. 34 in M.235.17.1
Also to be found in Clementi's Collection of catches.
Here's a bowl. Catch a 3 voci. (*In* Bland. The Ladies' collection. Vol. 2, p. 183.) No. 221 in M.235.17.1
Also to be found in Clementi's Collection of catches; The Harmonist; Vocal harmonist's magazine.
Let us be merry. Catch [for 4 voices]. (*In* Bland. The Ladies' collection. Vol. 1, p. 23.) No. 35 in M.235.17.1
Also to be found in The Harmonist; Social harmony; Vocal harmonist's magazine.

Gréhon, Victor.
L'air de Paris. Opérette vaudeville de Marc Sonal [pseud.] & Victor Gréhon. Musique de Ch. Thony. M.393.66

Greiffenhagen, Heinrich.
Zwei Lieder für vier Männerstimmen. Hamburg. Rahter. [188–?] No. 39 in M.392.8
Contents. — Minnedienst. — O würden Sterne meine Lieder.

Greifswald, J. Gebeschus-. See **Gebeschus**, Ida.

Greis, Der. *Quartet.* Haydn, F. J. Gesänge. Heft 2. No. 2 in M.312.35; etc.

Greise Kopf, Der. Schubert, F. P. Werke. Serie 20, Band 9. M.317.1.20.9

Greisengesang. *Song.* Schubert, F. P. Werke. Serie 20, Band 8. M.317.1.20.8

Greith, Joseph.
Erneuerung des Rütlibundes. [Männerchor.] (*In* Das Rütli. Pp. 161–163.) No. 64 in M.147.4
Das Rütli. [Männerchor.] (*In* Das Rütli. Pp. 4, 5.) No. 1a in M.147.4

Grelinger, Charles.
Nicolas Nickleby. Opéra comique en 4 actes. Paroles de Paul Somniès [sic Sonnies] d'après le roman de Charles Dickens. Musique de Charles Grelinger. Partition pour chant et piano. Bruxelles. Cranz. [190–?] M.389.8
Les Pharaons. Grand opéra en quatre actes [tiré du drame en vers de Ferdinand Dugué. Poème de Ch. Grandmougin. Musique de] Charles Grelinger. [Partition piano et chant. Paris. Grevel. 190–?] M.383.20

Grell, Eduard August.
Missa sollemnis senis denis vocibus decantanda. Berolini. Bote & Bock. 1873. M.156.29
For four solo quartettes and four four-part choruses without accompaniment.

Grelot, Le. *Opera.* For the Music see **Vasseur**, F. A. J. L. For the Libretto see **Grangé.**

Grémont, H.
Hérodiade. Opéra de P. Milliet, H. Grémont, A. Zanardini. Musique de J. Massenet. M.257.7

Grenadiers, Les, de Montcornette. *Opera.* For the Music see **Lecocq**, A. C. For the Libretto see **Péricaud.**

Grenadines, Les. *Duet.* Concone. No. 20 in M.244.2

Grenet-Dancourt, Ernest.
Le mari de la reine. Opérette de Grenet-Dancourt & O. Pradels. Musique de André Messager. M.257.28
Le moulin de Javelle. Opéra-comique. Musique de Paul Henrion. No. 2 in M.393.22

Grenier, ——
La Mélomanie. Opéra comique. Mis en musique par S. Champein. M.291.5

Grenier, Félix, *translator.*
Forkel. Vie, talents et travaux de Jean Sébastien Bach. M.119.10

Grenzebach, Ernst.
Walzer für Pianoforte und 8 Kinderinstrumente (Kukuk, Nachtigall, Wachtel, Trompete, Trommel, Triangel, Cimbel und Knarre). Op. 5. [Partitur.] Leipzig. Breitkopf & Härtel. [188–?] No. 3 in M.346.22

Grenzen der Menschheit. *Part-song.* Hiller, F. 3 Gedichte von Goethe. No. 6 in M.392.11

Grenzen der Menschheit. *Song.* Schubert, F. P. Werke. Serie 20, Band 6. M.317.1.20.6

Gresban, Arnoul.
Pastorale de Noël, mistère . . . Musique de Reynaldo Hahn. No. 5 in M.384.20

Gresham College, *London.*
Bridge, John F. "The past and the future." Inaugural lecture, 1890. London. 1890. No. 6 in M.102.19
Taylor, E. Gresham College. Three inaugural lectures, 1838. London. 1838. No. 6 in M.125.13; etc.
Wylde, H. Music as an educator. A series of four lectures, 1882. London. [1882.] M.373.58

Gresham prize compositions.
Havergal. An evening service, Magnifcat & Nunc dimittis. No. 4 in M.236.16
Hopkins, E. J. God is gone up! Anthem in five parts. No. 4 in M.190.4
—— Out of the deep. Anthem for five voices. No. 3 in M.190.4
Lucas, C. My soul doth magnify the Lord. Anthem. No. 7 in M.236.16

Gresnick, Antoine Frédéric.
L'heureux procès, ou Alphonse et Léonore. Opéra en 1 acte. Paroles de Ch. Le Prévôt d'Iray. Mises en musique . . . par Gresnick. [Partition.] Paris. Goulden. [1798?] M.224.32

Gresset, Jean Baptiste Louis.
Discours sur l'harmonie. (*In* Marcou, P. Manuel du jeune musicien . . . Pp. 59–118. Paris. 1804.) No. 2 in M.377.13

Gressus meos dirige. *Motet.* Lassus. Sämmtliche Werke. Band 3. M.8040a.67.3

Gresswell, Henry William, and George **Gresswell.**
How to play the fiddle; or, hints to beginners on the violin, by Henry William Gresswell and George Gresswell. London. Field & Tuer. [1886.] No. 6 in M.376.2

Gretchaninov, Aleksandr.
Quatuor (sol majeur) pour deux violons, alto et violoncelle. Op. 2. Partition. Leipzig. Belaïeff. 1894. No. 5 in M.412a.5

Gretchen. *Song.* Klein, B. J. No. 20 in M.221.30
Schubert, F. P. Werke. Serie 20, Band 10. M.317.1.20.10

Gretchen am Spinnrade. *Song.*
Lenz, L. Gesänge und Lieder aus Faust. No. 28 in M.221.30
Schubert, F. P. Sämmtliche Compositionen. M.244.12; etc.

Gretchen vor dem Bilde der Mater dolorosa. *Song.* Hauptmann. No. 5 in M.204.18

Gretchen vor dem Marienbilde. *Song.* Lenz, L. Gesänge und Lieder aus Faust. No. 28 in M.221.30

Gretchens Klage. *Song.* WIEDEBEIN. Lieder. No. 10 in M.221.33

Gretelein. *Part-song.* HIRSCH, C. No. 1 in M.392.12

KUECKEN. Zwei Lieder. No. 10 in M.203.16

Gretelein. *Song.* KUECKEN. No. 12 in M.244.6.2

Gretels Warnung. *Song.* BEETHOVEN. Werke. Serie 23. M.413.1.23

Gretna-Green. *Ballet.* For the MUSIC see **Guiraud.** For the PLOT see **Truinet.**

Grétry, André Ernest Modeste.

L'amant jaloux. Comédie en 3 actes. [Paroles de Th. Hales. Musique de] Grétry. Partition. Paris. Houbaut. [1778.] M.282.26

L'ami de la maison. Comédie en 3 actes et en vers mêlée d'ariettes. [Paroles de Marmontel. Musique de] Grétry. [Partition.] Paris. Houbaut. [1772.] M.282.37

L'amitié à l'épreuve. Comédie en 2 actes mêlée d'ariettes. [Paroles de Favart. Musique de] Grétry. [Partition.] Paris. Montulay. [1771.] M.282.28

Anacréon chez Polycrate. Opéra en 3 actes. . . . Paroles de J. H. Guy. Mis en musique, par Grétry. [Partition.] Paris. L'auteur. [1797.] M.282.21

Andromaque. Tragédie lyrique en 3 actes [de Pitra]. . . . Mise en musique par Grétry. Partition. Paris. Houbaut. [1780.] M.292.1

Aucassin et Nicolette, ou les mœurs du bon vieux tems. Comédie en 3 actes [de Sedaine]. . . . Mise en musique par Grétry. [Partition.] Paris. Houbaut. [1782.] M.282.19

Barbe Bleue. Comédie en prose et en 3 actes. Paroles de M. Sedaine. . . . Mise en musique par Grétry. [Partition.] Paris. L'auteur. [1789.] M.282.29

La caravane du Caire. Opéra ballet en 3 actes. [Paroles de Morel de Chédeville. Musique de] Grétry. [Partition.] Paris. Basset. [1784.] M.282.30

"On a dit que Louis XVIII avait eu part à cet opéra." — *Quérard.*

Same. Opéra en 3 actes. Paroles de Mr le Cte de Provence (Louis XVIII) & Morel de Chédeville . . . Reconstitué et réduit pour piano et chant par F. A. Gevaert . . . Introduction par Victor Wilder. Paris. Michaëlis. [188–?] Engraved title-page. [Chefs-d'œuvre de l'opéra français.] M.303.5

Céphale & Procris. Ballet héroïque en 3 actes. Paroles de Marmontel. Reconstitué et réduit pour piano et chant par F. A. Gevaert. Paris. Michaëlis. [1882. Chefs-d'œuvre de l'opéra français.] M.266.34

Chor aus der Oper: „Die beiden Geizigen," für Männerstimmen mit Orchester-Begleitung und unterlegtem Klavier-Auszug. Partitur. Leipzig. Peters. [184–?] No. 1 in M.203.2

Colinette à la cour, ou la double épreuve. Comédie lyrique en 3 actes [de Lourdet de Santerre] . . . Mise en musique par Grétry. [Partition.] Paris. Houbaut. [1782.] M.282.18

Comment! il est arrêté. Duo [T. BAR. Accomp. de piano]. Paris. Petit. [1828. Guillaume Tell.] No. 31 in M.390.37

Le Comte d'Albert. Drame en 2 actes et la suite. Opéra comique en 1 acte, par M. Sedaine . . . Mis en musique par Grétry. [Partition.] Paris. Houbaut. [1787.] M.282.23

La danse n'est pas ce que j'aime. Air [BAR.] from Richard Cœur-de-Lion. [Accomp. for pianoforte.] (*In* Musical library. Vol. 2, p. 124.) No. 47 in M.235.18.2

[Les deux avares. Comédie en 2 actes. Paroles de Fenouillot de Falbaire. Musique de Grétry. Partition. Paris. 1770?] M.282.22

The title-page is missing.

Donne-la moi dans nos adieux. Duo [S. B.] dans Céphale et Procris. [Partition.] Manuscript. [18—?] No. 9 in M.120.16

Double chœur de l'opéra Colinette à la cour. Partition d'orchestre. Mayence. Schott. [1872?] No. 3 in M.333.9

Doux échos des bois. Duo [S. T. Accomp. de piano]. Paris. Petit. [1828. Guillaume Tell.] No. 28 in M.390.37

Grétry, André Ernest Modeste. *(Continued.)*

Drei Tanzstücke aus Grétry's heroischem Ballet „Céphale et Procris" zum Konzertvortrag frei bearbeitet von Felix Mottl. 1. Tambourin. 2. Menuetto. 3. Gigue. [Partitur.] Leipzig. Peters. [189–?] No. 2 in M.410.32

Élisca, ou l'habitante de Madagascar. Drame lyrique en 3 actes. Paroles de Favières et Grétry neveu. Musique de Grétry. [Partition.] Paris. L'auteur. [1799.] M.282.25

One page of manuscript music is inserted.

L'embarras des richesses. Comédie lyrique en 3 actes [de Lourdet de Santerre. Mise en musique] par M. Grétry. [Partition.] Paris. Huguet. [1782.] M.292.2

L'épreuve villageoise. Opéra comique en 2 actes. Paroles de Desforges [pseud.]. Musique de Grétry. Partition piano et chant. Paris. Colombier. [1853.] M.365.18

Les événemens imprévus. Comédie en 3 actes [de Th. Hales] . . . Mise en musique par Grétry. Partition. Paris. Houbaut. [1779.] M.282.17

Il fait jour sur le glacier. [Air, T. Accomp. de piano.] Paris. Petit. [1828. Guillaume Tell.] No. 27 in M.390.37

La fausse magie. Musique de Grétry. Opéra complet dialogué. Partition de piano et chant. Paroles françaises [de Marmontel. Paris]. Launer. [184–?] No. 2 in M.365.19

Guillaume Tell. Drame lyrique en 3 actes. Remis à la scène avec des changements au poëme [de Sedaine] par Mr Pellissier, et à la musique [de Grétry] par H. Berton. [Partition.] Paris. Petit. [1828.] M.261.32

Le Huron. Comédie en 2 actes, et en vers [de Marmontel] . . . mise en musique par André Grétry. [Partition.] Paris. Beraux. [1768.] M.282.35

Le jugement de Midas. Comédie en 3 actes [de Thomas Hales. Mise en musique] par Grétry. Partition. Paris. Houbaut. [1778.] M.282.32

Jure le moi. Duo [S. T. Accomp. de piano]. Paris. Petit. [1828. Guillaume Tell.] No. 29 in M.390.37

Lisbeth. Drame lyrique en 3 actes et en prose. Paroles de Favières . . . Mis en musique par Grétry. [Partition.] Paris. L'auteur. [1797.] M.292.5

Lucile. Comédie en 1 acte et en vers [de Marmontel] . . . Mise en musique par André Grétry. [Partition.] Paris. [1769.] M.282.20

Le magnifique. Comédie en 3 actes mêlée d'ariettes. [Paroles de Sedaine. Musique de] M. Grétry. [Partition.] Paris. Houbaut. [1773.] M.282.27

[Les mariages samnites. Opéra comique en 3 actes de Parmian de Rosoi. Mis en musique par Grétry. Partition. Paris. 1776.] M.292.3

The title-page is lacking.

Mémoires, ou essais sur la musique. Nouvelle édition augmentée par J. H. Mees. Bruxelles. Académie de musique. 1829. 2 v. Portrait. M.109b.15

Les méprises par ressemblance. Comédie en 3 actes, par M. Patrat . . . Mise en musique par Grétry. [Partition.] Paris. L'auteur. [1786.] M.292.4

Non, jamais. Air [T. Accomp. de piano]. Paris. Petit. [1828. Guillaume Tell.] No. 32 in M.390.37

O ma chère patrie. Air [T. Accomp. de piano]. Paris. Petit. [1828. Guillaume Tell.] No. 30 in M.390.37

Panurge dans l'isle des lanternes. Comédie lyrique en 3 actes [de Louis XVIII. et Morel de Chédeville]. Mise en musique par Grétry. [Partition.] Paris. L'auteur. [1785.] M.282.33

"On a prétendu que cet opéra était presque en entier l'ouvrage de Monsieur (Louis XVIII.), et que Morel n'avait été que le collaborateur, l'arrangeur et le prête-nom de ce prince." — *Quérard.*

Pierre le Grand. Comédie en prose et en 3 actes. Paroles de Bouilly . . . Mise en musique par Grétry. [Partition.] Paris. L'auteur. [1790.] M.282.36

The revellers. [Part-song, T. T. B. B.] (*In* Mosenthal. Songs of the Mendelssohn Glee Club. Pp. 28, 29.) No. 7 in M.204.38

Grétry, André Ernest Modeste. *(Continued.)*

Richard Cœur-de-Lion. Opéra-comique en 3 actes. [Paroles de Sedaine. Musique de Grétry. Partition.] Leipzig. Breitkopf & Härtel. [188–?] Portrait. [Collection complète des œuvres de Grétry. Livraison 1.] M.282.38

Same. (Richard Löwenherz.) Opéra en 3 actes de A. E. Grétry. [Paroles de Sedaine.] Partition piano et chant. Braunschweig. Litolff. [187–?] M.365.20

Same. The songs, duets, trios, & chorusses of the historical romance . . . The music by Grétry, adapted to the English words [translated from the French of Sedaine] by Mr. Linley. [Accomp. for pianoforte.] London. Thompson. [178–?] No. 3 in M.152.12; No. 3 in M.320.12; M.320.19

Le rival confident. Comédie en 2 actes et en prose, par M. Forgeot . . . Mise en musique par Grétry. Paris. Houbaut. [1788.] M.282.16

La rosière de Salenci. Pastorale en 3 actes [de Masson de Pézay . . . Musique] par Grétry. [Partition.] Paris. Houbaut. [1774.] M.282.24

Silvain. Comédie en 1 acte en vers. [Paroles de Marmontel.] Mis en musique par Grétry. [Partition.] Paris. [1770.] M.282.34

Le tableau parlant. Comédie parade en 1 acte et en vers. [Paroles d'Anseaume.] Mis en musique par Grétry. [Partition.] Paris. [1769.] M.282.31

Voyages, études et travaux. Racontés par lui-même. Paris. Delagrave. 1889. M.119a.6

Zémir et Azor. Musique de Grétry. Opéra complet dialogué [de Marmontel]. Partition de piano et chant. [Paris.] Launer. [185–?] No. 1 in M.365.19

Same. Zemire und Azor. Eine comische Operette in 4 Acten [von Marmontel], mit einer deutschen Uebersetzung in einem Clavier-Auszuge herausgegeben von Johann Adam Hiller. Leipzig. Schwickert. [1783.] No. 4 in M.152.30

Grétry, André Ernest Modeste. *Works about.*

Bobillier, M. Grétry; sa vie et ses œuvres. Par Michel Brenet [pseud.]. Paris. 1884. M.144.19
Bibliography, pp. 275–278.

Grétry, A. J. Grétry en famille. Paris. 1814. M.119a.18

Hulst, F. A. van. Grétry. Liége. 1842. No 1 in M.125.7

Lardin, J. À propos d'opéra comique! Grétry à ses arrangeurs. Profanation! Richard Cœur-de-Lion et Le déserteur. Avis [etc., vers]. Opéra anti-national. [6 articles in verse and prose relating princiaplly to Grétry and the opera in France. Paris. 1844–53.] No. 6–11 in M.372.20

—— Zémire et Azor, par Grétry. Quelques questions à propos de la nouvelle falsification de cet opéra. [Anon.] Paris. 1846. No. 3 in M.115.6

Neumann, W. André Ernest Modeste Grétry. [Eine Biographie.] (*In his* Jacques Fromental Halévy. Pp. 137–167. Cassel. 1855.) No. 3 in M.205.18
Verzeichniss der Werke Grétry's, pp. 164–167.

Grétry, André Joseph.

Élisca, ou l'habitante de Madagascar. Drame lyrique. Paroles de Favières et Grétry neveu. Musique de Grétry. M.282.25

Grétry en famille. Paris. Chaumerot. 1814. Portrait. M.119a.18

Grétry, Lucile.

Le mariage d'Antonio. Divertissement, en 1 acte et en prose [d'A. L. B. Robineau] . . . Mis en musique par Lucile Grétry. [Partition.] Paris. Grétry. [1786.] M.224.33

Grétry à Fontainebleau. *Opera.* For the Music see **Camauër.** For the Libretto see **Michaëls.**

Greville, Robert.

Now the bright morning star. Glee [s. s. a. t. b.]. London. Novello. [185–? The Musical times.] No. 46 in M.158.16
Also to be found in Musical times [Music]; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

Greville, Robert Kaye.

The drama brought to the test of Scripture and found wanting. [Anon.] Edinburgh. Oliphant. 1830. No. 1 in M.129a.20

Grey, Elizabeth Caroline.

The opera-singer's wife. London. Ward, Lock & Tyler. [1885.] M.129a.26

The young prima donna. A romance. London. Bentley. 1840. 3 v. M.149.18

Grey, Frank Herbert.

The counterfeiter. Comic opera. Music by Archibald T. Davison, Jr., and Frank H. Grey. No. 1 in M.383.12

Will o' the wisp. A comic opera. Book and lyrics by Douglas P. Cook. Music by Archibald T. Davison, Jr., Frank H. Grey, Harry R. Pratt. No. 2 in M.383.12

Griebel, Tekla.

„Schön Karin." Oper in einem Aufzuge. Text von Einar Christiansen. Deutsch von Frau M. von Borch. Musik von Tekla Griebel. [Klavierauszug mit Text.] Kopenhagen. Kgl. Hofmusikhandlung. [190–?] No. 2 in M.399.22

Grief. *Song.* Horncastle. No. 4 in M.391.51

Grieg, Edvard Hagerup.

Album für Männergesang nach norwegischen Volksweisen. Op. 30. Die deutsche Uebersetzung ist von Wilhelm Henzen. Leipzig. Peters. [189–?] No. 6 in M.203.14
Contents. — 1. Ich legte mich am Abend. 2. Kinderlied. 3. Schön Torö. 4. Halling. 5. Das ist gewiss der grösste Thor. 6. Geh' ich Abends aus. 7. Jung Ole. 8. Halling. 9. Marienlied. 10. Die grosse weisse Schaar. 11. Der Taugenichts. 12. Seht den Knut!
No. 1–8, 11 are for Baritone solo and chorus; No. 9, 10 for Tenor solo and chorus; No. 12 for four-part chorus.

Aus Holberg's Zeit. Suite im alten Style für Streichorchester. Op. 40. [Partitur.] Leipzig. Peters. [1885?] No. 3 in M.332.23

Bergliot. Gedicht von Björnstjerne Björnson (Deutsch von J. C. Poestion). Declamation mit Orchester. Musik von Edvard Grieg. Op. 42. Partitur. Leipzig. Peters. [1889?] No. 4 in M.342.1

Concert für Pianoforte mit Begleitung des Orchesters. Op. 16. Partitur. Leipzig. Fritzsch. 1872. No. 1 in M.331.24

Same. [Revised edition.] Peters. [188–?] M.320.30

Discovery. [Part-song, t. t. b. b. Accomp. for pianoforte.] Op. 31. Boston. Russell. [1882.] No. 8 in M.203.14

Der Einsame (altnordische Volkspoesie) für Baritonsolo, Streichorchester u. 2 Hörner. Op. 32. Partitur. Leipzig. Peters. [189–?] No. 7 in M.203.14

Grieg-Album. Sammlung beliebter Lieder mit Klavierbegleitung. Band 1–5. Leipzig. Peters. [188–?] 5 v. in 1. No. 2–6 in M.155.16
A collection of sixty songs, of which nearly all have words in Norwegian, many in German and a few in English.
Contents. — 1. Margarethens Wiegenlied. — Sie ist so weiss. — Die Prinzessin. — Dem Lenz soll mein Lied erklingen. — Ausfahrt. — Beim Sonnenuntergang. — Wiegenlied. — Die Rosenknospe. — Des Dichters letztes Lied. — „Guten Morgen." — Die Odaliske. — Dein Rath ist wohl gut. 2. Ich liebe dich. — Morgenthau. — Jägerlied. — Liebe. — Das alte Lied. — Abschied. — Des Dichters Herz. — Herbststurm. — Waldwanderung. — Die junge Birke. — Mutterschmerz. — Erstes Begegnen. 3. Solweigs Lied. — Hoffnung. — Am schönsten Sommerabend war's. — Mit einer Primulaveris. — Herbststimmung. — — Ein Schwan. — Stambuchsreim. — Mit einer Wasserlilie. — Geschieden. — Spielmannslied. — Zwei braune Augen. — Mein Sinn ist wie der mächt'ge Fels. 4. Der Bursch. — Der Frühling. — Der Verwundete. — Die Haidebeere. — An einem Bache. — Was ich sah. — Die alte Mutter. — Das Erste. — Auf der Reise zur Heimath. — Ein Freundschaftstück. — Glaube. — Mein Ziel. 5. Vom Monte Pincio. — Verbog'ne Liebe. — Hör' ich das Liedchen klingen. — Unter Rosen. — Die Waise. — Wo sind sie hin? — An der Bahre einer jungen Frau. — Die Hütte.—Die Harfe.—Volksmelodie aus Langeland.—Die Poesie.—Solvejgs Wiegenlied.

Im Herbst. Concert-Ouverture für grosses Orchester. Op. 11. [Partitur.] Leipzig. Peters. [1888.] No. 2 in M.342.1

Landkennung. (Landkjending.) Gedicht von Björnstjerne Björnson für Männerchor, Baryton Solo, Orchester (und Orgel ad libitum) componirt von Edvard Grieg. Op. 31. [Partitur.] Leipzig. Peters. [187–?] No. 3 in M.352.22

Same. Klavierauszug. No. 2 in M.392.43

Grieg, Edvard Hagerup. *(Continued.)*

Menuett (aus der Sonate für das Pianoforte). Op. 1. . . . Für Orchester bearbeitet von Robert Henriques. Partitur. Leipzig. Breitkopf & Härtel. [188–?] No. 1 in **M.342.1**

Norwegische Tänze für Pianoforte zu 4 Händen. Opus 35. Für Orchester arrangirt von Hans Sitt. [Partitur.] Leipzig. Peters. [1889?] No. 3 in **M.342.1**

[Peer Gynt.] Orchestersuite aus der Musik zu „Peer Gynt." Op. 46. Partitur. Leipzig. Peters. [1887?] No. 4 in **M.332.23**

Same. Zweite Orchestersuite aus der Musik zu „Peer Gynt." Op. 55. Partitur. Leipzig. Peters. [1889?] No. 5 in **M.332.23**

Quartett (G moll) für 2 Violinen, Viola und Violoncell. Op. 27. Partitur. Leipzig. Fritzsch. 1879. No. 1 in **M.347.42**

Scenen aus Olav Trygvason, unvollendetes Drama von Björnstjerne Björnson, für Solostimmen, Chor und Orchester componirt von Edvard Grieg. Klavierauszug. Leipzig. Peters. [1890?] No. 1 in **M.155.16**
Words in Norwegian and German.

[Sigurd Jorsalfar.] Drei Orchesterstücke . . . aus Sigurd Jorsalfar (Schauspiel von Björnson). Componirt und für Concertaufführung umgearbeitet und vervollständigt von Edvard Grieg. Opus 56. Partitur. Leipzig. Peters. [190–?] No. 2 in **M.406.50**
Contents. — Vorspiel (In der Königshalle). — Intermezzo (Borghilds Traum). — Huldigungsmarsch.

Sonate für Pianoforte und Violine. Op. 8. [Partitur.] Leipzig. Peters. [188–?] No. 1 in **M.357.2**

Sonate für Pianoforte und Violine. Op. 13. [Partitur.] Neue Ausgabe. Leipzig. Breitkopf & Härtel. [188–?] No. 2 in **M.357.2**

Sonate (C moll) für Pianoforte und Violine. Op. 45. [Partitur.] Leipzig. Peters. [188–?] No. 3 in **M.357.2**

Sonate für Pianoforte und Violoncell [A moll]. Op. 36. [Partitur.] Leipzig. Peters. [1883?] No. 4 in **M.357.2**

Symphonische Tänze (über norwegische Motive) für grosses Orchester. Op. 64. Partitur. Leipzig. Peters. [189–?] **M.403.48**

Vor der Klosterpforte, aus Björnson's „Arnljot Gelline" für Solostimmen, Frauenchor und Orchester componirt von Edvard Grieg. Op. 20. Partitur, mit unterlegtem Clavierauszug. Leipzig. Fritzsch. 1876. No. 2 in **M.331.24**

Zwei lyrische Stücke (aus Opus 68) für kleines Orchester eingerichtet vom Componisten. 1. Abend im Hochgebirge für Streichorchester, Oboe und Horn. 2. An der Wiese für Streichorchester. Partitur. Leipzig. Peters. [1894.] No. 3 in **M.410.32**

Zwei Melodien nach Gedichten v. A. O. Vinje . . . für Streichorchester. Op. 34. [Partitur.] Leipzig. Peters. [188–?] No. 1 in **M.332.23**
Contents. — Hjertesår. — Våren.

Zwei nordische Weisen, für Streichorchester. Op. 63. Partitur. Leipzig. Peters. [1896.] No. 1 in **M.403.49**
Contents. — 1. Im Volkston. (Melodie von Fr. Due.) 2. Kuhreigen und Bauerntanz. (Volksmelodien.)

Grieg, Edvard Hagerup, *editor.*

Neupert. Resignation. No. 4 in **M.403.99**

Grieg, Edvard Hagerup. *Works about.*

Hahn, A. Edvard Grieg, „Peer Gynt." Suiten (Op. 46 u. 55). Erläutert. Leipzig. [1899?] No. 1 in **M.217.12.8**

Kwast, J. Edvard Grieg, Klavierkonzert in A-moll. Erläutert. Frankfurt a. M. [1898.] No. 17 in **M.217.12.3**

Grieg-Album. *Songs.* Grieg. No. 2–6 in **M.155.16**

Griepenkerl, Friedrich Conrad, *editor.*

Bach, J. S. Concert en ut majeur pour 3 clavecins avec 2 violons, viola et basse. No. 1 in **M.353.17**

Bach, W. F. Concert für die Orgel. No. 4 in **M.312.49**

Grier, William.

The first principles of music. (*In* Wilson, James. Musical cyclopedia.) **M.132.19**

Griesbach, John Henry.

Analysis of musical sounds, with illustrative figures of the ratios of vibrations of musical intervals and their compounds . . . London. [185–?] Plates. **M.121.23**

Griesinger, Albert.

Liebesgruss. [Männerchor.] (*In* Gruber. Sangeshort. Heft 4, pp. 42, 43.) No. 3 in **M.370.30**

Schön Else. [Männerchor.] (*In* Gruber. Sangeshort. Heft 1, pp. 51–58.) No. 1 in **M.370.30**

Grieve not the Holy Spirit. *Anthem.* Stainer. No. 11 in **M.195.2.11**

Griffin, Edwin Ellis.

Via Crucis. (The way of the Cross.) Cantata. The music composed by Edward Henry Birch. No. 1 in **M.384.14**

Vortigern and Rowena. A dramatic cantata. The music by Edward Henry Birch. No. 1 in **M.204.6**

Griffiths, Edward.

Messe en sol majeur, composée pour la fête de Napoléon, le 13 août 1873. [Accomp. d'orgue.] London. Lucas, Weber & Co. [1873?] No. 4 in **M.156.37**

Grifoni, Giovanni Battista.

Laudi a Maria Santissima, poste in musica a 2 e 3 voci [d'uomini], con accomp. d'organo. Milano. Canti. [1863.] **M.221.6**

Griggs, John Cornelius.

Studien über die Musik in America. Leipzig. Breitkopf & Härtel. 1894. No. 2 in **M.373.28**

Grigor, A. L.

Hints and maxims to players on the pianoforte, harmonium, etc. Glasgow. Porteus. 1883. Plate. **M.109a.34**

Grill, Leo.

Ouverture (A moll) für grosses Orchester. Op. 8. Partitur. Leipzig. Kistner. [187–?] No. 4 in **M.346.22**

Quartett (Es dur) für zwei Violinen, Viola und Violoncell. Op. 9. Partitur. Leipzig. Kistner. [187–?] No. 5 in **M.335.6**

Serenade in 5 Sätzen für Orchester. Op. 3. Partitur. Leipzig. Kistner. [187–?] No. 2 in **M.348.20**

Grille, Die. *Opera.* For the Music see **Doebber.** For the Libretto see **Speth.**

Grille, La, du parc. *Opera.* For the Music see **Panseron.** For the Libretto see **Pain.**

Grille, Die, von Berry. *Opera.* For the Music see **Semet.** For the Libretto see **Dudevant.**

Grillet, Laurent.

Papa Chrysanthème. Fantaisie japonaise en 2 tableaux de Raoul Donval. Musique de Laurent Grillet. Partition [pour piano]. Paris. Deplaix. [1892.] No. 2 in **M.384.8**

Grillparzer, Franz.

Hero und Leander. Oper. Musik von Paul Caro. **M.382.6**

Miriam's song of triumph. A cantata. Music by Franz Schubert. No. 2 in **M.280.41**

Same. The song of Miriam (Mirjams Siegesgesang). Translated & partly re-written by William Duthie. Composed by Franz Schubert. No. 1 in **M.280.47**

Der Traum ein Leben. Musik componirt von Karl Kleemann. **M.403.84**

Grimaldi, Denis Copponay de. See **Moene de Grimaldi**, Denis, *Sieur de Copponay.*

Grimaldi, Nicolino.

Hamlet. An opera . . . London. J. Tonson. 1712. **M.370.52**
Words only, in English and Italian.

L'Idaspe fedele. Opera . . . London. J. Tonson. 1712.
Words only, in English and Italian. **M.370.40**

Same. [Hydaspes.] Songs in the opera call'd Hydaspes. [Music by Mancini.] **M.226.28**

Grimault, Albert.

Chant séculaire. Musique de Ch. M. Widor. No. 4 in **M.213.17**

Médée. Scène lyrique. Musique de Georges Hüe. **M.158.46**

Grimm, Friedrich Melchior.

C. Destouches. Paris]. 1752. No. 2 in **M.146.7**

Lettre de M. Grimm sur Omphale, tragédie lyrique [par A. Le petit prophète de Boemischbroda. [Anon. Paris. 1753?] No. 1 in **M.146.7**; No. 3 in **M.103.3**

Grimm, Heinrich.

Gloria in excelsis [S. S. A. T. B.]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, pp. 139–143.) No. 35 in **M.202.6.2**

Grimm, Julius Otto.

An die Musik. Gedicht von Levin-Schücking, für Solostimmen, Chor und Orchester componirt von Julius O. Grimm. Klavierauszug. Leipzig. Breitkopf & Härtel. [186–?] No. 3 in M.270.54

Sinfonie für grosses Orchester. Op. 19. Partitur. Leipzig. Rieter-Biedermann. 1874. No. 2 in M.348.24

Suite in Canonform für 2 Violinen, Viola, Violoncell u. Contrabass (Orchester). Op. 10. Partitur. Leipzig. Rieter-Biedermann. [1871?] No. 1 in M.348.24

Suite, Zweite, in Canonform für Orchester. Op. 16. Partitur. Leipzig. Rieter-Biedermann. [1873?] No. 1 in M.348.25

Suite (Nr. 3 in G moll) für Streichorchester. Op. 25. Partitur. Leipzig. Breitkopf & Härtel. 1895. No. 3 in M.331.16

Zwei Märsche für grosses Orchester. Op. 17. Partitur. Leipzig. Rieter-Biedermann. [1873?] No. 2 in M.348.25

Grimminger, Adolf, *translator.*

Heijblom. Banierzang. No. 4 in M.270.45

Gringoire. *Opera.* For the Music see **Bruell**; also **Scontrino.** For the Libretto see **Hirschfeld, V.**; also **Treves.**

Grisar, Albert.

Les amours du Diable. Opéra féerie en 4 actes et 9 tableaux. Paroles de Mr de St Georges. Musique de Albert Grisar. Partition pour piano et chant. Paris. Colombier. [1853.] M.266.37

L'an mil. [Opéra comique en un acte. Paroles de Mélesville [pseud.] et Foucher. Musique de A. Grisar. Partition. Paris. 1837.] M.224.34A

Bonsoir, Mr Pantalon! Opéra comique en 1 acte. Poëme de Lockroy [pseud.] et de Morvan. Musique . . . par Albert Grisar. Partition. Paris. Bureau central de musique. [1851.] M.224.34

Same. Partition piano et chant. No. 1 in M.276.5

Same. Paroles de Lockroy [pseud.] et de Morvan. Musique de Albert Grisar. Partition réduite avec accomp. de piano . . . Nach dem Französischen von J. C. Grünbaum. Mainz. Schott. [185–?] M.292.10

Le carillonneur de Bruges. Opéra comique en trois actes . . . Paroles de Mr de St Georges. Musique de Albert Grisar. [Partition.] Paris. Colombier. [1852.] M.226.5

Same. Partition piano et chant. M.266.35

La chatte merveilleuse. Opéra comique en 3 actes et 9 tableaux de Dumanoir & d'Ennery [pseud.]. Musique . . . par Albert Grisar. Partition piano & chant. [Paris.] Colombier. [1862.] M.365.21

Le chien du jardinier. Opéra comique en 1 acte. Paroles de Lockroy [pseud.] et Cormon [pseud.]. Musique . . . par Albert Grisar. Partition piano & chant. Paris. Colombier. [1855.] No. 2 in M.276.5

Les douze innocentes. Opéra bouffe en 1 acte. Paroles de Émile de Najac. Musique de Albert Grisar. Partition piano et chant. Paris. Cotelle & cie. [1865.] No. 3 in M.276.4

L'eau merveilleuse. Opéra bouffe en 1 acte. Paroles de T. Sauvage. Musique de Albert Grisar. Partition piano et chant. Paris. Mayaud. [1839.] No. 1 in M.276.4

Same. Das Wunderwasser. Komische Oper in 2 Akten und Versen. Frei nach dem Französischen des T. Sauvage von Ferd. Marckwort. Musik von Albert Grisar. Vollständiger Clavier-Auszug. Mainz. Schott. [184–?] M.292.9

[Gille ravisseur. Opéra-bouffe en 1 acte. Paroles de T. Sauvage. Musique de Grisar. Partition. Paris? 1848?] The title-page is missing. M.225.1

Same. [Piano et chant.] Paris. Mayaud. [1848?] No. 1 in M.266.36

Gute Nacht, Herr Pantalon! See his Bonsoir, Mr Pantalon!

Le joaillier de St. James. See his Lady Melvil.

Lady Melvil, ou le joaillier de St. James. [Opéra comique. Paroles de St. Georges et A. de Ribbing.] Musique d'Albert Grisar. [Partition chant et piano.] Paris. Meissonnier. [1838.] 13 parts in 1 v. M.292.7

Grisar, Albert. *(Continued.)*

Same. Le joaillier de St James. Opéra comique en 3 actes. Paroles de MM. de St Georges et de Leuven [pseud.]. Musique . . . par Albert Grisar. Partition chant et piano. Paris. Gérard & cie. [1862.] M.365.22

Les Porcherons. Opéra comique en 3 actes. Paroles de T. Sauvage. Musique de Albert Grisar . . . Nach dem Französischen von Karl Gollmick. Vollständiger Clavier-Auszug. Mainz. Schott. [185–?] M.292.6

Le procès. Opérette en 1 acte. Paroles de Mme Adam-Boisgontier [pseud.]. Musique de Albert Grisar. [Partition chant et piano.] Paris. Dupuy. 1867. [Journal des demoiselles.] No. 2 in M.276.4

Sarah. Opéra comique en deux actes. Paroles de Mélesville [pseud.]. Musique . . . par Albert Grisar. Partition. Paris. Latte. [1836.] M.226.6

Same. Réduite avec accomp. de piano . . . Für die deutsche Bühne bearbeitet von M. G. Friedrich. Mainz. Schott. [183–?] M.292.8

Les travestissemens. Opéra comique en 1 acte. . . . Paroles de Mr Deslandes. Musique de Albert Grisar. Avec acct. de piano. Paris. Meissonnier. [1839?] No. 3 in M.391.27

Voyage autour de ma chambre. Opéra comique en 1 acte. Paroles de Xavier [pseud.], Duvert et Lauzanne. Musique de Albert Grisar. Partition piano et chant. Paris. Colombier. [1859.] No. 2 in M.266.36

Das Wunderwasser. See his L'eau merveilleuse.

Grisar, Albert. *Works about.*

Paroisse-Pougin, F. A. A. Albert Grisar, étude artistique. Paris. 1870. Portrait. Facsimile. M.118.10

Grisart, Charles.

Le bossu. Opéra comique en 4 actes et 9 tableaux. Tiré du roman de Paul Féval par Henri Bocage & Armand Liorat [pseud.]. Musique de Charles Grisart. Partition chant et piano. Paris. Hartmann & cie. [1888.] M.276.2

The infanta's dolls. (Les poupées de l'infanta.) Comic opera in 3 acts, and 4 tableaux. [Words by Henri Bocage and Armand Liorat, pseud.]. Music by Charles Grisart. Translated and adapted by Theodore T. Barker. [Accomp. for pianoforte.] Boston. Ditson & Co. 1881. M.266.40

Memnon. Opéra-comique en 1 acte. Paroles de Cadol et Bocage. Musique de Ch. Grisart. [Partition chant et piano.] Paris. Bathlot. [1872.] No. 1 in M.276.3

Le petit abbé. Pièce en 1 acte de Henri Bocage et Armand Liorat [pseud.]. Musique de Ch. Grisart. [Partition piano et chant.] Paris. Egrot. [1879.] No. 1 in M.266.38; No. 2 in M.276.3

Le petit bois. Eglogue naturaliste en 1 acte. Paroles de A. Liorat [pseud.]. Musique de Ch. Grisart. [Partition chant et piano.] Paris. Dupont. [1893.] No. 2 in M.303.4

Le pont d'Avignon. Opéra-bouffe en 3 actes. Paroles de Armand Liorat [pseud.]. Musique de Ch. Grisart. Partition chant et piano. Paris. Egrot. [1878.] M.266.39

La quenouille de verre. Opéra-bouffe en 3 actes. Paroles de MM. Albert Millaud et H. Moreno [pseud.]. Partition piano et chant. Musique de Charles Grisart. Paris. Heugel & cie. [1873.] M.328.6

Les trois Margots. Opérette en 3 actes de H. Bocage et H. Chabrillat. Musique de Ch. Grisart. Partition chant & piano. Paris. Choudens. [1877.] M.276.1

Griselda. *Opera.* For the Music see **Paer.** For the Libretto see **Anelli**; also **Piave.**

Grisélidis. (Brunette.) [Chœur, s. a. t. b.] (*In* Recueil des chœurs d'ensemble français . . . 13e fête. P. 7.) No. 6 in M.130.7

Grisélidis. *Opera.* For the Music see **Massenet.** For the Libretto see **Sylvestre.**

Grisier, Georges.

Le bouquet de violettes. Opéra comique de Maxime Boucheron & Georges Grisier. Musique de André Martinet. No. 2 in M.247.19

Alfred. A dramatic cantata. The music by Ebenezer Prout. No. 1 in M.297.16

Grisier, Georges. *(Continued.)*
Columbus. A dramatic cantata. The music composed by Henry Gadsby. No. 1 in M.392.45
Hereward. A dramatic cantata. The music . . . by Ebenezer Prout. No. 2 in M.297.16
Jason. A dramatic cantata. The music by A. C. Mackenzie. No. 1 in M.155.32

Grist, William.
The Red Cross knight. A dramatic cantata. The music . . . by E. Prout. No. 1 in M.155.37

Grist, William, *translator.*
ABT, F. Rübezahl. No. 2 in M.154.12
CIMAROSA. Il matrimonio segreto. M.382.9

Grisy, Raphael Auguste.
Jacques Clément. Opéra en 4 actes et 5 tableaux. Musique de A. Grisy. Paroles de L. de Garat, H. Sauvage et A. Larsonneur. [Partition chant et piano.] Paris. Durdilly & cie. [1887.] M.303.6

Gritton, John.
Essay. The use and abuse of music in public worship, and the dangers of the use of painted windows in churches. London. Seeley, Jackson & Halliday. 1870. M.148.15

Gritton, John W.
Teach me, O Lord. Anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 14, pp. 217–221.) No. 22 in M.195.2.14

Grobe, Julius.
Seelendrang. [Männerchor.] (*In* Abt. Deutsche Sängerhalle. Vol. 1, pp. 113, 114.) No. 39 in M.392.42.1

Grobian, Der, im Damenkreise. *Part-song.* LEFEBVRE, C. É. No. 27 in M.392.15

Grœndahl, Agathe.
COMETTANT, J. P. O. La norvège musicale à Paris. Mme Agathe Grœndahl. Un diner d'adieu. Paris. [187–?] No. 4 in M.206.5

Gronnenrade, Charles Gui Xavier van.
Les rubans, ou le rendez-vous. Opéra comique en 1 acte, en vers [de Parisau]. Mis en musique par M. De Blois [pseud. Partition]. Paris. Haubaut. [1784.] No. 2 in M.291.3

Groote, Eberhard Rudolf von.
De Sündfluth. Oratorium. In Musik gesetzt . . . von Friedrich Schneider. M.222.15

Gros, Antoine Jean, *editor.*
HAYDN, F. J. Trois symphonies. Arrangées pour le clavecin ou piano-forte, avec accomp. de violon. No. 2 in M.210.3; etc.

Groschoff, E.
Afrikanisches Ständchen, für Bariton-Solo und Männerchor (imitirte Guitarren-Begleitung). Op. 25. Magdeburg. Heinrichshofen. [188–?] No. 29 in M.392.10

Grosheim, Georg Christoph.
[Das heilige Kleeblatt.] Ouverture und Gesänge aus dem Heiligen Kleeblatt. Oper. [Klavierauszug.] Bonn. Simrock. [1798.] No. 1 in M.220.21

Grosheim, Georg Christoph, *editor.*
HAYDN, F. J. [Der Ritter Roland.] Ouverture und Gesänge. M.232.15

Grosriez, Charles du. See **Du Grosriez**, Charles.

Gross, Carl, *translator.*
RAIMANN. Enoch Arden. No. 1 in M.381.34

Gross, Carl Eugen.
Beim goldnen Adler im alten Rom. [Männerchor.] (*In* Gruber. Sangeshort. Heft 1, pp. 10–12.) No. 1 in M.370.30
Frühlingslied [T. T. B. B.]. Op. 2, No. 2. Leipzig. Leuckart. [188–? Drei Mailieder.] No. 30 in M.392.10
O du frohliche Maienzeit [T. T. B. B.]. Op. 2, No. 3. Leipzig. Leuckart. [188–? Drei Mailieder.] No. 31 in M.392.10
„War hold und jung." [Männerchor[] (*In* Gruber. Sangeshort. Heft 2, pp. 52, 53.) No. 2 in M.370.30

Gross, Pierre.
Le passé, le présent et l'avenir du chiffre appliqué à la notation musicale en Allemagne. Par William Cronthal [pseud.]. Paris. Chaix & cie. 1863. No. 3 in M.207.16; No. 1 in M.207.17

Gross ist der Herr. *Anthem.* HANDEL. No. 5 in M.202.6.3
SCHICHT. Motetten. Heft 5. No. 5 in M.236.19

Gross ist die Welt und rund das Glück. *Part-song.* MOEHRING. V Gesänge. No. 17 in M.392.18

Grossbauer, L. F.
Love, thine eyelids close. [T., B. solo, T. T. B. B.] Boston. Schmidt. [1888.] No. 32 in M.392.10

Grosse, Heinrich.
[Requiem für Chor mit grosses Orchester. Partitur.] Manuscript. [Oldenburg. 1858?] M.201.9

Grosse, Louis.
Zwei Männerchöre aus „Deutsche Weisen." Op. 47. Dresden. Näumann. [188–?] 2 parts in 1 v.
Contents. — Pfingsten. — Trutzlied. No. 33, 34 in M.392.10

Grosse deutsche Vaterland, Das. *Cantata.* For the MUSIC see **Rietz.** For the LIBRETTO see **Pabst.**

Grosse Halleluja, Das. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 4. M.317.1.20.4

Grosse Hallelujah, Das. *Part-song.* SCHUBERT, F. P. Chor-Gesangwerke. Band 3. No. 5 in M.280.48.3

Grosse Mann, Der. *Song.* GRUBER, G. W. Gottfried August Bürgers Gedichte. Vol. 2. No. 26 in M.130.9.2

Grosse, weisse Schaar, Die. *Part-song.* GRIEG. Album für Männergesang. No. 6 in M.203.14

Grosser, Johann Emanuel.
Biographische Notizen über Joseph Haydn. Hirschberg. Glogner. [1826.] Portrait. No. 1 in M.198.11

Grosser Festmarsch. *For orchestra.* WAGNER, W. R. No. 2 in M.404.31

Grosset, J.
Contribution à l'étude de musique hindoue. Paris. Leroux. 1888. Table. No. 1 in M.206.5

Grossfuerstin Sophia Catharina, Die. For the MUSIC see **Flotow**, F. F. A. von. For the LIBRETTO see **Birch**, C.

Grossheim, Georg Christoph. See **Grosheim**, Georg Christoph.

Grossman, Lyudovik.
Trois airs de ballet. Partition. Dresden. Bellman & Thümer. [187–?] No. 2 in M.358.26
Werke für Orchester. Partitur. Heilbronn. Schmidt. 1904. 3 parts in 1 v. No. 2–4 in M.410.64
Contents. — 1. Andante symphonique. 2. "Tenebroso." Ballade. 3. Pas serpentine (Schlangentanz).

Grossmann, Ludwig. See **Grossman**, Lyudovik.

Grossmith, George, *Jr.*
Cups and saucers: a satirical musical sketch. Written and composed by Geo. Grossmith, Jun. [Accomp. for piano.] London. Metzler & Co. 1878. No. 5 in M.276.6
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BALFE. Der Mulatte. M.261.11
CHERUBINI. Ali Baba. M.291.7
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Grueneisen, Carl von.
The widow of Nain (Der Jüngling von Nain). Oratorio composed by P. von Lindpaintner. M.242.29

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Gruenwald, Ad., *editor.*
SCHUBERT, F. P. Schubert-Album. No. 2 in M.357.10

Gruess dich Gott. *Part-song.* SCHOEN, E. VON. No. 48 in M.392.7

Gruess Gott. *Part-song.* ABT, F. No. 100 in M.246.22
HEINEMANN. No. 39 in M.392.10

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Gruess Gott, Frühling! *Part-song.* MUEHLDORFER. No. 3 in M.392.19

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Drei Lieder für vierstimmigen Männerchor. Op. 6. Berlin. Schlesinger. [1885?] No. 43 in M.390.8
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[Concert-Ouverture. Für Orchester. Op. 54. Partitur. Leipzig. Kahnt. 187–?] No. 3 in M.335.21
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BEETHOVEN. Sonaten für Piano und Violoncell. M.353.20
CHERUBINI. Concert-Ouverture. No. 2 in M.332.7
MENDELSSOHN-BARTHOLDY, J. L. F. Duos pour piano et violoncelle. No. 2 in M.353.7

Grun, James.
Die Rose vom Liebesgarten. Musik von Hans Pfitzner. M.382.62

Grund, Friedrich Wilhelm.
Die Burg Falkenstein. Romantische Oper in 3 Aufzügen. Clavierauszug. Hamburg. Cranz. [185–?] M.232.9
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Gry, René.
Fridolin. Opéra comique. Paroles de Mariani, de St Prest & René Gry. Musique de Adolphe Deslandres. No. 3 in M.295.8
La réponse du berger. Saynète bouffe. Paroles de René Gry et René de St Prest. Musique de A. de Villebichot. No. 5 in M.326.6
Guarany, Il. *Opera.* For the Music see **Gomes.** For the Libretto see **Scalvini.**
Guarda, che bianca luna. *Song.* Schubert, F. P. Werke. Serie 20, Band 10. M.317.1.20.10
Guarda chi lascio. *Song.* Jommelli. No. 4 in M.120.23
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Gud vet det, hvar han vankar. *Song.* Kjerulf. Sånger och Visor. Band 1. M.158.47
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Guédeonoff. See **Gedeonov, ——**
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Ave Verum. À 4 voix. [Accomp. de piano ou d'orgue.] (*In* Échos du monde religieux. Pp. 75-78.) M.156.52
Gueldne Sternlein schauen nieder. *Song.* Franz, R. Sechs Lieder von H. Heine. Op. 38. No. 41 in M.244.5.3
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Guénée, Adolphe.
Antoine et Cléopâtre. Opérette. Musique de L. Desormes. No. 4 in M.301.3; No. 2 in M.393.17
Guenée, Luc.
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Lulu. Romantische Oper. In Musik gesetzt von Friedrich Kuhlau. M.232.28
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Guenther, Hermann.
Der Abt von St. Gallen. Oper in 3 Acten [Dichtung von G. Franz. In Musik gesetzt] von F. Herther [Pseud.]. Klaiverauszug. Leipzig. Kahnt. [1865?] M.292.30
Guenther, Paul.
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Guerbel, Lucy Geneviève Teresa Ward, *Countess.*
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Guérin, J. B.
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Guérineau, Thony.
Auteur par amour. [Opérette en un acte.] Paroles de Ed. Norès, A. Cahen, & Em. Cohl. Musique de Thony Guérineau. Partition piano et chant. Paris. Bathlot. [1883.] No. 4 in M.393.19
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Guernsey, Wellington.
Ave Regina, for m.-s. [Accomp. for organ.] London. Duncan, Davison & Co. [186–? Twelve vocal pieces.] No. 25 in M.201.33
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Guerra i quattro. *Opera.* For the Music see **Pedrotti.** For the Libretto see **Marcello, M.**
Guerrabella, Ginevra. See **Guerbel,** Lucy Geneviève Teresa Ward, *Countess.*
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Gueux, The.
Loman, A. D., *editor.* Twaalf Geuzeliedjes. Amsterdam. 1872. No. 2 in M.415.7
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Le bal de l'opéra; Clara; Suzanne Daunon. Par Alfred de Bréhat [pseud. Paris. 1870]. M.109b.39
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Gugeline. *Opera.* For the Music see **Thuille.** For the Libretto see **Bierbaum.**

Guglielmi, Pietro.
Al mio contento. Duetto [s. a. Accomp. di piano]. (*In* Lira d'Italia. Pp. 166, 167.) No. 44 in M.157.39
Amor tra le vendemie. [Opera in 2 atti. Partitura.] Manuscript. [Naples. 178–?] 2 v. M.320.20
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La camelia. Romanzo [s. o. t. Accomp. di piano]. (*In* Lira d'Italia. Pp. 89–91.) No. 22 in M.157.39
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Duetto del cantato Il carnevale del 1791. Nelle Due gemelle. [Partitura.] Manuscript. [179–?] No. 2 in M.120.13
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Io sono in selva amena. [Aria, s. o. t. con accomp. d'orchestra. Partitura.] Manuscript. [Paris? 180–?] No. 6 in M.360.8
Il labbro. Melodia [bar. Accomp. de piano]. (*In* Fleurs d'Italie. Pp. 80, 81.) No. 2 in M.364.10
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Ove son chi sei che veggo, rec^vo e duetto. [Partitura.] Manuscript. [179–?] No. 5 in M.120.13
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Robert und Kalliste, oder: der Triumph der Treue. Eine Operette in 3 Aufzügen. Nach dem Innhalt und Komposition der Sposa fedele von Guglielmi. [Deutscher Text von J. J. Eschenburg. Klavierauszug.] Berlin. Birnstiel. 1777. No. 2 in M.350.4
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La bella pescatrice. [Opera in 2 atti.] Musica del Sigr. Guglielmi. [Partitura.] Manuscript. [Paris. 178–?] M.402b.6
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Guglielmo Tell. *Opera.* For the Music see **Rossini.** For the Libretto see **Étienne,** V. J.

Guichard, Jean François.
Le bûcheron, ou les trois souhaits. Comédie. La musique par A. D. Philidor. Les paroles de M^rs G[uichard et] C[astet]. M.254.15

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Guide au bord ta nacelle. *Song.* Meyerbeer. 40 mélodies. No. 1 in M.157.38

Guide me, O Thou great Jehovah. *Anthem.*
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Guidi, Francesco.
Il birrajo di Preston. Melodramma giocoso. Posto in musica dal M^o Luigi Ricci. M.369.12
Il conte di Lavagna. Tragedia lirica. Posta in musica . . . da Teodulo Mabellini. M.310.1
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La regina di Cipro. Dramma lirico. Posto in musica dal Mo. Giovanni Pacini. M.311.7

Guido d'Arezzo.
Angeloni, L. Sopra la vita, le opere, ed il sapere di Guido d'Arezzo. Si è aggiunta una novella edizione de' Versi latini sopra i pesi e le misure de' Romani di Q. R. Fannio Palemone. Parigi. 1811. M.141.18

Guido et Ginevra. *Opera.* For the Music see **Halévy,** J. F. F. É. For the Libretto see **Scribe.**

Guignard, Augustin.
Messe pour s. a. t. b., avec accomp. d'orgue. Boston. Ditson & Co. [185–?] No. 4 in M.260.8.6
Same. Mass. [4 voices with accomp. for organ.] Boston. Ditson & Co. [188–?] No. 2 in M.380.3

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Avis aux femmes, ou le mari colère. Comédie. Musique de P. Gaveaux. M.272.24
Koulouf, ou les Chinois. Opéra comique. Mise en musique par N. Dalayrac. M.252.9
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— Sechs vierstimmige Männergesänge. No. 8 in M.392.2
— Vier vierstimmige Männergesänge. No. 1 in M.392.35
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TAUBERT, C. G. W. Klänge aus der Kinderwelt. Heft 3. No. 12 in M.192.6
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H. C. Andersen. *Overture.* ENNA. No. 1 in M.406.65

H. R. H. *Cantata.* For the MUSIC see **Hutchison**, W. M. For the LIBRETTO see **Oxenford**, E.

H. R. H. *Opera.* For the MUSIC see **Mount.** For the LIBRETTO see **Oxenford**, E.

Ha' done, you little teazing wretch. *Catch.* ARNE, T. A. No. 4 in M.220.10

Ha! see yon pretty milliner. *Catch.* KING, J. No. 66 in M.220.9.4

Haaf fishers, The. *Glee.* WEST, H. No. 8 in M.237.9

Haakman, Georges.
Le petit moujik. Opérette en trois actes, de Pierre Newsky [pseud.] & Jean Léry. Musique de Georges Haakman. Partition piano et chant réduite par Marius Baggers. Paris. Joubert. 1896. No. 1 in M.393.22

Haan, Willem de.
Aus dem Mittelalter. Fünf Gedichte . . . für Männerchor. Op. 7. Mainz. Schott. [1878?] No. 53 in M.392.10
Contents. — Bring', bring' mir her in Eile. — Nun kommt die Frühlingszeit.— In der Linde Blätterdach.— Frau, O meines Lebens Fraue. — Du bist mein, und ich bin dein.

Die Inkasöhne. Oper in drei Akten nach einer Erzählung von Multatuli. Dichtung und Musik von Willem de Haan. Op. 19. Klavierauszug mit Text. Darmstadt. Thies. [1895.] M.393.23

Die Kaiserstochter. Oper in 3 Aufzügen. Text von Wilhelm Jacoby. Musik von Willem de Haan. Clavier-Auszug. Berlin. Fürstner. [1885.] M.276.13

Der Königssohn. Ballade von Ludwig Uhland, für Soli [T. BAR.], Männerchor und Orchester componirt von Willem de Haan. Op. 8. Clavier-Auszug. Darmstadt. Boelling. [1880?] No. 5 in M.392.29

Zwei symphonische Sätze für Orchester. Op. 14. Partitur. Mainz. Schott. [188–?] No. 2 in M.403.49
Contents. — 1. Fahrt zu Hades. 2. Elÿsium.

Haarlocke. *Opera.* For the MUSIC see **Dalayrac.** La boucle de cheveux.

Haas, Hermann.
Der Pfeiffer von Hardt. Romantische Volksoper. Musik von Ferdinand Langer. M.302.5

Habanera. *For orchestra.* CHABRIER. No. 4 in M.358.23

Habanera, La. *Opera.* For the MUSIC and LIBRETTO see **Laparra.**

Habay, F.
Unité de la voix. Méthode synthétique du chant et de la parole. Paris. Librairies-imprimeries réunies. 1894. M.198.14

Habeneck, Charles.
Précis historique de musique classique. Paris. Dentu. 1861. No. 3 in M.370.65

Haber, Siegmund.
An der Mosel. Patriotisches Gemälde. Musik von A. Conradi. No. 10 inM.203.10

Haberkamp, Ferdinand.
Krieg und Frieden. Cantate. Componirt von J. Zech. No. 12 in M.212.19

Haberl, Franz Xaver, *editor.*
LASSUS. Magnum opus musicum. M.8040a.67.1; etc.

Habert, Johannes Evangelist, *editor.*
FUX. Messen. M.414.6
—— Motetten. M.414.7
STADLMAYR. Hymnen. No. 3 in M.414.3

Habet Acht! *Part-song.* SCHUMANN, R. A. Fünf Gesänge. No. 4 in M.157.21

Habets, Alfred, *editor.*
STASOV. Alexandrine Borodine. No. 1 in M.132.2

Habit, L', de Mylord. *Opera.* For the MUSIC see **Lagarde**, P. For the LIBRETTO see **Sauvage**, T. M. F.

Habit, L', du Chevalier de Grammont. *Opera.* For the MUSIC see **Eler.** For the LIBRETTO see **Saint Victor.**

Habt Acht. *Part-song.* BILLETER. No. 32 in M.392.3; etc.

Habt ihr sie schon geseh'n? *Song.* FRANZ, R. Sechs Gesänge. Op. 36. No. 27 in M.244.5.3

Hack, Alfred d'.
Le coquelicot. Opérette en 1 acte. Paroles de Jules Dementhe [pseud.]. Musique de Alfred d'Hack. [Partition chant et piano.] Paris. Gérard & cie. [1874.] No. 1 in M.301.9

Hackel, Anton.
Der Deserteur. Ballade [BAR.]. Mit Begleitung des Pianoforte. Wien. Haslinger. [185–?] No. 9 in M.236.6

Hackenberg, A.
Gustav Adolf. [Cantate.] Von Max Bruch. M.381.5

Hackensoellner, Léopold de.
Le dé (Il ditale). Opéra comique en un acte. Paroles de M. le duc de Dino. Musique du chevr L. De Hackensöllner. Partition pour chant en clef de Sol avec accompt de piano. Milan. Lucca. [1876?] M.382.28

Hackett, Charles Danvers.
An evening service. [Cantate Domino and Nunc dimittis. Accomp. for organ.] London. Ewer & Co. [185–?] No. 24 in M.190.3

Zion, a sacred cantata. [Words from Holy Writ. Accomp. for pianoforte.] London. Ewer & Co. [186–?] No. 2 in M.270.22

Hacking, Richard. See **Haking**, Richard.

Had I a cave. *Song.* WHITAKER. No. 25 in M.237.7

Hadden, James Cuthbert.
George Frederick Handel. London. Allen & Co. 1888. [Biographies of great composers.] M.109b.43

Haddon Hall. *Opera.* For the MUSIC see **Sullivan**, A. S. For the LIBRETTO see **Grundy.**

Hadley, Henry Kimball.
Christ our Passover. Easter anthem. [Accomp. for organ.] Boston. Boston Music Co. [1894.] No. 17 in M.203.27

The fairies. (Ballad for mixed voices, solo [s.], and orch.) [Op. 3. Pianoforte score. Poem by William Allingham.] Boston. Boston Music Co. [1894.] No. 18 in M.203.27

Good night. [Part-song, T. T. B. B. Op. 1, no. 3.] Boston. Boston Music Co. [1894.] No. 5 in M.203.15

In music's praise. A cantata for soli, chorus and orchestra. Words by G. F. R. Anderson. Music by Henry K. Hadley. Op. 21. [Pianoforte accomp.] Boston. Oliver Ditson Co. [1900.] No. 6 in M.384.11

Nancy Brown. A new musical comedy in two acts. Book and lyrics by Frederic Ranken. Music by Henry K. Hadley. Vocal score [with pianoforte accomp.]. New York. Stern & Co. 1903. M.381.21

The pixies. [Part-song, T. T. B. B. Op. 1, no. 1.] Boston. Boston Music Co. [1894.] No. 4 in M.203.15

Hadley, Henry Kimball. *(Continued.)*

Salome. Tondichtung für grosses Orchester nach Oscar Wilde's Trauerspiel. Op. 55. Partitur. Berlin. Ries & Erler. [1906.] M.411.4

Symphony-Fantasia. Op. 46. [Partitur. New York.] Schirmer. 1907. M.411.35
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Die vier Jahreszeiten. (The four seasons.) Symphonie in F moll, No. 2, für grosses Orchester. Op. 30. Partitur. Leipzig. Schmidt. 1902. M.412.6

The water lily. [Part-song, T. T. B. B. Op. 1, no. 2.] Boston. Boston Music Co. [1894.] No. 3 in M.203.15

Hadot, T.

Herculanum. Grand opéra de Méry & Hadot. Musique de Félicien David. M.363.27

Le saphir. Opéra-comique. Paroles de MM. de Leuven [pseud.], Michel Carré & Hadot. Musique de Félicien David. M.295.3

Hadow, William Henry.

Studies in modern music. [1st series.] New York. Macmillan & Co. 1893. Portraits. M.107.21

Haec dicit Dominus. *Anthem.* WEBBE, S. No. 54 in M.156.50

Haec dies. *Anthem.* ETT. No. 4 in M.221.43

NIXON, H. G. Selections from sacred compositions. Vol. 1, 2. M.270.1.1, 2

PALESTRINA. No. 23 in M.158.33.3

WEBBE, S. No. 13 in M.260.3; etc.

Haec dies quam fecit Dominus. *Anthem.*

NANINO. No. 27 in M.202.6.1

NOVELLO, V. No. 34 in M.260.24.1

PALESTRINA. Werke. Band 3, 7. M.8040a.66.3, 7

Haec est dies praeclara. *Motet.* PALESTRINA. Werke. Band 7. M.8040a.66.7

Haec est vera fraternitas. *Motet.* LASSUS. Sämmtliche Werke. Band 13. M.8040a.67.13

Haec est vita. Canon, 3 in 1. *(In* Warren. Collection of catches. Vol. 1, p. 12.) No. 18 in M.220.9.1

Haec quae ter triplici. *Motet.* LASSUS. Sämmtliche Werke. Band 1. M.8040a.67.1

Haehnel, Jakob. See **Handl**, Jakob.

Haemmerle, Julius.

Sklaven Jagd. Ein Tropenbild. The Slave hunt. Dichtung, komponirt von Hermann Mohr. No. 4 in M.212.11

Haendl, Jakob. See **Handl**, Jakob.

Haenflings Liebeswerbung. *Song.* SCHUBERT, F. P. Sämmtliche Compositionen. M.244.12; etc.

Haennchen vor Allen. *Song.* VINCENT, H. J. No. 14 in M.236.6

Haensel und Gretel. *Opera.* For the MUSIC see **Humperdinck.** For the LIBRETTO see **Wette, A.**

Haenselein. *Song.* TAUBERT, C. G. W. Klänge aus der Kinderwelt. Heft 3. No. 12 in M.192.6

Haenseler, A.

Der Hochstapler. Operette von A. Hänseler und M. Möller. Musik von Gustav Meyer. M.394.31

Haering, A.

Sechs Lieder . . . für Männerchor. Op. 4. Leipzig. Forberg. [1880?] 6 parts in 1 v. No. 1–6 in M.392.10
Contents. — 1. Frühlingslied. 2. Stiller Segen. 3. Thauwind. 4. Die Linde. 5. Frisch hinaus. 6. Treue Liebe.
Nos. 1 and 2 are misplaced in binding.

Haertel, Gustav Adolf.

Abendständchen [T. T. B. B.]. Leipzig. Siegel. [1888? Ausgewählte Männerchöre.] No. 7 in M.392.10

I long for thee [T. T. B. B. Philadelphia. 188–?]. Broadside. [Molineux' quartetts. 7.] No. 8 in M.392.10
Also to be found in Chickering collection.

The miller's daughter. [Part-song, T. T. B. B.] *(In* The Orpheus. New series. Vol. 4, pp. 143–151.)
Also to be found in Willard's Arion. No. 31 in M.205.10.4

Waldlied [T. T. B. B.]. *(In* Abt. Leichte Männerchöre. Heft 12, pp. 6, 7.) No. 70 in M.246.22

Haeser, August Ferdinand.

Against Thee only. [S. solo and chorus. Accomp. for pianoforte.] *(In* Latrobe. Selection of sacred music. Vol. 4, pp. 26–28.) No. 5 in M.290.29.4

Haeser, August Ferdinand. *(Continued.)*

Gloria in excelsis. À 4 voix. [Accomp. d'orgue.] *(In* Dietsch. Répertoire de musique religieuse. Pp. 44–55.) No. 11 in M.260.20

Miserere mei. Motett, 4 voices. [Accomp. for organ.] *(In* Novello. Evening service. Vol. 2, pp. 184–188.) M.260.23.2

The triumph of faith; or, the first crusade. An oratorio . . . The words translated from the German of Gustavus Moltke, and adapted by William Ball. The accomp. for piano forte, revised by W. H. Kearns. London. Hedgley. [1837?] M.241.34

Haeser, C. G.

Die Räuberbraut. Oper. Musik von F. Ries. M.150.17

Haeser, Carl.

Der Deutsche und sein Vaterland [T. T. B. B.]. Op. 96. Cöln. Tonger. [187–? Ausgewählte Lieder für vier Männerstimmen.] No. 44 in M.392.8

The forest. [Part-song, T. T. B. B.] *(In* Chickering collection. Vol. 1, pp. 42–44.) No. 18 in M.392.48.1

Der Gesang. Männerchor. *(In* Eidgenössischer Sängerverein. Wettgesänge bei dem 11. . . . Sängerfeste. P. 22.) No. 9 in M.130.7
Also to be found in Das Rütli.

Im Mai [T. T. B. B.]. Cöln. Tonger. [188–? Ausgewählte Lieder.] No. 9 in M.392.10

Nell' Ester. [Männerchor.] *(In* Eidgenössischer Sängerverein. Wettgesänge bei dem 11. . . . Sängerfeste. P. 16.) No. 8 in M.130.7
Also to be found in Eidgenössischer Sängerverein. 12. . . . Sängerfeste.

Vier Gesänge für vier Männerstimmen. Op. 84. Berlin. Luckhardt. [188–?] 4 parts in 1 v. No. 10–13 in M.392.10
Contents. — 1. Ich fahre in die Welt. 2. Die Liebe zog in's Herz mir ein. 3. Wie die Welt so weit. 4. Was du mir bist.

Haeser, Joseph.

[Vier Lieder für Männerchor. Op. 2. Offenbach a. M. André. 187–?] No. 14 in M.392.10
The title-page is missing.
Contents. — An die Nacht. — Turnergruss. — Sei ruhig. — Abendgebet.

Haeusliche Krieg, Der. *Opera.* For the MUSIC see **Schubert, F. P.** For the LIBRETTO see **Castelli.**

Haffner-Serenade. MOZART. Serenade No. 7. No. 2 in M.412a.16

Hafis. *Songs.* RITTER, F. L. No. 4, 5 in M.192.4

Hafis-Ouverture. *For orchestra.* EHLERT. No. 2 in M.336.9

Hagar. *Oratorio.* For the MUSIC see **Ouseley.**

Hagars Klage. *Song.* SCHUBERT, F. P. Werke. Serie 20, Band 1. M.317.1.20.1

Hagarty, J. P.

Tantum ergo. Solo [s. or T.] & chorus. [Accomp. for pianoforte.] Boston. Tolman & Co. 1864. No. 18 in M.260.10.7

Hagbart und Signe. *Opera.* For the MUSIC see **Metzdorff.** For the LIBRETTO see **Bruns.**

Hagen, Adolf, *pseud.* See **Harpf**, Joseph Adolf.

Hagen, Theodor von.

Musikalische Novellen. Leipzig. Jurany. 1848. M.108.27
Contents. —Karoline Reichmann. — Der Dorfmusikant. — Die Oper auf dem Kirchhofe. — Aus der Pariser Gesellschaft. — Schreckliche Folgen.

Hagestolzen, Die. *Part-song.* KUNTZE. No. 34 in M.392.14

Hague, Charles.

The ode, as performed at Cambridge, 29th of June, 1811, at the installation of H. R. H. William Frederick, Duke of Gloucester . . . Chancellor of the University. [Full score.] Cambridge. Preston. [1811.] M.235.25

Hague, Charles, *editor.*

A second collection of glees, rounds, & canons, for 2, 3, 4, 5 & 6 voices. Composed by members of the Harmonic Society of Cambridge. Cambridge. Dixon. [1795?] No. 5 in M.340.15
Contents. — Hague: Epitaph [Here old John Randall lies]. Nymph of the grot. On sleep. How long will ye round me. Queen of the silver bow. — Richmond: Ossian's address to the sun. Hail! to pleasure's frolic train. O God, hear my voice. Sing unto the Lord. Tell me, where is Fancy bred. Address to a wounded soldier. — Hague: Where is my God? — Wheeler: Noon. Happy the man. — Wright: The kiss. — Dixon: Sleep! thou fearful lover's friend. — Hague: On a bad fiddler. — Carnaby: A grace.

Hahn, Arthur.
Carl Goldmark, "Ländliche Hochzeit" (Op. 26). Erläutert. Leipzig. Seemann. [1900? Der Musikführer.] No. 19 in M.217.12.8
Edvard Grieg, „Peer Gynt." Suiten (Op. 46 u. 55). Erläutert. Leipzig. Seemann. [1899? Der Musikführer.] No. 1 in M.217.12.8
Franz Liszt, Ce qu'on entend sur la montagne. (Bergsymphonie.) Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 18 in M.217.12.3
Franz Liszt, Dante Symphonie. Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 145 in M.217.12.6
Franz Liszt, Faust-Symphonie. Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 24 in M.217.12.6
Franz Liszt, Festklänge. Symphonische Dichtung. Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 7 in M.217.12.6
Franz Liszt, Hamlet. (Symphonische Dichtung.) Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 14 in M.217.12.6
Franz Liszt, Héroide funèbre (Heldenklage). Symphonische Dichtung. Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 17 in M.217.12.5
Franz Liszt, Hungaria. Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 20 in M.217.12.4
Franz Liszt, Hunnenschlacht. Symphonische Dichtung. Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 6 in M.217.12.6
Franz Liszt, Die Ideale. Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 9 in M.217.12.5
Franz Liszt, Mazeppa. Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 1 in M.217.12.4
Franz Liszt, Orpheus. Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 11 in M.217.12.3
Franz Liszt, Les préludes. Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 12 in M.217.12.3
Franz Liszt: 1. Prometheus, Symphonische Dichtung. 2. Chöre zu Herder's „Entfesseltem Prometheus." Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 20 in M.217.12.5
Franz Liszt: 1. Tasso, Lamento e trionfo. 2. Le triomphe du Tasse. Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 5 in M.217.12.4
Hector Berlioz, Harold in Italien. Erläutert. Leipzig. Seemann. [1899? Der Musikführer.] No. 6 in M.217.12.7
Hector Berlioz, Sinfonie fantastique. Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 19 in M.217.12.5
Richard Strauss, Also sprach Zarathustra (Op. 30). Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 4 in M.217.12.6
Richard Strauss, Don Quixote. Op. 35. Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 22 in M.217.12.6
Richard Wagner, Ouverture zu "Tannhäuser." Erläutert. Leipzig. Seemann. [1899? Der Musikführer.] No. 2 in M.217.12.8

Hahn, Bernhard.
Mass for S. A. T. B. [In C minor.] Arranged for the organ or piano forte by Joseph Winter. London. Butler. [184–?] No. 1 in M.260.3

Hahn, Carl.
Wasserfahrt. [Männerchor.] (*In* Claassen. Ludwig Liebe-Album. Pp. 17, 18.) No. 11 in M.203.16

Hahn, Johann Christian Werner.
Lied der Freundschaft [T. T. B. B.]. (*In* Fink. Die deutsche Liedertafel. Pp. 170, 171.) No. 110 in M.213.9

Hahn, Reynaldo.
La Carmélite. Comédie musicale en quatre actes et cinq tableaux. Poème de Catulle Mendès. Musique de Reynaldo Hahn. Partition chant et piano. Paris. Heugel & cie. 1902. Plate. M.381.22

Hahn, Reynaldo. *(Continued.)*
Pastorale de Noël, mistère . . . Maistre Arnoul Greban . . . le composa . . . Et le dict mistère a esté réduict et adapté pour le temps présent, en. . . 1901 . . . par Léonel de la Tourasse et Gailly de Taurines, et fut adjoutée la . . . musique de Reynaldo Hahn. Paris. Heugel & cie. 1901. No. 5 in M.384.20

Hahn, Theodor.
Der Herr ist König. Cantate nach dem XCVII. Psalme. [Op. 12.] In Musik gesetzt . . . Klavier Auszug. Berlin. Bote & Bock. [187–?] M.235.23
„Der Herr ist mein Hirt." Der XXIII. Psalm, für 4 Männerstimmen mit Begleitung des Pianoforte. Berlin. Bote & Bock. [185–?] No. 6 in M.270.59
„Herr unser Herrscher." Der VIII. Psalm, für 4 Männerstimmen. Klavierauszug. Berlin. Bote & Bock. [185–?] No. 7 in M.270.59

Hahn, Der. *Song.* Taubert, C. G. W. Klänge aus der Kinderwelt. Heft 1. No. 3 in M.192.6

Hahnenruf. *Song.* Abt, F. Lebensfrühling. Heft 1. No. 25 in M.192.1

Hai, Lucia. *Part-song.* Lassus. Sämmtliche Werke. Band 10. M.8040a.67.10

Haibel, Jakob.
[Der Tyroler Wastel. Overtura, Arien und Duetten aus der Oper. Clavierauszug. Text von Schikaneder.] Vienna. Artaria. [1796?] 9 parts in 1 v. No. 1 in M.350.6

Haidebeere, Die. *Lied.* Grieg. Grieg-Album. No. 5 in M.155.16

Haidenroeslein. *Part-song.* Schubert, F. P. No. 3 in M.370.30
Werner, H. No. 58 in M.129a.43.2; etc.

Haidenroeslein. *Song.* Brahms. Volks-Kinderlieder. No. 8 in M.380.40.3

Haideschacht, Der. *Opera.* For the Music and Libretto see **Holstein.**

Haidevoeglein. *Song.* Abt, F. No. 2 in M.192.1

Hail, all hail. *Glee.* Otto, F. No. 14 in M.246.36

Hail, all hail Britannia. *Glee.* Cooke, B. A collection of glees. No. 1 in M.220.8

Hail, all hail, thou merry month of May. *Part-song.* Weber, C. M. F. E. von. No. 3 in M.175.1.1

Hail! beauteous stranger. *Glee.* Walmisley, T. F. Collection of glees. M.235.5

Hail! bounteous nature. *Glee.* Cooke, T. S. No. 5 in M.235.9.6; etc.

Hail, bright star of Jacob. *Aria.* Mozart. No. 19 in M.236.30.4

Hail Britannia. *Part-song.* Croft. No. 41 in M.111.4.3

Hail! British isle. *Glee.* Greene, M. No. 189 in M.215.21

Hail, Columbia! *Overture.* Hohnstock. No. 3 in M.336.14

Hail Columby! *Part-song.* White, G. M. No. 15 in M.392.27

Hail, ever pleasing solitude. *Glee.* Alcock, J. No. 14 in M.220.3.1; etc.

Hail, flow'ry mead. *Catch.* Hayes, W. No. 31 in M.141.21.2; etc.

Hail! gentle master. *Part-song.* Bishop, H. R. No. 32 in M.235.7.1; etc.

Hail, gladd'ning light. *Anthem.* Greatheed. No. 1 in M.233.29

Hail! golden lyre. *Glee.* Horsley, W. No. 14 in M.235.9.7; etc.

Hail, hail, green fields. *Catch.* Greene, M. No. 40 in M.141.21.1; etc.

Hail, hallowed fane. *Glee.* Wellesley, G. C. No. 6 in M.139a.18.3; etc.

Hail, happy Albion. *Glee.* Callcott, J. W. No. 84 in M.220.9.4; etc.

Hail, happy meeting. *Glee.* Webbe, S. Selection of glees. Vol. 2. No. 7 in M.235.13.2

Hail, happy woods. *Round.* Purcell, H. No. 110 in M.111.4.3

Hail, humble shades. *Round.* Taylor, E. No. 112 in M.111.4.3

Hail, lovely shade. *Glee.* Jenner. No. 8 in M.220.3.1; etc.

Hail, lovely sounds. *Glee.* Stevenson, J. A. No. 103 in M.235.17.4

Hail! meek-ey'd maiden. *Glee.* Walmisley, T. F. Collection of glees . . . M.235.5

Hail, merry Christmas. *Part-song.* Bissell. No. 33 in M.190.1

Hail, merry, merry Christmas. *Part-song.* Young, W. J. Six four-part songs. No. 9 in M.158.23
Hail! music. *Part-song.* Webbe, S. No. 2 in M.235.9.4; etc.
Hail, music, hail! *Glee.* Cooke, B. Nine glees. No. 2 in M.220.8
Hail, peaceful shades. *Duet.* Webbe, S. No. 107 in M.235.17.4
Hail, sacred horrors. *Glee.* Bates, W. No. 54 in M.220.10
Hail, smiling morn. *Glee.* Spofforth. No. 9 in M.157.7; etc.
Hail, social pleasure. Glee [T. T. B.]. (*In* Bland. The Ladies' collection. Vol. 1, pp. 62, 63.) No. 97 in M.235.17.1
Hail, Star of Brunswick. *Glee.* Webbe, S. No. 14 in M.139a.18.8; etc.
Hail! sweet patroness. *Glee.* Horsley, W. No. 7 in M.234.2.5; etc.
Hail! Thou that art highly favour'd. *Anthem.*
Arcadelt. No. 16 in M.157.3
Carnall. No. 8 in M.195.2.16
Hail to Jesus of Nazareth. *Carol.* Romer. No. 9 in M.157.23
Hail to our chief who in triumph retires. *Part-song.* Ward. No. 4 in M.391.60
Hail! to our nation. *Song.* Keller. No. 22 in M.192.13.1
Hail to pleasure's frolic train! *Glee.*
Horsley, W. No. 92 in M.157.6.2
Richmond. No. 5 in M.340.15
Hail to the chief. *Part-song.* Bishop, H. R. No. 27 in M.157.19
Leslie, H. D. No. 7 in M.195.1.14
Prout. No. 15 in M.158.19; etc.
Schubert, F. P. No. 25 in M.205.10.4
Hail to the Lord's Anointed. *Anthem.*
Buck, D. No. 7 in M.290.11
Hanscom. No. 26 in M.203.27
Hail to thee, child of the earth. *Part-song.* Smart, H. No. 4 in M.204.36.2
Hail to thy living light. *Part-song.* Arne, T. A. No. 25 in M.111.4.3
Hailuli. *Song.* Taubert, C. G. W. Sang der Liebe. 12 Lieder. No. 4 in M.221.26

Haimbach, Philipp.
Ostrolenka. Grand opera. Composed by Johann Heinrich Bonawitz. M.396.16

Haine, Carl.
Ave Maria, für eine Singstimme [s. oder T.] mit Pianoforte-Begleitung. Lateinischer u. deutscher Text. Op. 34. Offenbach a. M. André. [1868?] No. 26 in M.201.33

Haines, Herbert E.
The catch of the season. A musical comedy. Book by Seymour Hicks and Cosmo Hamilton. Lyrics by Chas. H. Taylor. Music by Herbert E. Haines and Evelyn Baker. Vocal score. London. Francis, Day & Hunter. 1904. M.399.92

Haines, John Thomas.
Amilie; or, the love test. Grand romantic opera. Music by W. M. Rooke. M.264.17

Haite, John James.
Abraham's sacrifice. A cantata. [Pianoforte accomp.] London. Pitman. [187–?] No. 2 in M.384.16
Evening. Part song for 4 voices [T. T. B. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 3, pp. 129–132.) No. 44 in M.157.6.3
The fisherman. Part song for 4 voices [T. T. B. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 3, pp. 137, 138.) No. 47 in M.157.6.3
The gallant buccaneer. Part song for 3 voices [T. T. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 3, pp. 141–144.) No. 50 in M.157.6.3
Wherefore all the sighing. Part song for 4 voices [T. T. B. B.]. (*In* Warren. Cocks's Hand-book of glees. Vol. 3, pp. 133–135.) No. 45 in M.157.6.3

Haken, Max von.
August Klughardt, Oratorium Judith. Erläutert. Leipzig. Seemann. [1901? Der Musikführer.] No. 8 in M.217.12.11

Haking, Richard, *Jr.*
Judgments & mercies. A sacred cantata for 5 voices [S. A. T. T. B.], with accomp. for the organ. London. Surman. [1855.] No. 4 in M.391.42

Haking, Richard, *Jr.* *(Continued.)*
Lord, let me know mine end. Anthem. [Accomp. for organ.] (*In* Ouseley. Special anthems. Vol. 1, pp. 90–100.) No. 12 in M.233.24.1
Te Deum laudamus. Chantwise, in C. [Accomp. for organ.] (*In* Novello's Parish choir book. Pp. 52–54.) No. 10 in M.157.30

Hakon Jarl. *Cantata.* For the Music and Libretto see Reinecke, C. H. C.
Hakon Jarl. *Symphonic poem.* Hartmann, E. No. 3 in M.343.50
Smetana. No. 1 in M.338.27

Halanzier, Hyacinthe Olivier Henri.
Kerst. L'Opéra et M. Halanzier. Paris. 1877. No. 5 in M.372.21

Halberstadt, Joseph.
Quartetto. [Per due violini, viola e violoncello. Partitura.] Manuscript. [1875.] M.312.39

Halcyon days. *Glee.* Cooke, B. No. 85 in M.220.9.4
Halcyon days. *Song.* Purcell, H. Beauties of Purcell. Vol. 1. M.221.2

Hale, Philip, *editor.*
Bourgault-Ducoudray. Adagio. No. 3 in M.414.31
Clérambault. Prelude. No. 8 in M.414.30
Klein. Meditation. No. 13 in M.414.35

Hálek, Vítězslav.
A patriotic hymn. The music by Antonín Dvořák. No. 2 in M.154.54

Hales, Thomas.
L'amant jaloux. Comédie [mise en musique] par Grétry. M.282.26
Les événemens imprévus. Comédie. Mise en musique par Grétry. M.282.17
Le jugement de Midas. Comédie [mise en musique] par Grétry. M.282.32

Halévy, Jacques François Fromental Élie.
Ah! mon seigneur. Duo [S. T. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, pp. 84–99.)
From La fée aux roses. No. 6 in M.157.40
Ah, pour moi quelle ivresse. Air [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, tome 1, pp. 66–76.)
From Les mousquetaires de la reine. No. 9 in M.193.21.1
Art divin qui faisais ma gloire. Air [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, tome 2, pp. 52–61.)
From La fée aux roses. No. 9 in M.193.21.2
L'artisan. Opéra-comique en 1 acte. Paroles de Mr de St Georges. Musique de F. Halévy. Partition. Paris. Schlesinger. [1827.] M.292.18
Blanche. Mélodie [T. Accomp. de piano]. Portrait. Facsimile. (*In* Album du Gaulois. Vol. 1.) No. 24 in M.391.28.1
Charles VI. Opéra en 5 actes. Paroles de Germain et Casimir Delavigne. Musique de F. Halévy. [Partition chant et piano.] Paris. Brandus & cie. [185–?] M.365.32
Clari. Opera semi seria. Musica del Mo F. Halevy. [Per canto e piano.] Parigi. Richault. [183–?] M.292.15
La dame de pique. Opéra comique en 3 actes. Paroles de Mr E. Scribe. Musique de F. Halévy. Partition piano et chant. Paris. Brandus & cie. [186–?] M.365.26
Derniers souvenirs et portraits. Paris. Lévy. 1863. M.127.7
Contents. — Notice de Halévy par Fiorentino. — Mozart. — Boucher-Desnoyers. — Simart. — A. Nourrit. — Berton. — Lettres sur la musique. — Le baron de Stora. — Projet de loi tendant à accorder une pension à Mme veuve Halévy.
Le dilettante d'Avignon. Opéra en 1 acte de Hoffmann & Léon Halévy. Musique de F. Halévy. Partition piano & chant. Paris. Catelin. [1863.] M.276.15
L'éclair. Opéra comique en 3 actes. Paroles de MM. de Planard et de St Georges. Musique de F. Halévy. Partition. Paris. Schlesinger. [1836?] M.227.21
Same. Partition piano et chant. M.365.34
Same. Ouverture à grand orchestre. Partition. Manuscript. [184–?] No. 5 in M.312.10
Fabliau. [Chanson, S. Accomp. de piano.] (*In* Album de chant. Pp. 12, 13.) No. 1 in M.202.28

Halévy, Jacques François Fromental Élie. *(Continued.)*

La fée aux roses. Opéra comique en 3 actes. Paroles de Scribe et de St. Georges. Musique de F. Halévy. Grande partition. Paris. Brandus & cie. 1849. M.227.22

Same. Partition piano et chant. M.366.2

Fête maudite et qui fera répandre des pleurs. Cavatine [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, tome 2, pp. 70–73.) No. 11 in M.193.21.2
From Charles VI.

Guido et Ginevra. Opéra en 5 actes. Paroles de M. E. Scribe. Musique de F. Halévy. Partition piano et chant. Paris. Brandus, Dufour & cie. [185–?] M.365.33

Le guitarréro. Opéra comique en 3 actes. Paroles de Mr E. Scribe. Musique de F. Halévy. Partition. Paris. Schlesinger. [1841.] M.292.17

Same. Partition piano et chant. Brandus. Dufour & cie. [185–?] M.365.29

Il va venir. Romance [s. Accomp. de piano]. (*In* Album lyrique du chant français. Pp. 7–11.) No. 2 in M.157.38

Jaguarita l'Indienne. Opéra comique en 3 actes. Paroles de MM. de St Georges et de Leuven [pseud.]. Musique de F. Halévy. Grande partition. Paris. Heinz. [1885?] 3 v. M.354.5

Same. Partition chant et piano. M.365.24

Je n'ai qu'un plaisir, qu'un vœu. Couplets du jeu [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, tome 2, pp. 62–69.) No. 10 in M.193.21.2
From La dame de pique.

Le Juif errant. Opéra en 5 actes. Paroles de Scribe et de St. Georges. Musique de F. Halévy. Grande partition. Paris. Brandus & cie. 1852. M.227.23

Same. [Partition chant et piano. 186–?] M.365.27

La Juive. Opéra en 5 actes. Paroles de Scribe. Musique de F. Halévy. Partition, piano et chant. Paris. Lemoine. [187–?] Portrait. M.328.7

Same. L'Ebrea. Opéra en 5 actes de F. Halévy. Partition pour piano et chant avec paroles italiennes et allemandes [d'après Scribe]. Paris. Lemoine. [186–?] M.366.1

Same. Ouverture à grand orchestre. Partition. Manuscript. [184–?] No. 4 in M.312.10

Le lazzarone. Opéra en 2 actes. Paroles de M. de St Georges. Musique de F. Halévy. Avec acct. de piano. Paris. Schlesinger. [184–?] M.292.13

Libre Helvétie. [Chœur, T. T. B. B.] (*In* Recueil des chœurs d'ensemble français . . . 14e fête. Pp. 10–14.) No. 7 in M.130.7

Ludovic. Opéra-comique en 2 actes. Paroles de Mr de St Georges. Musique de F. Hérold et F. Halévy. M.226.7

Same. Komische Oper in 2 Acten. Text von St. Georges, übersetzt für alle deutsche Bühnen vom Baron von Lichtenstein. Musik von Hérold und Halévy. M.292.25

La magicienne. Grand opéra en 5 actes. Poëme de Mr de St Georges. Musique de F. Halévy. Partition piano et chant. Paris. Escudier. [1858.] M.365.28

Marguerite qui m'invite. Romance [T. Accomp. de piano]. (*In* Album lyrique du chant français. Pp. 55–59.) No. 2 in M.157.38

Les mousquetaires de la reine. Opéra comique en 3 actes. Paroles de Mr de St Georges. Musique de F. Halévy. [Partition chant et piano.] Paris. Brandus & cie. [1846.] M.366.3

Le nabab. Opéra comique en 3 actes. Poëme de MM. E. Scribe et de St Georges. Musique de F. Halévy. Partition piano et chant. Paris. Brandus & cie. [185–?] M.365.30

Ne crois pas que je te cède. Air [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, tome 1, pp. 103–110.)
From La fée aux roses. No. 14 in M.193.21.1

Noé. Grand opéra en 3 actes et 4 tableaux, de H. de St Georges. Musique de Halévy et Georges Bizet. [Partition chant et piano.] Paris. Choudens. [187–?] M.265.23

La nouvelle Alliance. [Chœur, T. T. B. B.] (*In* Recueil des chœurs d'ensemble français . . . 13e fête. Pp. 9–16.) No. 6 in M.130.7

Halévy, Jacques François Fromental Élie. *(Continued.)*

O Salutaris. [Motet, s. ou T. Accomp. d'orgue. Paris. Escudier. 183–?] No. 23 in M.201.33

Pas de beauté pareille à l'objet de mes feux. [Chant, B. Accomp. de piano.] (*In* Bibliothèque musicale. Série 2, tome 2, pp. 100–104.) No. 16 in M.193.21.2
From Les mousquetaires de la reine.

Pendant la fête une inconnue. Romance [T. Accomp. de piano]. (*In* Album lyrique du chant français. Pp. 38–45.) No. 2 in M.157.38

Pour expier envers lui ses outrages. Légende du Juif errant. [Accomp. de piano.] (*In* Album lyrique du chant français. Pp. 21–25.) No. 2 in M.157.38

Prométhée enchaîné. Scènes d'après Eschyle. Paroles de Léon Halévy. Musique de F. Halévy. Partition pour piano et chant. Paris. Brandus & cie. [1849.] No. 2 in M.280.25

La reine de Chypre. Opéra en cinq actes. Paroles de M. de Saint-Georges. Musique de F. Halévy. Partition. Paris. Schlesinger. [1841?] 3 v. M.401.19

Same. Partition piano et chant. Lemoine. M.365.23

Romance. (L'Éclair.) Violin and piano. [Arr. by Henri Ernst. Full score and separate part for violin.] Boston. Davenport. 1877. No. 20 in M.357.12

[Le shérif.] Ouverture [et morceaux détachés] de l'opéra Le shérif. [Paroles de M. Scribe. Musique de F. Halévy.] Pour le piano [et chant]. Paris. Schlesinger. [1839.] 17 parts in 1 v. M.396.25

Si la rigueur et la vengeance. Cavatine [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, tome 2, pp. pp. 22–25.) No. 4 in M.193.21.2
From La Juive.

Le soupçon, Thérèse, il frappe. Romance [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, tome 2, pp. 46–51.) No. 8 in M.193.21.2
From Le val d'Andorre.

Souvenirs et portraits. Études sur les beaux-arts. Paris. Lévy. 1861. M.127.6
Contents. — Origines de l'opéra en France. — Britton le Charbonnier. — G. Allegri et les Miserere de la chapelle Sixtine. — Frohberger. — Une lettre de Bourdelot. —— P. Fontane. — G. Onslow. — A. Blouet. — D. d'Angers. — P. Delaroche. — A. Adam. — Les arts et l'industrie. — Le diapason.

Stehe auf mein holdes Leben. [Männerchor.] (*In* Orpheus. Band 8, pp. 29, 30.) No. 259 in M.129a.43.8

La tempesta. Opéra en 3 actes, précédé d'un prologue. Paroles de E. Scribe, traduction italienne de Giannone. Musique de F. Halévy. Partition pour chant avec acct. de piano. Paris. Brandus & cie. [185–?] M.365.31

Das Thal von Andorra. See his Le val d'Andorre.

Les Treize. Opéra comique en 3 actes. Paroles de MM. E. Scribe et Paul Duport. Musique de F. Halévy. Partition de [chant et] piano. Paris. Schlesinger. [1839?] M.292.14

Le trois, le dix et la dame de pique. Romance [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, tome 1, pp. 77–82.) No. 10 in M.193.21.1
From La dame de pique.

Le val d'Andorre. Opéra comique en 3 actes. Paroles de Mr de St Georges. Musique de F. Halévy. Partition piano et chant. Paris. Lemoine. [185–?] M.365.25

Same. Das Thal von Andorra. Romantisch-komische Oper in 3 Akten, nach dem Französischen des St. Georges frei bearbeitet von L. Rellstab. Musik von F. Halévy. Partitur. Berlin. Bote & Bock. [185–?] M.292.16
The last four pages are in manuscript.

Valentine d'Aubigny. Opéra comique en 3 actes. Paroles de Jules Barbier et Michel Carré. Musique de F. Halévy. Partition piano et chant. Paris. Heinz. [1856.] M.276.14

Voilà le sorcier. Chanson [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, tome 1, pp. 60–65.)
From Le val d'Andorre. No. 8 in M.193.21.1

Vous qui du Dieu vivant. Malédiction [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, tome 1, pp. 37–39.) No. 5 in M.193.21.1
From La Juive.

Halévy, Jacques François Fromental Élie, *editor.*
GLUCK. Iphigénie en Aulide. No. 20 in M.356.11
Halévy, Jacques François Fromental Élie. *Works about.*
CATELIN, A. F. Halévy. Notice biographique. Paris. 1863. No. 5 in M.122.38; etc.
CHEVÉ, É. J. M. Le dernier mot de la science officielle. Examen des leçons de lecture musicale de M. F. Halévy. Paris. 1857. No. 7 in M.207.17
EBERS, J. J. H. Spohr und Halévy und die neueste Kirchen- und Opern-Musik. Breslau. 1837. No. 2 in M.147.3.1
HALÉVY, L. F. Halévy: sa vie et ses œuvres. Paris. 1863. No. 1 in M.123.13
MONNAIS, G. É. F. Halévy. Souvenirs d'un ami pour joindre à ceux d'un frère. Paris. 1863. No. 1 in M.141.5
NEUMANN, W. Jacques Fromental Halévy. Eine Biographie. Cassel. 1855. No. 3 in M.205.18
Halévy, Léon.
Le dilettante d'Avignon. Opéra de Hoffmann & Léon Halévy. Musique de F. Halévy. M.276.15
F. Halévy: sa vie et ses œuvres. 2e édition, augmentée. Paris. Heugel & cie. 1863. Portrait. Facsimiles. No. 1 in M.123.13
Le mari sans le savoir. Opéra comique. Paroles de Léon et Ludovic Halévy. Musique de Mr de Saint-Rémy [pseud.]. No. 2 in M.363.23
Prométhée enchainé. Scènes. Musique de F. Halévy. No. 2 in M.280.25
Tobie. Poème lyrique. Musique de Eugène Ortolan. No. 1 in M.277.31
Halévy, Ludovic.
Ba-ta-clan. Chinoiserie musicale. Musique de J. Offenbach. No. 1 in M.368.25
La belle Hélène. Opéra bouffe. Paroles de Henri Meilhac et Ludovic Halévy. Musique de J. Offenbach. M.302.13
Same. Fair Helen. A comic opera. Adapted from the French by Charles Lamb Kenney. Composed by Jacques Offenbach. M.202.9
Blaubart (Barbe-bleue). Oper. Text nach dem Französischen des Meilhac u. Halévy. Musik von J. Offenbach. M.368.17
La boulangère a des écus. Opéra-bouffe de H. Meilhac et L. Halévy. Musique de J. Offenbach. M.277.6
Les brigands. Opéra-bouffe. Paroles de Henri Meilhac et Ludovic Halévy. Musique de J. Offenbach. M.277.11
Same. Gems of The brigands. Comic opera [by Meilhac and Halévy. English] libretto by W. S. Gilbert. Music by J. Offenbach. No. 1 in M.402.74
[Carmen. Opéra-comique par Meilhac et Halévy. Musique de Georges Bizet.] M.227.15
Same. The English words by Henry Hersee. The music by Bizet. M.265.19
La chanson de Fortunio. Opéra comique. Paroles de Hector Crémieux et Ludovic Halévy. Musique de J. Offenbach. No. 3 in M.368.13
Le château à Toto. Opéra bouffe en 3 actes. Paroles de Henri Meilhac & Ludovic Halévy. Musique de J. Offenbach. M.368.19
La diva. Opéra-bouffe. Paroles de Henri Meilhac et Ludovic Halévy. Musique de J. Offenbach. M.277.3
Le Docteur Miracle. Opéra-comique. Paroles de L. Battu & L. Halévy. Musique de Charles Lecocq. No. 1 in M.296.34
Les eaux d'Ems. Opérette. Paroles de H. Crémieux & L. Halévy. Musique de Léo Delibes. No. 1 in M.295.22
Une fin de bail. Opérette. Paroles de Hector Crémieux et Ludovic Halévy. Musique de A. Varney. No. 1 in M.325.11
La Grande duchesse de Gérolstein. Opéra bouffe. Paroles de Henri Meilhac et Ludovic Halévy. Musique de J. Offenbach. M.368.18
L'impresario. Opéra bouffe. Paroles de L. Battu et Lud. Halévy. Musique de Mozart. No. 2 in M.362.19
A French libretto adapted to the music of Mozart's Schauspieldirector.

Halévy, Ludovic. *(Continued.)*
Janot. Opéra. Paroles de H. Meilhac et Ludovic Halévy. Musique de Ch. Lecocq. M.306.2
Le mari sans le savoir. Opéra comique. Paroles de Léon et Ludovic Halévy. Musique de Mr de Saint-Rémy [pseud.]. No. 2 in M.363.23
L'opéra aux fenêtres. Opérette. Musique de L. Gastinel. No. 3 in M.368.29
La Périchole. Opéra-bouffe. Paroles de Henri Meilhac et Ludovic Halévy. Musique de J. Offenbach. M.368.8
Le petit duc. Opéra-comique. Paroles de Henri Meilhac & Ludovic Halévy. Musique de Charles Lecocq. M.296.31
Same. The little duke. Comic opera by Charles Lecocq. English words by Fred Williams and T. R. Sullivan. No. 2 in M.296.32
La petite mademoiselle. Opéra-comique de H. Meilhac & L. Halévy. Musique de Charles Lecocq. M.296.37
Pomme d'api. Opérette de L. Halévy et W. Busnach. Musique de J. Offenbach. No. 3 in M.368.5
Le pont des soupirs. Opéra bouffe. Paroles de Hector Crémieux et Ludovic Halévy. Musique de J. Offenbach. M.368.16
La Roussotte. Pièce. Paroles de H. Meilhac, L. Halévy et A. Millaud. Musique de Hervé [pseud.], Ch. Lecocq & M. Boullard. No. 1 in M.276.26
La vie parisienne. Opéra-bouffe. Paroles de Henri Meilhac et Ludovic Halévy. Musique de J. Offenbach. M.368.4
Same. La vie. (Meilhac and Halévy.) Opera-bouffe. The English adaptation by H. B. Farnie. Music by Offenbach. M.402.43
Half an hour past twelve. *Catch.* MARELLA. No. 7 in M.157.18.1; etc.
Half hour lessons in music. *Pianoforte instruction.* KOTZSCHMAR. M.376.28
Hall, Alexander Wilford.
The "substantial" and 'wave' theories of sound. Two letters, by A. Wilford Hall, and Sedley Taylor. London. Macmillan & Co. 1891. No. 7 in M.216.18
Hall, Charles King.
The verger. A original vaudeville, written by Walter Frith. Composed by King Hall. Vocal score [with accomp. for pianoforte]. London. Williams. [1895.] No. 2 in M.399.75
The libretto is bound separately at the beginning.
Hall, Coldham.
Far down the ages. [Anthem. Accomp. for organ.] Boston. Schmidt. [1894. "The lute."] No. 19 in M.203.27
Hall, Edward Vine.
Behold, I bring you good tidings. Anthem for Christmas. [Accomp. for organ.] *(In* Novello's Collection of anthems. Vol. 14, pp. 210–216.) No. 21 in M.195.2.14
Brightest and best. Anthem for Christmas. [T. solo and chorus. Accomp. for organ.] *(In* Novello's Collection of anthems. Vol. 16, pp. 39–49.) No. 5 in M.195.2.16
Christ our Passover. Anthem for Easter. [Accomp. for organ.] *(In* Novello's Collection of anthems. Vol. 15, pp. 77–82.) No. 10 in M.195.2.15
Come, ye faithful. Anthem for Easter. [T. or S. and B. solo and chorus. Accomp. for organ.] *(In* Novello's Collection of anthems. Vol. 16, pp. 133–139.) No. 16 in M.195.2.16
Praise the Lord, O Jerusalem. Anthem for harvest. [S. or T. solo and chorus. Accomp. for organ.] *(In* Novello's Collection of anthems. Vol. 15, pp. 174–185.) No. 19 in M.195.2.15
This is the day. Anthem for Easter. [Accomp. for organ.] *(In* Novello's Collection of anthems. Vol. 16, pp. 76–85.) No. 9 in M.195.2.16
When God of old came down. Anthem for Whit-Sunday. [Accomp. for organ.] *(In* Novello's Collection of anthems. Vol. 16, pp. 166–173.) No. 19 in M.195.2.16
Hall, G. van. See **Wanhal,** Johann Baptist.

Hall, Henry.
Te Deum in E flat. [Accomp. for organ.] (*In* Novello. Cathedral choir book. Vol. 1, pp. 65–74.) M.233.14.1; No. 27 in M.190.6

Hall, King. See Hall, Charles King.

Hall, Leland Boylston.
Machiavelli. A comic opera in two acts. [Given by the Hasty Pudding Club of Harvard University.] Book and lyrics by Guilliaem Aertsen, Jr. Music by Leland B. Hall. [Vocal score, with piano accomp. Boston. Schlimper. 1905.] M.399.95

Hall, Maurits Cornelis van.
Jubel-Cantate, in muzyk gebragt . . . door J. H. Kufferath. M.280.5

Hall, Owen, *pseud.* See Davis, James.

Hallé, *Sir* Charles, *editor.*
GLUCK. Armida. M.272.41
—— Orpheus. M.272.40

Hallé, *Sir* Charles. *Works about.*
Sir Charles Hallé. A sketch of his career as a musician. Manchester. [1890.] No. 1 in M.208.13

Halleluiah. Louez le Dieu . . . *Cantata.* For the MUSIC see Franck, C. A. Psaume CL.

Hallelujah. *Anthem.* BEVIN. No. 30 in M.157.28.2
BOYCE. No. 46 in M.157.28.1; etc.
HANDEL. M.384.28; etc.
JACKSON, W., *of Exeter.* No. 21 in M.221.22.2
MOZART. No. 12 in M.290.33
NORRIS, T. No. 2 in M.220.9.2

Hallelujah dem Herrn. *Part-song.* ABT, F. Vier vierstimmige Männergesänge. No. 39 in M.392.1

Hallelujah of the creation. *Oratorio.* For the MUSIC see Kunzen.

Hallelujah to the Father. *Anthem.* BEETHOVEN. No. 13 in M.233.18.2

Hallelujah to the God of Israel. *Anthem.* HAYDN, F. J. No. 15 in M.221.22.3

Hallén, Andréas.
Die Christnacht. Weihnachtslied. Componirt für Sopran-Solo mit gemischten Chor, und Pianoforte oder Orgel. Leipzig. Braun. [188–?] No. 1 in M.391.44
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Rhapsodie (No. 1) für Orchester. Op. 17. Partitur. Leipzig. Kistner. [188–?] No. 1 in M.338.19
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Halt' im Gedächtniss Jesum Christ. *Anthem.* BACH, J. S. Werke. Jahrgang 16. M.8040.21.16

Halte, La, au moulin. *Opera.* For the MUSIC see Ugalde. For the LIBRETTO see Jardry.

Haltet Wacht! *Part-song.* ZOELLNER, C. F. No. 36 in M.129a.43.10

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Erntetanz (Harvest dance, Höstdans,) für Frauenchor und Orchester. Musik und Text von Asger Hamerik. Op. 37. Partitur. Leipzig. Breitkopf & Härtel. 1895.
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May dance. A quartet. [S. S. A. A. Accomp. for pianoforte.] (*In* Novello's Collection of trios, etc. Vol. 6, pp. 36–53.) No. 4 in M.204.36.6
Nordische Suite, [1te–]4te, für Orchester. Op. 22–26. Partitur. Leipzig [etc.]. Breitkopf & Härtel [etc. 187–?]. 5 v. in 3. M.345.12
Contents. — 1. Suite 1, 2. 2. Suite 3, 5. 3. Suite 4.
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Prélude du 4me acte de l'opéra Fovelille. Soir d'été dans les forêts. Scène d'amour. Op. 12. Partition. Offenbach a. M. André. [187–?] No. 2 in M.345.15
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Symphonie sérieuse, Nr. 5, in G moll, für Orchester. Op. 36. Partitur. Leipzig. Breitkopf & Härtel. 1893. No. 1 in M.404.50
Symphonie spirituelle, G dur, No. 6, für Streichorchester. Op. 38. Partitur. Leipzig. Breitkopf & Härtel. 1897. No. 2 in M.404.50
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Second edition of Hamilton's Catechism of the organ . . . With an introduction, and list of the principal organs, by Joseph Warren. London. Cocks & Co. 1842. M.109b.11

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Joachim. No. 2 in M.352.1
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Tchaikovski, P. I. No. 2 in M.343.1

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Nicolette. A romantic comic opera. Based upon the old French romance of Aucassin and Nicolette. Book by R. A. Barnet. Music and lyrics by Charles Eugene Hamlin. [Score for voice and pianoforte.] Boston. White-Smith Music Publishing Co. 1902. No. 3 in M.382.12

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1er Hussards! Opérette monologue. Paroles de Ordonneau & Hamm. Musique de Léon Vasseur. No. 2 in M.325.21

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Das arme Herz. Lied für eine Baryton oder hohe Bassstimme, mit Begleitung des Pianoforte. Erfurt. Bartholomäus. [185–?] No. 6 in M.236.6

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No. 78 in M.220.9.1; etc.

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G dur, für 3 Violinen, Flöte oder Oboe, Alto Viola und Basso continuo; No. 4. F dur, für 2 Violinen, 2 Oboen, Viola, Fagott, Basso continuo; No. 5. A moll, für 2 Violinen, 2 Oboen, Viola, Violoncell, Basso continuo; No. 6. A dur, A moll, für 2 Violinen, 2 Oboen, Viola, Fagott, Violoncell, Organo. — Concerto grosso, C dur, für 4 Violinen, 2 Oboen, Viola, Violoncell, Basso continuo. — 4 Concerti: No. 1. A dur, für 2 Violinen, Oboe solo, Viola, Basso continuo; No. 2. B dur, a. für 2 Violinen, Oboe solo, Basso continuo; b. für 2 Hörner, 2 Violinen, 2 Oboen, Viola ad libitum, Basso continuo; No. 3. G moll, für Oboe solo, 2 Violinen, Viola, Bass und Cembalo; No. 4. B dur, für Violine solo, 2 Violinen, 2 Oboen, Viola, Basso continuo. 22. Judas Maccabäus. 23. Cäcilien-Ode. 24. Il trionfo del Tempo e della Verità. 25. Dettinger Te Deum. 26. Solomon. 27. Sonate da camera: 1. Fifteen solo sonatas; 2. Six sonatas for two oboes and bass; 3. Nine sonatas for two violins, &c., and bass; 4. Six sonatas for 2 violins, &c., and bass. 28. 12 Orgel-Concerte [mit Orchester-Begleitung]. 29. Debora. 30. 12 grosse Concerte [für Streichorchester]. 31 [bound with Lief. 25]. Utrechter Te Deum und Jubilate. 32. Italienische Duette und Trios [mit Begleitung von Pianoforte und Bass]: 1. Sono liete fortunate [S. A.]; 2. Troppo cruda [S. A.]; 3. Che vai pensando folle pensier [S. A.]; 4. Amor gioie mi porge [S. A.]; 5. Và, và, speme infida pur [S. S.]; 6. A mirarvi io son intento [S. A.]; 7. Quando in calma ride il mare [S. B.]; 8. Tacete, ohimè [S. B.]; 9. Conservate raddoppiate [S. A.]; 10. Tanti strali al sen mi scocchi [S. A.]; 11. Langue, geme, sospira [S. A.]; 12. Caro autor di mi dolce pena [S. S.]; 13. Se tu non lasci amore [S. A.]; Se tu non lasci amore [S. A. B.]; Quel fior che all' alba ride [S. A. B.]. 33. Alexander Balus. 34–36. Anthems [mit Orchester Begleitung]; Vol. 1: 1. O be joyful in the Lord; 2. In the Lord put I my trust; 3. Have mercy upon me; 4. O sing unto the Lord a new song; 5 a, b. I will magnify Thee; 6 a, b, c. As pants the hart for cooling streams. Vol. 2. Psalmen: 7. My song shall be alway; 8. I [O] come let us sing unto the Lord; 9. O praise the Lord with one consent. 10. The Lord is my light; 11 a, b. Let God arise. Vol. 3. 12. O praise the Lord ye angels of his; 13. Wedding anthem. This is the day which the Lord has made; 14. Wedding anthem. Sing unto God, ye kingdoms of the earth. 15. Dettingen anthem. The King shall rejoice in Thy strength, O Lord. 16. Anthem for the Foundling Hospital. Blessed are they that consider the poor. Appendix. Anthem. 4 a; 6 d. 37. Three Te Deums [in D, B♭, A]. 38. Lateinische Kirchenmusik; Laudate pueri [S., 2 Violinen und Bass]; Laudate pueri [S. S. A. T. B., 2 Violinen, 2 Oboen, 2 Viole und Basso continuo]; Dixit Dominus [S. S. A. T. B., 2 Violinen, 2 Viole und Basso continuo]; Nisi Dominus [S. S. A. T. B., 2 Violinen, 2 Viole und Basso continuo]; Salve Regina [S., Violinen und Bass]; Silete, venti [S., Oboe, 2 Violinen, Viola, Fagotte, Violoncell und Bass]; Alleluja amen [S. und Basso continuo]. 39. La Resurrezione. 40. Esther, erste Bearbeitung. 41. Esther, zweite Bearbeitung. 42. Joseph. 43. Gelegenheits-Oratorium [Occasional oratorio]. 44. Jephtha. 45. Messias. 46a. Ode für den Geburtstag der Königin Anna [Birthday-ode for Queen Anne]. 46b. Musikalische Scenen zu dem englischen Drama Alceste. 47. Instrumental-Musik für grosses Orchester. Wassermusik, Feuerwerksmusik, Concerte und Doppelconcerte. 48. Verschiedener Instrumental-Werke. 1. Orgel-Concerte: I. (F dur); II. (A dur); III., IV., V., VI. (Fremdes Arrangement); D moll (für Organo 1 & 2); D moll; F dur. 2. Orchester- und Kammermusik: Ouverture dell' opera Oreste; Ouverture dell' opera Alessandro Severo; Ouverture in B; Sonata di viola da gamba e cembalo concertato: Sonata VI. (mit Orgel); Drei Sonaten, XVI., XVII., XVIII.; Sinfonie diverse; Hornpipe. 3. Klaviermusik und Cembalo-Bearbeitungen: Klavierbuch aus der Jugendzeit; Partita, A dur; Sechs kleine Fugen; Lesson, D moll; Overture in Pastor Fido, for harpsichord; Aria, "Dolce bene," in Radamisto for harpsichord; Aria, "Vo' far guerra," in Rinaldo, with Händel's harpsichord accompaniments; Wm. Babell's Rinaldo arrangements. 49. [Not published.] 50. Cantate a voce sola e basso, libro I: Ah! che pur troppo è vero [S.]; Allor ch'io dissi addio [S.]; Aure soave e liete [S.]; care selve, aure grate [S.]; Chi rapì la pace al core? [S.]; Clori, degli occhi miei [A.]; Clori, ove sei? [S.]; Dalla guerra amorosa [B.]; Da sete ardente afflitto [S.]; Deh! lasciate e vita e volo [A.]; Del bell' idolo mio [S.]; Dimmi, o mio cor [S.]; Dite, mie piante [S.]; Dolce mio ben, s'io taccio [S.]; Dolce pur d'amor l'affanno [A., in E♭]; Same [S., in G]; E partirai, mia vita? [S., 2 settings]; Figli del mesto cor [A.]; Filli adorata e cara [S.]; Fra pensieri quel pensiero [A.]; Fra tante pene [S.]; Irene, idolo mio [A.]; La solitudine [A.]; Lungi dal mio bel Nume [S., 2 settings]; Lungi da me, pensier tiranno [A.]; Lungi da voi che siete poli [A.]; Lungi n'ando Fileno [S.]; Manca pur quanto sai [S.]; Mentre il tutto è in furore [S.]; Menzognere speranze [S.]; Mi palpita il cor [A.]; Same title [S., a different setting]; Nel dolce tempo [A.]; Nell' africane selve [B.]; Nella stagion che, di viole e rose [S.]; Ne' tuoi lumi, o bella Clori [S.]. 51. Same, libro 2: Nice che fa? che pensa? [S.]; Ninfe e pastori [S., in G minor]; Same [A., in D minor]; Non sospirar, non piangere [S.]; Occhi miei, che faceste? [S.]; O lucenti, o sereni occhi [S.]; O Numi eterni [S.]; Parti, l'idolo mio [S.]; Poichè giuraro amore [S.]; Qualor, crudele si ma vaga Dori [A.]; Qualor l'egre pupille [S.]; Quando sperasti, o core [S.]; Sarai contenta un di [S.]; Sarei troppo felice [S.]; Sei pur bella pur vezzosa [S., 2 settings]; Sento là che ristretto [A., in G minor]; Same [S., in C minor]; Se pari è la tua fè [S., two slightly different editions]; Se, per fatal destino [S.]; Siete rose rugiadose [A.]; Solitudini care, amata libertà [S.]; Il gelsomino [S]; Stanco di più soffrire [A.]; Stelle, perfide stelle! [S.]; Torna il core al suo diletto [S.]; Udite il mio consiglio [S.]; Un sospir a chi si muore [S.]; Vedendo amor [A.]; Venne voglia ad Amore [A.]; Zeffiretto, arresta il volo [S.]; Ho fuggito Amore anch'io [A.]. 52a. Cantate con stromenti, No. 1–15: 1. Ah! crudel, nel pianto mio [S.]; 2. Alpestre monte [S.]; 3. Aminta e Fillide [S.]; 4. Frammento d'una cantata probabilmente scritta in onore di Carlo VI., Imperadore di Germania [S. A. B.]; 5 cantate in lode di Santa Cecilia, frammento [A.]; 6. Cantata in lode di Santa Cecilia [S. T.]; 7. Cantata in lode di Santa Cecilia, frammento [A.]; 8. Cantata inglese in lode di Santa Cecilia [T.]; 9. Clori, mia bella Clori [S.]; 10. Crudel tiranno Amor [S.]; 11. Cuopre tal volta il cielo [B.]; 12. Delirio amoroso [S.]; 13. Armida abbandonata [S.]; 14. Agrippina condotta a morire [S.]; 15. Figlio d'alte speranze [S.]. 52b. Cantate con stromenti, No. 16–28: 16. Apollo e Dafne [S. B.]; 17. Pensieri notturni di Filli [S.]; 18. Cantata spagnuola a voce sola [S.] e chitarra; 19. O come chiare e belle [S. S. A.]; 20. Spande ancor a mio dispetto [B.]; 21. Tra le fiamme tu scherzi per gioco [S.]; 22. Tu fedel? tu costante? [S.]; 23. Un' alma innamorata [S.]; 24. Clori, Tirsi, Fileno, cantata a tre [S. S. A.]; 25. Chi ben ama non paventa, frammento [S.]; 26. Ah! che troppo ineguali, frammento [S.]; 27. Mi palpitar il cor, frammento [S.]; 28. Languia di bocca lusinghiera, frammento [S.]. 53. Aci, Galatea e Polifemo. 54. Il Parnasso in festa, serenata. 55. Almira, opera. 56. Rodrigo, opera. 57. Agrippina, opera. 58. Rinaldo, opera. 59. Il pastor fido, opera. 60. Teseo, opera. 61. Silla, opera. 62. Amadigi, opera. 63. Radamisto, opera. 64. Muzio Scevola, opera, atto terzo. 65. Floridante, opera. 66. Ottone, opera. 67. Flavio, opera. 68. Giulio Cesare, opera. 69. Tamerlano, opera. 70. Rodelinda, opera. 71. Scipione, opera. 72. Alessandro, opera. 73. Admeto, opera. 74. Riccardo, opera. 75. Siroe, opera. 76. Tolomeo, opera. 77. Lotario, opera. 78. Partenope, opera. 79. Poro, opera. 80. Ezio, opera. 81. Sosarme, opera. 82. Orlando, opera. 83. Arianna, opera. 84. Terpsichore, prologo, e la secunda versione del opera Il pastor fido. 85. Ariodante, opera. 86. Alcina, opera. 87. Atalanta, opera. 88. Giustino, opera. 89. Arminio, opera. 90. Berenice, opera. 91. Faramondo, opera. 92. Serse, opera. 93. Imeneo, opera. 94. Deidamia, opera.

Acis and Galatea. A serenata composed by G. F. Handel, with additional accompaniments by W. A. Mozart. Edited by Berthold Tours. Full score. London. Novello, Ewer & Co. [1881.] M.402a.14

Same. Arranged for the piano-forte or organ by John Clarke. London. Jones & Co. 1835. No. 2 in M.241.36

Handel, Georg Friedrich. *(Continued.)*

Air varié du XIIe concerto. Transcription pour orchestre [violon 1, 2; alto; violoncelle. Paris. 187–? Gevaert. Transcriptions pour orchestre]. No. 13 in M.343.48

Alexander. An opera. Compos'd by Mr. Handel. [Words in Italian by Paolo Rolli. Full score.] London. Bluer. [1726?] Engraved title-page. M.366.4

Alexanders Fest oder die Gewalt der Musik. Eine grosse Cantate aus dem Englischen des Dryden übersetzt von C. W. Ramler. In Musik gesetzt von G. F. Händel, mit neuer Bearbeitung von W. A. Mozart. Partitur und Klavierauszug. Theil 1, 2. Leipzig. Kühnel. [182–?] 2 v. in 1. M.400.30

Same. Alexander's feast. Ode, in vocal score. Edited, and the organ or pianoforte accomp. arranged by Vincent Novello. Octavo edition. London. Novello, Ewer & Co. [187–?] M.153.27

Allegro, air & final [sic] de Haendel. [Extrait du XIIe concerto pour instruments à cordes. Transcrit pour harmonium par Alex. Guilmant.] Paris. Schott. [187–?] No. 3 in M.414.35

L'allegro, Il pensieroso ed Il moderato. Oratorische Composition von Georg Friedrich Händel. [Gedicht nach Milton und Charles Jennens.] Mit ausgeführtem Accompagnement bearbeitet von Robert Franz. Partitur. Leipzig. Leuckart. [1872.] Portrait. M.401.20

Same. With the additional songs. [Full score. Edited with accomp. for piano, by Ignatz Moscheles.] London. Cramer, Beale & Co. 1843, 44. [Handel Society. The works of Handel.] M.242.1

Alma del gran Pompeo, recit., and Piangerò, aria [s. or T.] from Giulio Cesare. [Accomp. for pianoforte.] *(In* Musical library. Vol. 3, pp. 61–63.) No. 19 in M.235.18.3

Almira. Singspiel in 3 Handlungen von G. F. Händel. Für die historischen Opernabende des Hamburger Stadttheaters bearbeitet von J. N. Fuchs. Clavier-Auszug. Leipzig. Kistner. [1878.] No. 1 in M.393.25
The libretto is by Friedrich Christian Feustking.

Amor gioie mi porge. Duet [s. s. Accomp. for pianoforte]. *(In* Musical library. Vol. 4, pp. 150–153.) No. 52 in M.235.18.4

Andante et menuet du IVe concerto. Transcription pour orchestre. [Partition. Paris. 187–? Gevaert. Transcriptions pour orchestre.] No. 9 in M.343.48

Angel of charity. [Air, s., and chorus. Accomp. for organ.] *(In* Handel and Haydn Society Collection of sacred music. Vol. 3, pp. 97–100.) No. 16 in M.221.22.3

Angels ever bright and fair. Recitative and air [s.] from Theodora. [Accomp. for organ.] *(In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 96, 97.) No. 39 in M.290.22.2

Arm, arm, ye brave. Air [B.] and chorus. [Accomp. for organ.] *(In* Handel and Haydn Society Collection of sacred music. Vol. 1, pp. 90–97.) No. 22 in M.221.22.1

Atalanta. An opera. [Words in Italian only by Apostolo Zeno.] Compos'd by Handel. [Full score.] London. Walsh. [1736?] M.292.19

Athalia. [Oratorio. Vocal score.] Arranged for the organ or pianoforte, by John Clarke. London. Surman. [1845.] M.241.40

Awake the trumpet's lofty sound. Chorus. [Accomp. for organ.] *(In* Handel and Haydn Society Collection of sacred music. Vol. 4, pp. 147–152.) No. 14 in M.221.22.4

Awful, pleasing being. Air [A. or BAR.] from Joshua. [Accomp. for organ.] *(In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 114–116.) No. 45 in M.290.22.2

The beauties of Handel, consisting of upwards of 150 of his songs, duets & trios, . . . arranged with a separate accomp. for the piano forte . . . by Jos. Corfe. London. Preston. [179–?] 3 v. Portrait. M.221.24
These selections are for solo voices unless otherwise stated.
Contents. — 1. Awful, pleasing being, say. — Ye sacred priests. — Angels ever bright and fair. — Joys in gentle, duet. — Where e'er you walk. — O fairest, duet. — Come, ever smiling liberty. — O Lord, whose mercies. — Happy pair. — Disdainful of danger, trio. — Come thou

Handel, Georg Friedrich. *(Continued.)*

goddess. — Breathe soft, ye gales. — Watchful angels. — Ah! wretched Israel. — Shall I in Mamre's fertile plain. — Tears such as tender fathers sbed. — Come, divine Inspirer. — Fell rage. — My breast witb tender pity swells. — From this dread scene, duet. — Pious orgies. — Ev'ry day will I give thanks. — Convey me to some peaceful shore. — Guardian angels. — In sweetest harmony. — Beneath the vine. — What tho' I trace. — Thus saith the Lord. — The prince unable to conceal his pain. — He was eyes unto the blind. — He chose a mournful muse. — Softly sweet. — Thou shalt bring them in. — Hide me from day's garish eye. — Gentle airs. — Oft on a plat of rising ground. — Lord, remember David. — O come, let us worship. — For ever blessed. — Comfort ye my people. — Lord, to Thee. — Nations who in future story. — When the ear heard him, quartet. — But oh, what art can teach. — Hark 'tis the linnet. — Our limpid streams, duet. — Happy tbey. — Deeper and deeper still. — Oh, had I Jubal's lyre. — O liberty. — Wise men, flatt'ring. — How willing my paternal love. — To my chaste Susanna's praise, duet. — Kind heaven. 2. Chastity, thou cherub bright. — Thou didst blow. — Pleasure, my former ways. — O sacred oracles. — Father of heaven. — Heart, the seat of soft delight. — Love in her eyes. — As steals the morn, duet. — Yet can I hear that dulcet lay. — He shall feed His flock. — Praise the Lord with cheerful noise. — He was despised. — Thy rebuke. — Behold and see. — But Thou didst not leave his soul. — How beautiful are the feet. — I know that my Redeemer liveth. — See, the conquering hero comes, chorus. — Jehovah is my shield. — Here amid the shady woods. — Let me wander, not unseen. — Oh let the merry bells ring round. — Holy, holy. — What passion. — What's sweeter than the new blown rose, duet. — He was brought as a lamb. — Celestial virgin, duet. — If guiltless blood. — Sing songs of praise. — The smiling dawn. — Tune your harps. — Total eclipse. — The flocks sball leave the mountains, trio. — Sin not, O king. — Blooming virgins. — I'll proclaim. — Let the bright seraphim. — There the brisk sparkling nectar. — O lovely peace, duet. — Return, O God of hosts. — O sleep, why dost thou leave me. — Who calls my parting soul, duet. — O beauteous queen. — Oh, never bow we down, duet. — Turn Thee, O Lord, duet. — O magnify the Lord. — Beneath the cypress. 3. Rejoice, O daughter of Sion. — He layeth the beams. — Their sound has gone out, quartet. — For behold, darkness shall cover the earth. — Thus saith the Lord. — But who may abide. — Thus when the sun. — Thou sittest at the right hand of God, trio. — Thou art the King of glory. — When Thou tookest upon Thee. — Vouchsafe, O Lord. — O Lord in Thee have I trusted. — O what pleasures past expressing, duet. — Powerful guardians. — O Mithra, with thy brightest beams. — Hail, wedded love, duet. — Through the land. — O godlike youth. — O sing unto the Lord, solo and chorus. — Wash me throughly, duet. — O worship the Lord, duet. — Behold, I tell you a mystery. — Sweet rose and lily. — Jehovah, to my words give ear. — Then will I Jehovah's praise. — Ev'ry joy that wisdom knows, duet. — I rage. — Love sounds the alarm. — Hush, ye pretty, warbling quire. — Consider, fond shepherd. — Arm, arm ye brave. — Sound an alarm. — The Lord is a man of war, duet. — Constant lovers. — Daughter of gods. — Bacchus ever fair and young. — Revenge, Timotheus cries. — Thais led the way. — But Oh! sad virgin. — Sweet bird. — Mirth, admit me to thy crew. — Come pensive nun. — Mount Lebanon, duet.

Blessed art Thou. Anthem. [Accomp. for organ.] *(In* Turle and Taylor. The People's music book. Vol. 2, pp. 169–174.) No. 39 in M.111.4.2

Blessed be the power. [Air, s. and chorus. Accomp. for organ.] *(In* Handel and Haydn Society Collection of sacred music. Vol. 1, p. 76.) No. 18 in M.221.22.1
Also to be found in Turle and Taylor's The People's music book.

But Thou didst not leave his soul in hell. Air [T. or s.] from the Messiah. [Accomp. for organ.] *(In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 139–141.) No. 49 in M.290.22.1

But who may abide. Recitative and air [A. or BAR.]. Arranged from the score, with an accomp. for the piano forte, by Wm. Horsley. London. Cramer. Addison & Beale. [183–?] No. 5 in M.236.16

Caro! bella! Duetto. [s. T. Accomp. for organ.] *(In* Musical library. Vol. 3, pp. 32–35.) No. 11 in M.235.18.3

Le 100me Psaume. Terre, bénis le Seigneur! (Jubilate Deo. omnis terra, servite Domino). Traduction française de M. Ch. Nuitter. Mis en musique par G. F. Haëndel. Manuscript. [185–?] M.403.52

Come, ever smiling liberty. Song [T. T. B.] *(In* Social harmony. Pp. 26, 27.) No. 19 in M.215.21

Same. [Duet and chorus, S. A. T. B. Accomp. for organ.] *(In* Handel and Haydn Society Collection of sacred music. Vol. 2, pp. 120–124.) No. 22 in M.221.22.2

Comfort ye, recitative; and Every valley, air, from the Messiah. [Accomp. for organ.] *(In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 76–80.) No. 28 in M.290.22.1

Handel, Georg Friedrich. *(Continued.)*

Concert, D dur, für Streichorchester, 2 obligate Violinen und obligates Violoncell . . . Bearbeitet von Gustav F. Kogel. [Partitur.] Leipzig. Peters. [1897.]
No. 1 in M.403.53

Concert, D moll, für Streichorchester, 2 obligate Violinen und obligates Violoncell . . . Bearbeitet und genau bezeichnet von Gustav F. Kogel. [Partitur.] Leipzig. Peters. [188–?] No. 4 in M.342.3

Concert (G moll) . . . für Streichorchester, 2 obligate Violinen und obligates Violoncell . . . Bezeichnet und mit einer Schluss-Cadenz versehen von Ferdinand David. Partitur. Leipzig. Senff. [186–?] No. 3 in M.342.3

Concerto grosso, Zweites, in F dur, von G. F. Händel . . . eingerichtet von Hermann Kretzschmar. Partitur. Leipzig. Breitkopf & Härtel. 1898. No. 2 in M.403.53

Concerto, 4me, pour le pianoforte ou orgue, avec accomp. de 2 violons, alto, basse et 2 hautbois. Partition. [Op. 4.] Manuscript. [184–?] No. 6 in M.312.10

[Deborah.] Handel's oratorio, Deborah, in vocal score, with a separate accomp. for the organ or piano forte, by Vincent Novello. London. Novello. [184–?] Engraved title-page. M.241.43

[Dove sei amato bene.] The favourite song from the opera of Rodelinda. [A. Accomp. for orchestra.] London. Randall. [178–?] No. 3 in M.400.36

Same. [Accomp. de piano.] (*In* Fleurs d'Italie. Pp. 62, 63.) No. 2 in M.364.10
Also to be found in Lira d'Italia.

Er sandte tiefe Finsternis. See his He sent a thick darkness.

Esther, an oratorio. [Full score. Edited, with accomp. for piano, by Charles Lucas.] London. Cramer, Beale & Co. 1844, 45. [Handel Society. The works of Handel.]
The libretto is attributed to Pope. M.242.2

Every day will I give thanks. Solo [T. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 45–47.)
Also to be found in Stevens's Sacred music. No. 16 in M.290.22.1

Father of heaven! Air [A. or B.] from Judas Maccabæus. [Accomp. for pianoforte.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 30, 31.) No. 11 in M.290.22.2

Father of mercy. [Anthem. Arranged from Handel's Lascia ch'io pianga by F. L. E. Accomp. for piano.] Boston. Russell. [1885.] No. 29 in M.158.15

Father, to Thy throne we bend. [Anthem. Accomp. for organ.] (*In* Cotton. Bangor Cathedral Collection. Pp. 1–5.) No. 1 in M.290.33

First organ concerto with orchestral accompaniment. Edited, arranged and supplemented with a cadenza by W. T. Best. Organ score. London. Augener & Co. [187–?] No. 3 in M.30.23

Fix'd in His everlasting seat. Chorus. [Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 4, pp. 77–85.) No. 6 in M.221.22.4

The flocks shall leave. Trio [S. T. B.] in Acis and Galatea. (*In* Musical library. Vol. 2, p. 62–65.) No. 26 in M.235.18.2
Also to be found in Social harmony.

Floridant. An opera. [Words in Italian only by P. A. Rolli.] Compos'd by Handel. [Full score.] London. Walsh. [1721.] M.292.20

For Thee, O God, our constant praise. [Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. P. 9.) No. 7 in M.157.34

Forever blessed. Air [S. or T. Accomp. for organ]. (*In* Handel and Haydn Society Collection of sacred music. Vol. 3, p. 124.) No. 22 in M.221.22.3

Fragment du 1er concerto. Transcription pour orchestre. [Partition. Paris. 187–? Gevaert. Transcriptions pour orchestre.] No. 8 in M.343.48

Fragment du Ve concerto. Transcription pour orchestre. [Partition. Paris. 187–? Gevaert. Transcriptions pour orchestre.] No. 10 in M.343.48

From mighty kings. Air [S. or T.] from Judas Maccabæus. [Accomp. for pianoforte.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 42–45.) No. 16 in M.290.22.2

Handel, Georg Friedrich. *(Continued.)*

Genug! der Ew'ge sei mit euch! Arie [B., mit Pianoforte-begleitung]. (*In* Arien-Album. Band 1, p. 20–22.)
From Judas Maccabaeus. No. 4 in M.204.37

Gross ist der Herr. Hymne. [Mit Begleitung des Pianoforte.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 26–31.) No. 5 in M.202.6.3

Hallelujah. [Chorus. Accomp. for organ.] (*In* Gounod. The Royal Albert Hall choral music. Vol. 1, pp. 63–76.) M.384.28
Also to be found in Handel and Haydn Society Collection of sacred music.

Haste thee, nymph. Air [T.] and chorus. [Accomp. for pianoforte.] (*In* Musical times. [Music.] Vol. 4, pp. 135–139.) No. 10 in M.175.1.4

He sent a thick darkness. (Chorus.) [S. A. T. B. With organ accomp.] (*In* Gounod. The Royal Albert Hall choral music. Vol. 2, pp. 38–40.) M.384.28

Same. Er sandte tiefe Finsternis. [Chor aus dem Oratorio: Israel in Aegypten. Klavierauszug.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 7–12.) No. 2 in M.202.6.3

He shall feed His flock. Air [S.] from the Messiah. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 102–104.) No. 36 in M.290.22.1

He was despised and rejected of men. Air [A.] from the Messiah. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 120, 121.) No. 43 in M.290.22.1

Heart the seat of soft delight. Air [S. or T. Accomp. for pianoforte]. (*In* Musical library. Vol. 2, pp. 66–68.) No. 27 in M.235.18.2

Hercules. An oratorio. Edited, and the pianoforte accomp. revised by Ebenezer Prout. Octavo edition. London. Novello, Ewer & Co. [1877?] M.153.29
The libretto was written by Thomas Broughton.

Hör', Jacobs Gott. [Chor, S. S. A. T. T. B.] Aus dem Oratorium: Simson. [Klavierauszug.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 24, 25.) No. 4 in M.202.6.3

The horse of Pharaoh. [Anthem. Accomp. for organ.] (*In* Pratt. Collection of anthems. Vol. 2, pp. 105–115.) No. 11 in M.233.18.2

How beautiful are the feet. Air [S. or T.] from the Messiah. [Accomp. for pianoforte.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 156, 157.) No. 55 in M.290.22.1

Same. Anthem for soli [A. A.] and chorus. From the Appendix to "The Messiah." Edited by William Hodge. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 13, pp. 40–47.) No. 5 in M.195.2.13

How excellent Thy name, O Lord. [Chorus. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 2, pp. 143–148.) No. 27 in M.221.22.2

How green our fertile pastures. [Air, S. Accomp. for pianoforte.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 1, pp. 53–56.) No. 12 in M.221.22.1

How long wilt Thou forget me? Anthem [A. T. B.] from Handel's Acis and Galatea [by] J. H. Cornell. [Accomp. for organ.] Boston. Schmidt. 1886. No. 14 in M.158.15

How long wilt Thou forget me, Lord? Full anthem. Arranged from . . . Saul. Organ accomp. by W. H. Longhurst. London. Novello. [1845.] No. 27 in M.190.5
Also to be found in Metcalfe's Fifty metrical anthems.

How willing my paternal care. [Air, B. Accomp. for pianoforte.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 1, pp. 70–72.) No. 16 in M.221.22.1
From Samson.

Hymne à la Ste. Vierge. [S. S. A. Accomp. d'orgue.] Paris. [Heugel. 186–? Petite maîtrise.] No. 18 in M.201.34

I know that my Redeemer liveth. Air [S. or T. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 186–189.) No. 66 in M.290.22.1

I will magnify Thee. Full anthem. [Accomp. for organ.] (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 51–59.) No. 17 in M.111.4.2

Handel, Georg Friedrich. *(Continued.)*

If torn from thee. Song [s. or T. Accomp for pianoforte]. (*In* Turle and Taylor. The People's music book. Vol. 3, pp. 285–289.) No. 94 in M.111.4.3
From Amadigi.

In the days of Herod. [Anthem. Accomp. for organ.] (*In* Pratt. Collection of anthems. Vol. 1, pp. 1–12.) No. 1 in M.233.18.1

In Thee I put my steadfast trust. [Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. P. 20.) No. 15 in M.157.34

Is there a man? Chorus. [Accomp. for piano.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 1, pp. 38–40.) No. 10 in M.221.22.1

[Israel in Egypt.] Handel's oratorio, Israel in Egypt. In vocal score, with a separate accomp. for the organ or piano forte, by Vincent Novello. London. Novello. [1851?] Engraved title-page. M.241.42

Same. [Octavo edition.] M.153.25

Same. [Words only.] With an analysis of the oratorio, written expressly for the Sacred Harmonic Society, by G. A. Macfarren. London. Novello. [1857.] No. 8 in M.372.54

[Jephtha.] Das Autograph des Oratoriums „Jephtha" [in photo-lithographischer Kopie herausgegeben von Fr. Chrysander]. Fest-Ausgabe der deutschen Handel-Gesellschaft. [Hamburg. 1885.] M.312.31

Same. In vocal score, with a separate accomp. for the organ or pianoforte, by Vincent Novello. [Words by Thomas Morell.] London. Novello. [184–?] M.241.39

[Joshua.] Handel's oratorio, Joshua, in vocal score, with a separate accomp. for the organ or pianoforte, by Vincent Novello. London. Novello. [184–?] Engraved title-page. M.241.38

Jubilate [Utrecht] . . . bearbeitet von Robert Franz. Partitur und Clavierauszug. Halle. Karmrodt. [1868.] No. 3 in M.352.20

Judas Maccabæus. An oratorio . . . Vocal parts complete . . . accomp. newly arranged for the piano forte or organ, by John Bishop. London. Cocks & Co. [184–?] M.241.44

Largo pour instruments à cordes et haut-bois solo. [Partitur. Paris.] Durand, Schœnewerk & cie. [187–? Gevaert. Transcriptions pour orchestre.] No. 14 in M.343.48

Lascia ch' io pianga. Aria [s. Accomp. di piano]. (*In* Lira d'Italia. Pp. 128, 129.) No. 35 in M.157.39

Let the righteous be glad. Solo [s. Accomp. for organ]. (*In* Stevens. Sacred music. Vol. 2, pp. 10–15.) No. 3 in M.234.4.2

Let their celestial concerts all unite. [Chorus. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 2, pp. 186–192.) No. 34 in M.221.22.2

Let us now make man. [Anthem. Accomp. for organ.] (*In* Pratt. Collection of anthems. Vol. 1, pp. 66–73.) No. 7 in M.233.18.1

Let's imitate her notes. Duett [s. s.]. (*In* Bland. The Ladies' collection. Vol. 4, pp. 370, 371.) No. 63 in M.235.17.4

Like as the smoke. Solo [B. Accomp. for organ]. (*In* Stevens. Sacred music. Vol. 1, pp. 82–85.) No. 17 in M.234.4.1

The Lord, the Universal King. [Anthem. Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. P. 5.) No. 4 in M.157.34

Lord, to Thee, each night and day. Air [A. or BAR.] from Theodora. [Accomp. for piano.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 206–208.) No. 72 in M.290.22.1

Lord, to us our sires have told. [Anthem. Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 27, 28.) No. 19 in M.157.34

Lord, what is man. [Air, s. or T. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 2, pp. 142, 143.) No. 26 in M.221.22.2

Handel, Georg Friedrich. *(Continued.)*

Lord, when the morning wakes. Song [s. or T. Accomp. for pianoforte]. (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 43–45.) N. 15 in M.111.4.2

Love in her eyes. Song [s. or T. Accomp. for piano]. (*In* Musical library. Vol. 2, pp. 60, 61.) No. 25 in M.235.18.2
From Acis and Galatea.
Also to be found in Turle and Taylor's The People's music book.

The Messiah. [Vocal score.] Arranged for the piano-forte or organ, by John Clarke. London. Jones & Co. 1835. No. 1 in M.241.36

Same. Boosey. [185–?] Portrait. M.241.35

Same. With an accomp. for the pianoforte or organ, arranged from Mozart's score, by John Bishop. London. Cocks & Co. [185–?] M.153.24

Same. [Der Messias.] Das Autograph des Messias . . . in photolithographischer Kopie für die deutsche Händel-Gesellschaft herausgegeben von Friedrich Chrysander. Hamburg. Strumper & Co. 1889, 92. 2 parts in 1 v. M.312.32

Same. Oratorium in drei Abtheilungen. Berlin. 1839.
Words only. No. 12 in M.373.61

The miscellaneous pieces as set to music. With a life of Handel. London. Heptinstall. 1799. Plate.
Words only. No. 2 in M.129a.21

Musette du VIe concerto. Transcription pour orchestre. [Partition. Paris. 187–? Gevaert. Transcriptions pour orchestre.] No. 11 in M.343.48

Musette du VIIe concerto. Transcription pour orchestre. [Partition. Paris. 187–? Gevaert. Transcriptions pour orchestre.] No. 12 in M.343.48

No change of times. [Anthem. Accomp. for pianoforte.] (*In* Metcalfe. Fifty metrical anthems. Pp. 35, 36.) No. 25 in M.157.34

Now there arose a new king. [Anthem. Accomp. for organ.] (*In* Pratt. Collection of anthems. Vol. 2, pp. 116–135.) No. 12 in M.233.18.2

O come, let us worship. Air [s. or T. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 1–3.) No. 1 in M.290.22.1

O Father, whose almighty power. [Chorus. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 2, pp. 14–19.) No. 3 in M.221.22.2

O first created beam. Chorus. [Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 1, pp. 24–28.) No. 7 in M.221.22.1

O God, my heart is fix'd. [Anthem. Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 71, 72.) No. 43 in M.157.34

O God, who in Thy heavenly hand, and O Lord, we trust in Thee alone. Chorus from Joseph. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 124, 125.) No. 49 in M.290.22.2

O Jesu, bone Pastor. A. & S. solo and quartett. [Accomp. for organ.] (*In* Novello. Convent music. Vol. 2, pp. 47–49.) No. 16 in M.260.17.2

O Lord, we trust in Thee alone. [Hymn. Accomp. for organ.] (*In* Musical times. [Music.] Vol. 4, p. 204.) No. 27 in M.175.1.4

O Lord, whose mercies. [Solo, A. or BAR. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 1, pp. 66, 67.) No. 14 in M.221.22.1

O lovely peace. Duet [s. A. Accomp. for organ]. (*In* Handel and Haydn Society Collection of sacred music. Vol. 1, pp. 32–37.) No. 9 in M.221.22.1

O magnify the Lord. Solo [s. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 162–164.)
Also to be found in Stevens's Sacred music. No. 60 in M.290.22.2

O praise the Lord in that blest place. [Anthem. Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 23, 24.) No. 17 in M.157.34

O Salutaris. Solo. [Accomp. de piano ou d'orgue.] (*In* Échos dv monde religieux. Pp. 60–62.) M.156.52

Handel, Georg Friedrich. *(Continued.)*

An ode, or serenata for the birth day of Queen Ann, composed in the year 1713. [Chorus with orchestral accomp. London? 1713.] No. 3 in M.380.6

Oft on a plot of rising ground. Song [s. or T. Accomp. for pianoforte]. (*In* Turle and Taylor. The People's music book. Vol. 3, pp. 72–74.) No. 31 in M.111.4.3

Oh! had I Jubal's lyre. Air [s. or T.] from Joshua. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 182–184.) No. 66 in M.290.22.2

Oh, how great the glory. Hunting chorus, from "The triumph of time and truth." The accomp. [for pianoforte] arranged from the score. (*In* Hullah. The Singer's library. Secular. No. 5. Pp. 17–24.) No. 5 in M.157.2

[Otho. The arias with piano accompaniment, also transposition for the flute. London. 172–?] M.145.22
There is no title-page.

Ouverturen. In Partitur. Mit einem Vorwort von C. F. Becker. Lieferung 1, 2. Leipzig. Hofmeister. [1845?] 2 parts in 1 v. No. 1, 2 in M.344.32
Contents. — 1. Esther. — Aetius. — Porus. — Parthenope. 2. Lotharius. — Siroe. — Alexander. — Admet.

Pious orgies. Air [s. or T. Accomp. for organ] from Judas Maccabæus. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 11, 12.) No. 5 in M.290.22.2
Also to be found in Handel and Haydn Society Collection of sacred music.

The plague of darkness. Chorus, from Israel in Egypt. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 148, 149.) No. 52 in M.290.22.1

Praise the Lord enthron'd on high. [Anthem. Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 7, 8.) No. 6 in M.157.34

Prepare, then, ye immortal choir. Duet [s. A. Accomp. for pianoforte]. (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 19–22.) No. 8 in M.111.4.2

Redemption. A sacred oratorio, in score; selected from the works of Handel, and formed into a drama; by Samuel Arnold. London, Birchall. [1786.] M.241.3

Rejoice, O Judah. [Air, B., and chorus. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 1, pp. 160–166.) No. 29 in M.221.22.1

Rendi 'l sereno a ciglio. Aria [s. or T. Accomp. for pianoforte]. (*In* Musical library. Vol. 2, p. 52.) No. 21 in M.235.18.2

Return, O God of hosts. Air [A. or B.] from Samson. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 76, 77.) No. 31 in M.290.22.2

Risorgo il mondo. Aria [s. or T. Accomp. for pianoforte]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 194, 195.) No. 70 in M.290.22.2

The sacred oratorios as set to music. London. Heptinstall. 1799. Portrait. No. 1 in M.129a.21
Words only.

[Samson.] Handel's oratorio, Samson . . . In vocal score, with a separate accomp. for the organ or piano forte, by Vincent Novello. London. Novello. [184–?] M.241.37

Same. [Octavo edition. 186–?] M.153.32

[Saul.] Handel's oratorio, Saul. In vocal score, with a separate accomp. for the organ or pianoforte, by Vincent Novello. London. Novello. [184–?] Engraved title-page. M.241.41

Sechs Duette aus verschiedenen Opern zum Concertgebrauche mit Begleitung des Orchesters bearbeitet von Robert Franz. Leipzig. Kistner. [187–.] 6 v. in 1. M.193.19
Contents. — Se teco vive il cor. — Io t' abbraccio. — Per le porte del tormento. — Vivo in te. — A teneri affetti il cor s'abbandoni. — Caro, più amabile beltà.

See, the conqu'ring hero comes. Glee [s. A. T. B.]. (*In* Musical times. [Music.] Vol. 2, pp. 102–104.) No. 5 in M.175.1.2
Also to be found [for T. T. B.] in Social harmony.

Handel, Georg Friedrich. *(Continued.)*

Semele. An oratorio. [Libretto by William Congreve.] Edited, and the pianoforte accompaniment revised . . . by Ebenezer Prout. Octavo edition. London. Novello, Ewer & C. [187–?] M.153.31

Shall I in Mamre's fertile plain? See his Soll ich auf Mamre's Fruchtgefild?

Sie schallt, die Posaun'. Bass-Arie [mit Pianofortebegleitung]. (*In* Arien-Album. Band 1, pp. 18, 19.)
From The Messiah. No. 4 in M.204.37

Sieh, das ist Gottes Lamm. [Chöre, Arie, und Recitativ aus dem Oratorium: Der Messias. Klavierauszug.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 13–23.) No. 3 in M.202.6.3

Sing unto God. [Chorus. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 3, pp. 165–170.) No. 27 in M.221.22.3

Sion now her head shall raise. [Duet, s. s., and chorus. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 1, pp. 149–159.) No. 28 in M.221.22.1

Six organ concertos. Edited by W. T. Best. London. Novello, Ewer & Co. [187–?] M.312.46

Soll ich auf Mamre's Fruchtgefild? Arie [B., mit Pianofortebegleitung]. (*In* Arien-Album. Band 1, pp. 23, 24.)
From Joshua. No. 4 in M.204.37

Same. Shall I in Mamre's fertile plain? Air [B.] from Joshua. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 142, 143.) No. 53 in M.290.22.2

[Solomon.] Handel's oratorio "Solomon." . . . In vocal score, with a separate accomp. for the organ or pianoforte arranged by Vincent Novello. London. Novello. [1854?] M.153.26

Songs, duets, and trios, selected from the oratorios, etc. . . . With an accomp. for the pianoforte by H. R. Bishop. London. D'Almaine & Co. [1837.] 6 v. M.234.5
Contents. — 1. Guardian angels, O protect me. — In sweetest harmony. — Rejoice greatly. — How beautiful are the feet. — I know that my Redeemer liveth. — If God be for us. — Let the bright seraphim. — Pious orgies. — From mighty kings. — What though I trace. — Angels ever bright and fair. — Farewell, ye limpid streams. — Holy, holy, holy, Lord God almighty. — O Lord, whose mercies numberless. — O thou that tellest good tidings. — He shall feed His flock. — He was despised. — O death, where is thy sting. — Return, O God of hosts. — Lord, to Thee each night. — Lord, remember David. — Comfort ye my people. — Thy rebuke hath broken his heart. — But Thou did'st not leave. — Thou shalt break them. — Total eclipse. — Jehovah! to my words give ear. — See the tall palm. — Deeper and deeper still. — Tears such as tender fathers shed. — Thus saith the Lord of hosts. — For behold, darkness shall cover. — Thou art gone up on high. — Why do the nations. — The trumpet shall sound. — How willing my paternal love. — It must be so. 2. O magnify the Lord. — O sing unto the Lord. — He was eyes unto the blind. — Will God, whose mercies ever flow. — Sin not, O king. — Thou didst blow. — 'Tis liberty, dear liberty. — Wise men, flattering. — O, had I Jubal's lyre. — If guiltless blood be your intent. — Fond, flattering world, adieu. — The smiling dawn of happy days. — The Lord is my strength. — From this dread scene. — O, never bow we down. — Wash me throughly. — Why so full of grief. — When the ear heard her. — Lord, remember me. — Thou shalt bring them in. — Come, divine Inspirer. — O, sacred oracles of truth. — Awful, pleasing being. — As with rosy steps the morn. — Be ye sure that the Lord. — Thou sittest at the right hand. — Every day will I give thanks. — O come, let us worship. — Tune your harps. — O Lord, how many are my foes. — O liberty! thou choicest treasure. — Ah! canst thou but prove me. — He layeth the beams. — He was brought as a lamb to the slaughter.—Vouchsafe, O Lord (Dettingen Te Deum). — Arm, arm, ye brave. — The Lord worketh wonders. — Shall I on Mamre's fertile plain. — The Lord is a man of war. 3. Hush, ye pretty, warbling choir. — As when the dove. — Heart, the seat of soft delight. — What passion cannot music raise. — But come thou goddess fair and free.—Mirth, admit me of thy crew.—Sweet bird.—Let me wander not unseen. — But, O sad virgin. — Ye men of Gaza. — O sleep, why dost thou leave me. — Here amid the shady woods. — In these blest scenes. — Hark! 'tis the linnet. — Our limpid streams with freedom flow. — With thee th' unsheltered moor I'd tread. — Ask if yon damask rose. —Beneath the cypress' gloomy shade.—There the brisk, sparkling nectar. — Take the heart you fondly gave. — Kind health descends. — What's sweeter than the new blown rose. — Come ever smiling liberty. — O lovely peace. — As steals the morn. — The flocks shall leave. — Can I see my infant gored. — Clouds o'ertake the brightest day. — When first I saw my lovely maid. — Sweet rose and lily. — Yet can I hear that dulcet lay. — Dull delay in piercing anguish. — Love in her

Handel, Georg Friedrich. *(Continued.)*

eyes sits. — Love sounds the alarm. — Gentle airs, melodious strains. — Happy pair! — Softly sweet in Lydian measure. — Pleasure! my former ways. — Oft on a plat of rising ground. — Where e'er you walk. — O ruddier than the cherry. — Revenge, Timotheus cries. — Honour and arms. 4. Faithful cares in vain. — Fell rage and black despair. — To song and dance. — My breast with tender pity. — Daughter of gods. — O take me from this hateful light. — Convey me to some peaceful shore. — Beneath the vine or fig-tree. — Every joy that wisdom knows. — Let's imitate her notes. — My faith and truth. — Hali, wedded love! — These labours past. — Who calls my parting soul. — Happy we! — See, the conquering hero comes. — Welcome, mighty king. — Cheer her, O Baal. — O mirror of our fickle state. — Fair virtue shall charm me. — O Mithra, with thy brightest beams. — O beauteous queen. — Shepherd, what art thou pursuing. — Would you gain the tender creature. — Consider, fond shepherd. — The trumpet's loud clangour. — Haste thee, nymph. — Torments, alas! are not confined. — Cease to beauty to be suing. — Bacchus, ever fair and young. 5. Lord, for ever at Thy side. — Sing songs of praise. — Blessed are all they. — Then will I Jehovah's praise. — Faith displays her rosy wing. — The Lord hath heard. — O sing praises unto God. — In God is my glory. — Praise the Lord all ye heathen. — Joys, in gentle train. — Cease thy anguish. — O worship the Lord. — Have mercy upon me. — Thou rulest the raging. — So great is His mercy. — O Jordan, sacred tide. — Bow Thine ear, O Lord.— Be firm, my soul.— Disdainful of danger.— The Lord is my light. — The Lord who hears. — Watchful angels. — Why doth the God of Israel. — Thus when the sun. — Lord, what is man. — Sound an alarm. — Jehovah is my shield. — Golden columns fair. — For ever blessed be Thy name. — O praise the Lord all ye His host. — The Lord hath been mindful of us. 6. The Lord is righteous. — Let the righteous be glad. — Tears are my daily food. — God's tender mercy. — Tears assist me. — Softest sounds no more can ease. — Vain, fluctuating state. — Regard, O son, my flowing tears. — When warlike ensigns. — Bending to the throne. — Tune the soft melodious lute. — The people will tell. — I'll proclaim the wond'rous story. — Thrice blest be the king. — Impious mortal, cease to brave us. — When the sun o'er yonder hills. — Deeds of kindness to display. — In gentle murmurs. — Let other creatures die. — Sweet as sight to the blind. — O sing unto God. — The heavens are Thine. — Against Thee only. — The righteous Lord. — O Lord, whose providence. — O filial piety. — — The enemy said. — His mighty arm. — That God is great. — How art thou fallen. — When storms the proud. — Praise ye the Lord. — Freedom, now once more.

Sound an alarm. [Solo, s., and chorus. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 1. pp. 16–21.) No. 5 in M.221.22.1

Supplemente enthaltend Quellen zu Händel's Werken . . . Für Die deutsche Händelgesellschaft herausgegeben von Friedrich Chrysander. No. 1, 3–5. Leipzig. Druck der Gesellschaft. 1888–'96. 2 v. M.415.20

Contents. — 1. Magnificat von D. Erba. — Serenata von Alessandro Stradella. — Fünf italienische Duette von Giovanni Carlo Maria Clari. 2. Componimenti musicali per il cembalo von Gottlieb Muffat.

Tantum ergo. Solo. [Accomp. de piano ou d'orgue.] (*In* Échos dv monde religieux. Pp. 90–93.) M.156.52

Same. Solo [T.], quartett & chorus. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 1, book 6. pp. 1–3.) No. 54 in M.260.24.1

Te Deum [Utrechter. Klavierauszug]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 2–6.)
Contains the first movement only. No. 1 in M.202.6.3

Te Deum zur Feier des Sieges bei Dettingen von Georg Friedrich Händel, instrumentirt von Felix Mendelssohn-Bartholdy. Partitur. Leipzig. Kistner. [184–?] M.192.17

Tears are my daily food. Solo [s.]. (*In* Stevens. Sacred music. Vol. 1, pp. 58–61.) No. 12 in M.234.4.1

Then Jesus went up to Jerusalem. Recitative and chorus from The Redemption. [Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 3, pp. 66–70.) No. 9 in M.221.22.3

Theodora. An oratorio. In vocal score, with a separate accomp. for the organ or pianoforte. Octavo edition. London. [Novello, Ewer & Co. 187–?] M.153.28
The libretto has been ascribed to Dr. Thomas Morell.

Thus rolling surges. [Air, T., and chorus. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 1, pp. 188–192.) No. 33 in M.221.22.1

Thy justice like the hills remains. [Anthem. Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 18, 19.) No. 14 in M.157.34

Thy rebuke, recitative, and Behold and see, air [s.] from the Messiah. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 176, 177.) No. 61 in M.290.22.1

Handel, Georg Friedrich. *(Continued.)*

Total eclipse. [Air, T. Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 68, 69.) No. 28 in M.290.22.2
Also to be found in Handel and Haydn Society Collection of sacred music.

Triumph, Hymen, in the pair. Chorus, from the opera "Alcides." [Accomp. for pianoforte.] (*In* Hullah. The Singer's library. Secular. Pp. 99–104.) No. 21a in M.157.2

The triumph of time and truth. An oratorio. Edited, and the pianoforte accomp. revised by Ebenezer Prout. Octavo edition. London. Novello, Ewer & Co. [187–?] M.153.30
The words are by Pietro Pamfili, translated by Thomas Morell.

Unito a un puro affetto. Duetto [s. A. Accomp. for pianoforte.] (*In* Musical library. Vol. 4, pp. 25–28.) No. 11 in M.235.18.4

Verdi prati. Aria [A. or B. Accomp. for pianoforte]. (*In* Musical library. Vol. 2, pp. 94, 95.) No. 38 in M.235.18.2

Das Volk, das im Dunkeln. Bass-Arie [mit Pianofortebegleitung]. (*In* Arien-Album. Band 1, pp. 14–17.)
From The Messiah. No. 4 in M.204.37

Vouchsafe, O Lord. Solo [A. or BAR.]. From the Dettingen Te Deum. [Accomp. for piano.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, p. 72.) No. 26 in M.290.22.1

Die Wahl des Hercules nach Mozarts Bearbeitung. [Partitur.] Manuscript. [179–?] M.30.14
The words are from Joseph Spence's Polymetis.

Wash me throughly. Duetto [s. T. Accomp. for organ]. (*In* Stevens. Sacred music. Vol. 2, pp. 68–71.) No. 11 in M.234.4.2

Wer mag den Tag seiner Zukunft erleiden. Bass-Arie [mit Pianofortebegleitung]. (*In* Arien-Album. Band 1, pp. 7–13.) No. 4 in M.204.37
From The Messiah.

When God in His wrath. Recitative, air [B.] and chorus. [Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 3, pp. 118–123.) No. 21 in M.221.22.3

When Phœbus the tops. Duett [s. A.]. (*In* Apollonian harmony. Vol. 1, pp. 46, 47.) No. 37 in M.141.21.1
Also to be found in Social harmony.

When the ear heard him. Quartet. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 196–199.) No. 71 in M.290.22.2

When the earth was without form. [Anthem. Accomp. for organ.] (*In* Pratt. Collection of anthems. Vol. 1, pp. 60–65.) No. 6 in M.233.18.1

Where-e'er you walk. Air [T. Accomp. for pianoforte]. (*In* Musical library. Vol. 2, pp. 30, 31.) No. 12 in M.235.18.2

While my God his succour sendeth. [Anthem. Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 41, 42.) No. 28 in M.157.34

With cheerful notes let all the earth. Chorus. The accomp. arranged by the editor. (*In* Hullah. The Singer's library. Sacred. Pp. 57–64.) No. 12 in M.157.3

With might endued. [Recitative, air and chorus. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 1, pp. 77–82.) No. 19 in M.221.22.1

With thunder arm'd. [Chorus from Samson. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 2, pp. 114–117.) No. 19 in M.221.22.2

12 Alt-Arien, aus verschiedenen Opern mit Begleitung des Pianoforte bearbeitet von Robert Franz. Leipzig. Kistner. [1869.] 4 parts in 1 v. No. 2 in M.270.48
The words are in Italian and German.
Contents. — 1. Con rauco mormorio, aus Rodelinda. 2. Si, si minaccia, aus Sosarme. 3. Empio, diro, tu sei, aus Giulio Cesare. 4. Pupille sdegnose, aus Muzio Scevola. 5. Un disprezzato affetto, aus Othone. 6. Son confusa pastorella, aus Poro. 7. Stille amare già vi sento, aus Tolomeo. 8. Furibondo spira il vento, aus Partenope. 9. Giacchè morir non posso, aus Radamisto. 10. Confusa si miri l'infida consorte, aus Rodelinda. 11. Vi fida lo sposo, aus Ezio. 12. Io sperai trovar riposo.

12 Sopran-Arien, aus verschiedenen Opern mit Begleitung des Pianoforte bearbeitet von Robert Franz. Leipzig. Kistner. [1869.] 4 parts in 1 v. No. 1 in M.270.48
The words are in Italian and German.
Contents.—1. Cara sposa, aus Radamisto. 2. Mio bel tesoro, aus Alcina.

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3. Mio caro bene, aus Rodelinda. 4. Il vostro maggio, aus Rinaldo. 5. Menti eterne, aus Lotario. 6. Ritorna, O caro, aus Rodelinda. 7. Sommi dei, aus Radamisto. 8. Spera si, O caro bene, aus Admeto. 9. Si t'amo, O cara, aus Muzio Scevola. 10. S'ei non me' vuole amar, aus Tamerlano. 11. Vanne, sorella ingrata, aus Radamisto. 12. Ah, non son io che parlo.

Handel, Georg Friedrich. *Works about.*

Ball, T. H. Sketch of Handel and Beethoven. London. 1864. M.101.13

Bray, A. E. Handel: his life, personal and professional. London. 1857. M.109.9

Burney, C. An account of the musical performances in Westminster-Abbey and the Panthcon, May, June, 1784. In commemoration of Handel. London. 1785. Portraits. M.122.35

Chrysander, F. G. F. Händel. Band 1, 2; 3, 1te Hälfte. Leipzig. 1858–67. 3 v. M.149.7

—— Händel's Instrumentalkompositionen für grosses Orchester. [Leipzig. 1887.] M.371.28
Separatabdruck aus der Vierteljahrsschrift für Musikwissenschaft.

Clark, R. Reminiscences of Handel, His Grace the Duke of Chandos, Powells the harpers, The harmonious blacksmith, and others. With a list of the anthems composed at Cannons, by Handel. London. 1836. Illus. M.201.42

Cooke, B. An ode on Handel [for 8 voices]. Performed at the Commemoration dinner, May 26th, 1785. [London. 1785.] No. 2 in M.320.15; etc.

Coxe, W. Anecdotes of George Frederick Handel, and John Christopher Smith. With select pieces of music, composed by J. C. Smith. . . . [Anon.] London. 1799. Portraits. No. 1 in M.111.5

David, E. G. F. Händel: sa vie, ses travaux et son temps. Paris. 1884. M.128.21

Egel, H. W. Georg Friedrich Händel, Josua. Nach der Ausgabe der deutschen Händelgesellschaft (Lieferung XVII). Erläutert. Leipzig. [1903.] No. 11 in M.217.12.12

Fowle, T. L. Life of Handel. London. [1877.] Portraits. No. 1 in M.125.9

Gervinus, G. G. Händel und Shakespeare. Zur Ästhetik der Tonkunst. Leipzig. 1868. M.106.7

Hadden, J. C. George Frederick Handel. London. 1888. M.109b.43

Handel and Haydn Society, *Boston.* Seventieth season. In memoriam George Frederic Handel. Biographical sketch. Programmes with words and notes . . . Boston. [1884.] No. 9 in M.372.2

Handel commemoration, *1859.* William Hutchins Callcott's pianoforte and vocal arrangements from Handel's works. London. [1859.] No. 4 in M.373.60

Macfarren, G. A. Addresses and lectures. London. 1888. M.149a.15

Mainwaring, J. Memoirs of the life of George Frederic Handel. Added, a catalogue of his works and observations upon them. [Anon.] London. 1760. Portrait. M.117.4

Meyer, G. M. G. F. Händel. Eine biographische Charakteristik. Berlin. 1857. No. 1 in M.217.11

Neumann, W. Georg Friedrich Händel. Eine Biographie. Cassel. 1855. Portrait. No. 1 in M.205.19

Ramsay, E. B. Two lectures on the genius of Handel. Edinburgh. 1862. M.108.20

Reinecke, C. H. C. Ein Abenteuer Händels, oder die Macht des Liedes. Singspiel in 1 Akte von W. te Grove. Musik von Carl Reinecke. No. 2 in M.391.25

Reissmann, A. Georg Friedrich Händel. Sein Leben und seine Werke. Berlin. 1882. Portrait. No. 1 in M.207.23

Ring, J. The commemoration of Handel. A poem. [Anon.] London. 1786. M.141.28

Rockstro, W. S. The life of George Frederick Handel. With an introductory notice by George Grove. London. 1883. Portrait. M.126.5

Schoelcher, V. The life of Handel. London. 1857. M.105.28

Handel, Georg Friedrich. *Works about. (Continued.)*

Sittard, J. G. F. Händel, Der Messias. Erläutert. Frankfurt a. M. [1895.] No. 42, 43 in M.217.12.2

Townsend, H. An account of the visit of Handel to Dublin. Dublin. 1852. M.107.28

Whittingham, A. The life and works of Handel. London. 1882. M.109a.35

Widmann, B. G. F. Händel, Cäcilienode . . . Erläutert. Frankfurt a. M. [1895.] No. 31 in M.217.12.2

—— Georg Friedrich Händel, Frohsinn, Schwermut und Mässigung. Erläutert. Frankfurt a. M. [1895.] No. 26, 27 in M.217.12.2

—— Georg Friedrich Händel, Samson . . . Erläutert. Frankfurt a. M. [1895.] No. 21, 22 in M.217.12.1

Zuschneid, C. Judas Maccabäus, Oratorium von G. F. Händel. Erläutert. Leipzig. [1899?] No. 1 in M.217.12.7

Handel and Haydn Society, *Boston.*

Act of incorporation and bye-laws. Boston. 1828. No. 10 in M.147.3.2

The Boston Handel and Haydn Society Collection of sacred music, consisting of songs, duetts, trios, chorusses, anthems, &c. . . . arranged for the organ or piano. Boston. The Society. 1821–32. 4 v. M.221.22
Contents. — 1. Denman: The Lord's prayer. — Martini: Fallen is thy throne. — Mozart: The saffron tints of morn. — Handel: Sound an alarm. Total eclipse. O first created beam. — Haydn: Lovely is the face of nature. — Handel: O lovely peace. Is there a man. — Kent: Give the Lord the honor. How green our fertile pastures. — Haydn: Come sweet spring. — Handel: O Lord whose mercies. — Bishop: He sees and he believes. — Handel: How willing my parental love. — Beethoven: The bird let loose. — Handel: Blessed be the power. Blessing, honour, adoration. With might endued. — Marsh: O Lord, who hast taught us. — Atterbury: Winter has a joy for me. — Handel: Arm, arm, ye brave. — Stevenson: They play'd. — King: The intercession. — Fiorello: Begin, my soul rejoicing. — Tallis: O all ye nations. — Webbe: While with ceaseless course. — Handel: Sion now her head shall raise. Rejoice, O Judah. — Mornington: Behold the morning sun. — Kent: The Lord is my Shepherd. — Mozart: Holy Lord God of hosts. — Reynolds: My God look upon me. — Handel: Thus rolling surges. 2. Kent: My song shall be. — Handel: Pious orgies. O Father whose almighty power. — Mozart: Gently, Lord. — Smith: Blest pair of sirens. — Kent: Rejoice in the Lord. — Clementi: Think, O ye who fondly languish. — Blake: I have set God always before me. — Jackson: Blow ye the trumpet in Zion. — Haydn: Now elevate the sign of Judah. — Beethoven: Eternal God, almighty power. — Carr: Gloria in excelsis. — Haydn: The host of Midian prevailed. — Mozart: O Sovereign eternal. — Wranitzky: Father of mercies. — Mozart: Day of judgment. — Jackson: Praise the Lord, O my soul. — Handel: With thunder arm'd. — Jackson: Holy, Lord God of hosts. Hallelujah. — Handel: Come, ever smiling liberty. — Haydn: Father we adore Thee. — Mozart: Glory be to God on high. — Webbe: When lost in wonder. — Handel: Lord, what is man. How excellent is Thy name. Hallelujah. — Mozart: Lamb of God. — Haydn: Pharaoh's chosen captains. — Steibelt: We praise Thee, O God. — Mozart: Blessed is he. — Haydn: Arise, O Judah. — Handel: Let their celestial concerts. — Byrd: Non nobis Domine. 3. Stevenson: O Lord our Governor. — German: Come ye disconsolate. — Lord, Thou hast been my refuge. — Mozart: Praise Him in Judah. — Stevenson: Go forth to the mount. — Haydn: Now Samuel. Lo, my Shepherd. Now the Philistines. Lo, He cometh. And Saul was very wroth. O, mighty King. Handel: Then Jesus. Hosanna. — Mozart: To Thee, O God. — Beethoven: O rejoice in God. How can I on Thee repose. — Haydn: With rosy steps. Now the Philistines. He was like a morning star. Hallelujah to the God of Israel. — Handel: Angel of cbarity. — Pergolesi: Glory to God in the highest. — Haydn: He broke the idols.— Naumann: Sons of Zion.— Rousseau: Hark! 'tis the breeze. — Handel: When God is in His wrath. For ever blessed. — Staunton: Praise Him! sun and moon. — Mozart: Solyma, O happy Solyma. — Gardiner: The wolf and the lamb. — Haydn: O how beautiful. — Jackson: The Lord shall comfort Zion. — Handel: Sing unto God. — Jackson: We praise Thee, O God. — Mozart: O God! when Thou appearest. — Haydn: Glorify the great Jehovah. — Jackson: Glory be to tbe Father. 4. Haydn: Mass [in F]. — Boyce: Behold the Heaven. — Beethoven: Glory to God. Credo. — Haydn: Behold, He rideth upon the storm. — Handel: Fix'd in His everlasting seat. — Haydn: Spare, O spare Thy servant. — Schneider: Great is the Lord. Holy Lord God of hosts. — Mozart: Mass, No. 1, in C. — Buehler: Mass [in F]. Haydn: For with strength. — Mozart: Hosanna to the God of Israel. — Hummel: Holy, holy, holy. — Handel: Awake the trumpet's lofty sound. — Palestrina: We have heard. — Kent: Te Deum. — Haydn: Te Deum. — Pierpont: Ode. — Beethoven: March and chorus of Roman soldiers. — Mozart: Te Deum. — Righini: Behold and see. — Jomelli: Glory be to God on high. — Pergolesi: Exulta Sion. — Zeuner: O God, my heart is fixed.

Handel and Haydn Society, *Boston. (Continued.)*

Grand musical festival . . . in commemoration of their fiftieth anniversary, May 23d to 28th, 1865. [Book of the words.] Boston. Balch. 1865. No. 1 in M.372.2

Same. With an appendix, containing the programmes of the afternoon concerts, officers of the society . . . No. 2 in M.372.2

Mendelssohn's Elijah, as performed at the Tabernacle, June 5, 1877. Boston. Mudge. 1877. No. 7 in M.125.9

Programmes. No. 1–748. Dec. 25, 1815–April 23, 1905. Boston. 1815–1905. 8 v. M.372.1

There are many gaps, particularly in the early years, but these are gradually being filled.

Seventieth season. In memoriam George Frederic Handel. Biographical sketch. Programmes with words and notes . . . Boston. Mudge. [1884.] Portrait. No. 9 in M.372.2

Seventy-fifth anniversary festival. April, 1890. [Boston. 1890.] No. 10 in M.372.2

Triennial festival, 1st–6th. May, 1868–83. Programmes, words of the oratorios . . . Boston. 1868–83. No. 3–8 in M.372.2

Same. 4th. 1877. No. 6 in M.125.9

Handel and Haydn Society, *Boston. Works about.*

BACON, F. P. Commemorative record of the Handel and Haydn Society of Boston, 1815–1903. Prepared by Fred P. Bacon and Edward O. Skelton. [Boston. 1903.] Portraits. Plates. Facsimiles. M.121.41

BROWNE, A. P. An address delivered at the annual meeting of the Handel and Haydn Society, May 25, 1896. Boston. 1896. No. 1 in M.102.19

HENRY, J. J. Is the Handel & Haydn Society a one-man power? [Boston. 1874.] No. 3 in M.144.18

PERKINS, C. C. History of the Handel and Haydn Society of Boston. From the foundation of the Society through its 75th season. 1815–1890. Chapters 1–3, by C. C. Perkins. Chapters 4–15 by John S. Dwight. Vol. 1, no. 1. Boston. 1883. No. 1 in M.141.15

Handel Festival, *London.*

Grand Handel musical festival, Crystal Palace, 1857. A letter addressed to the members . . . of the Sacred Harmonic Society. [Prospectus.] London. 1856. No. 6 in M.149.8

Signed Robert Bowley, Treasurer of the Sacred Harmonic Society.

Handel commemoration, 1859. William Hutchins Callcott's pianoforte and vocal arrangements from Handel's works. London. Lonsdale. [1859.] No. 4 in M.373.60

The triennial Handel festival, 5th. Programme of arrangements. London. 1874. Plan. No. 10 in M.144.18

Handkuss, Der. *Song.* POSA. Fünf Lieder. No. 13 in M.380.22

Handl, Jakob.

Adoramus. [Anthem. S. S. A. T. T. B.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 1, Abtheilung 1. pp. 52, 53.) No. 39 in M.202.6.1

Ascendo ad Patrem meum. [Motet, S. S. A. T. B. B.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 3, pp. 87–91.) No. 24 in M.158.33.3

Beati estis. [Motet, S. A. T. B.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 4, pp. 72–74.) No. 22 in M.158.33.4

Confirma hoc, Deus. [Motet. T. T. B. B.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 3, pp. 105–107.) No. 28 in M.158.33.3

Ecce, concipies. [Motet.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 3, pp. 1–3.) No. 1 in M.158.33.3

Ecce quomodo moritur justus. Passionsgesang. (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 3, pp. 62–64.) No. 19 in M.158.33.3

Also to be found in Rochlitz's Sammlung vorzüglicher Gesangstücke.

In nomine Jesu. [Motet. T. T. B. B.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 4, pp. 10–12.) No. 6 in M.158.33.4

Handl, Jakob. *(Continued.)*

Media vita in morte sumus [für 2 Chöre]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 1, Abtheilung 2, pp. 54–56.) No. 40 in M.202.6.1

Omnes de Saba venient. [Motet, S. A. T. T. B.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 3, pp. 18–22.) No. 6 in M.158.33.3

Opus musicum. Motettenwerk für das ganze Kirchenjahr. Theil 1: Vom 1. Adventsonntage bis zum Sonntag septuagesima. Herausgegeben von Emil Bezecny und Josef Mantuani. Wien. Artaria & Co. 1899. [Denkmäler der Tonkunst in Österreich.] M.414.8

Vivi sancti. [Motet, S. A. A. T. B. B.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 4, pp. 80–84.) No. 24 in M.158.33.4

Hands, C. E., *translator.*

FELIX, H. Madame Sherry. M.397.26

Handschuh, Der. *Song.* SCHUMANN, R. A. Werke. Serie 13, Band 3. M.316.1.13.3; etc.

Handsome Brown. *Song.* KELLER, M. No. 23 in M.192.13.1

Handwerg, Wilhelm.

Students' song [T. T. B. B.]. New York. Luckhardt & Belder. [1894.] No. 8 in M.203.15

With English and German words.

Handwerk hat ein'n gülden Boden. *Part-song.* OTTO, E. J. Gesellenfahrten. No. 46 in M.392.19

Handwerkerleben. *Cantata.* For the MUSIC see **Mohr,** H. For the LIBRETTO see **Fernbach.**

Handwerksburschenlied. *Part-song.* HEUBERGER. No. 6 in M.392.29

Hanemann, Moritz.

Aus der Musikerwelt. Leben und Schriften eines Königlich preussischen Kammer-Musikers. Berlin. Gulker & cie. 1875. M.197.11

Hanish, Joseph.

Vaterlandslied. [T. T. B. B.] (*In* Regensburger Liederkranz. Pp. 278–281.) No. 101 in M.129a.44

Hanneton, Le, de la châtelaine. *Opera.* For the MUSIC see **Douay.** For the LIBRETTO see **Bouquin de La Souche.**

Hanover Square; a magazine of pianoforte and vocal music, edited by Lindsay Sloper. Vol. 1. London. Ashdown & Parry. 1867. M.156.51

Hans Carvel's ring. *Catch.* HUTCHINSON. No. 52 in M.220.9.2

Hans Gerstenkorn. *Part-song.* TRUHN. Fünf Gesänge. No. 34 in M.392.26

Hans Heiling. *Opera.* For the MUSIC see **Marschner,** H. A. For the LIBRETTO see **Devrient.**

Hans im Glück. *For orchestra.* BENDEL. Märchenbilder. No. 1 in M.332.5

Hans ohne Sorgen. *Part-song.* MARSCHNER, H. A. No. 20 in M.129a.43.9

Hans Sachs. *Opera.* For the MUSIC see **Lortzing.** For the LIBRETTO see **Reger,** P.

Hans und Grete. *Madrigal.* ECCARD. No. 17 in M.392.27

Hans und Hanne. *Opera.* For the MUSIC see **Schubert,** F. L.

Hans und Verene. *Part-song.* KUECKEN. Volksmelodien. Heft 2. No. 14 in M.194.16

Hans und Verene. *Song.* KUECKEN. No. 4 in M.244.6.2

Hanschmann, Hermann.

Drei Gläser . . . für Männerchor. Partitur. Bremen. Meinhardt. [188–?] No. 46 in M.392.8

Morgenständchen für Tenor-solo mit Männerchor. Partitur. Bremen. Meinhardt. [188–?] No. 45 in M.392.8

Paulinzelle. Für Männerchor. Partitur. Bremen. Meinhardt. [188–?] No. 47 in M.392.8

Hanscom, E. W.

Abide with me. Semi-chant. Boston. Schmidt. [1894.] No. 25 in M.203.27

The better land. [Anthem, T. T. B. B.] Boston. Schmidt. [1894.] No. 1 in M.203.16

Hail to the Lord's Anointed. [Anthem. Accomp. for organ.] Boston. Schmidt. 1894. No. 26 in M.203.27

Hanscom, E. W. *(Continued.)*
Jubilate Deo in F. [Accomp. for organ.] Boston. Schmidt. [1894.] No. 27 in M.203.27
Nearer, my God, to Thee. For men's voices with s. obligato. Boston. Schmidt. [1894.] No. 3 in M.203.16
O for the pearly gates. [s. solo and quartet. Accomp. for organ.] Boston. Schmidt. [1894.] No. 28 in M.203.27
Sun of my soul. [Anthem, T. T. B. B.] Boston. Schmidt. [1894.] No. 2 in M.203.16

Hansen, H.
Unsre Bruderschaft. Bundeslied . . . Für vierstimmigen Männerchor. Leipzig. Breitkopf & Härtel. [1873?] No. 15 in M.392.10

Hansen, Joseph.
La tempête. Ballet fantastique. [Chorégraphie] de J. Hansen. Musique de Ambroise Thomas. M.324.13

Hansjakob, Heinrich.
Der Vogt auf Mühlstein. Oper. Musik von Cyrill Kistler. M.389.49

Hanslick, Eduard.
Aus dem Opernleben der Gegenwart. (Der „Modernen Oper" 3. Theil.) Neue Kritiken und Studien. Berlin. Hofmann & Co. 1884. M.149a.34
Aus neuer und neuester Zeit. (Der modernen Oper IX. Teil.) Musikalische Kritiken und Schilderungen. 2. Auflage. Berlin. Allgemeiner Verein für deutsche Litteratur. 1900. M.373.55
Contents. — Opern. — Konzerte. — Kunst und Leben. — Bildnisse und Büsten.
Concerte, Componisten und Virtuosen der letzten fünfzehn Jahre. 1870–1885. Kritiken. 2. Auflage. Berlin. Allgemeiner Verein für deutsche Literatur. 1886. M.370.10
Geschichte des Concertwesens in Wien. Wien. Braumüller. 1869. M.105.29
Die moderne Oper. Kritiken und Studien. 2. Auflage. . . . Berlin. Allgemeiner Verein für deutsche Litteratur. 1875. M.149.4
Musikalische Stationen. Neue Folge der „Modernen Oper." Berlin. Hofmann & Co. 1880. M.370.11
Vom Musikalisch-Schönen. Ein Beitrag zur Revision der Aesthetik der Tonkunst. 2. Auflage. Leipzig. Weigel. 1858. No. 2 in M.370.57
Same. 3. Auflage. 1865. No. 1 in M.370.57

Hansmann, Victor.
Bilder aus der Märchenwelt. Bilder von E. Wiesemann. Musik von Victor Hansmann. Op. 32. Partitur. Leipzig. Oberdörffer. [1894?] No. 2 in M.393.24
Contents. — Es war einmal ein König. — Der Prinz der sass gefangen und schmactete. — Das Zwergenvolk stob kreischend auseinander. . . . —Im Walde schlief ein Mädchen.— Das Vöglein erzählte viel Wunderbares. — Und das Mädchen freute sich darob gar sehr. — Da kam ein Bär des Weg's daher. — Im Berge da war ein grosses Fest . . . — Mit teuflischem Grinsen blickte die Hexe in den Topf in dem es brodelte und siedelte. — Sterbend erhob der Drache seine Stimme und sprach. — Da kam auf stolzen Rossen ein prächtiger Zug daher. — Und wenn sie nicht gestorben sind, so leben sie noch heut'.
Enoch Arden. Oper in einem Aufzug frei nach Tennyson bearbeitet von C. W. Marschner. Componirt von Victor Hansmann. Vollständiger Clavierauszug mit Text. Leipzig. Oberdörffer. 1894. No. 1 in M.393.24

Hanssens, Charles Louis.
Concertino for clarionet. [With accompaniment for orchestra. Full score.] Manuscript. Vogel. 1854. M.312.36
Hymne de la nuit. Poësie par Alphonse de Lamartine. Chœur pour voix d'hommes. [T. T. T. T. B. B. B. B.] Musique de Ch. Hanssens. Partition. Amsterdam. Brix von Wahlberg. [1864?] No. 48 in M.392.8

Hanswurst. *Song.* Taubert, C. G. W. Klänge aus der Kinderwelt. Heft 4. No. 14 in M.192.6

Happiest land, The. *Part-song.* Hatton. No. 7 in M.195.1.7

Happiness ever is fugitive *Duet.* Reinecke, C. H. C. No. 16 in M.204.36.6

Happiness in wait. *Part-song.* Abt, F. No. 45 in M.392.1

Happy and blest are they. *Anthem.* Mendelssohn-Bartholdy, J. L. F. No. 35 in M.100.4.2

Happy are they. *Glee.* Paxton, S. No. 44 in M.220.3.4; etc.

Happy are we met. *Glee.* Cuzens. No. 208 in M.215.21; etc.
Webbe, S. No. 32 in M.157.28.2

Happy art thou. *Anthem.* Southard. Morning and evening. No. 10 in M.290.25

Happy be thy dreams. *Song.* Thomas, J. R. No. 10 in M.192.14

Happy birds, The. *Duet.* Rubinstein. Eighteen two-part songs. No. 1 in M.155.47

Happy bride, The. *Song.* Arne, T. A. Lyric harmony. Vol. 1. M.380.1

Happy fellow, The. *Glee.* Smart, G. T. With my jug in one hand. No. 17 in M.139a.18.4; etc.

Happy flow'rets freshly wreathing. *Part-song.* Winter, P. von. No. 11 in M.244.10.4

Happy hours. *Part-song.* Foster, M. B. No. 8 in M.158.16

Happy is the man. *Anthem.* Beethoven. No. 6 in M.290.22.2
Prout. No. 3 in M.195.2.9

Happy island. *Part-song.* Arnold, S. No. 231 in M.215.21

Happy lover, The. *Part-song.* Mendelssohn-Bartholdy, J. L. F. Quartetts. No. 16 in M.244.22

Happy, oh! happy he. *Madrigal.* Wilbye. Works. Vol. 2. No. 16 in M.234.19.2

Happy peasant, The. *Part-song.* Moscheles, I. Tyrolese melodies. Vol. 2. No. 21 in M.244.24.2

Happy shepherds. *Chorus.* Hasse, J. A. P. No 63 in M.111.4.3

Happy streams. *Madrigal.* Wilbye. Works. Vol. 2. No. 10 in M.234.19.2

Happy the man. *Glee.* Atterbury. No. 1 in M.220.10
Baildon. A collection of glees. No. 4 in M.220.7
Morris, J. W. Vocal quartets. No. 34 in M.190.5
Wheeler, R. No. 5 in M.340.15

Happy the youth. *Catch.* Long. No. 2 in M.220.3.3; etc.

Happy wanderer, The. *Part-song.* Mendelssohn-Bartholdy, J. L. F. No. 53 in M.157.6.3

Happyland; or, the King of Elysia. *Opera.* For the Music see **De Koven.** For the Libretto see **Ranken.**

Harald. *Cantata.* For the Music see **Rheinberger,** J. G. For the Libretto see **Uhland.**

Harald der letzte Sachsenkönig. *Opera.* For the Music see **Dullo.** For the Libretto see **Schlieben.**

Harald und Theano. *Opera.* For the Music see **Lorenz,** C. A. For the Libretto see **Dahn.**

Harald's Brautfahrt. *Cantata.* For the Music see **Hofmann,** H. C. J. For the Libretto see **Maercker.**

Haraucourt, Edmond.
Aliénor. Opéra. Musique de Jenő Hubay. M.245.8
Circé. Poème lyrique. Musique de P. L. Hillemacher. M.378.17
Shylock. Comédie (d'après Shakspeare). Musique de scène de Gabriel Fauré. No. 3 in M.358.25

Harcourt, Anne Marie Eugène, *Comte* d'.
Quelques remarques sur l'exécution du Tannhæuser de Richard Wagner à l'Opéra de Paris (mai 1895). Paris. Fischbacher. 1895. No. 4 in M.370.71
Le Tasse. Opéra en 4 actes et 8 tableaux de Jules et Pierre Barbier. Musique de Eugène d'Harcourt. Partition chant et piano. Paris. Choudens. 1903. M.381.24

Hard by a fountain. *Madrigal.* Waelrant. No. 3 in M.157.28.1

Hard destinies are love and beauty. *Madrigal.* Wilbye. Works. Vol. 2. No. 22 in M.234.19.2

Hard times. *Part-song.* Duerrner. No. 21 in M.205.10.5

Hard times come again no more. *Song.* Foster, S. C. No. 31 in M.380.41.1

Harder, August.
Drei Gedichte von August Kuhn [S. o. bar.] mit Begleitung des Pianoforte. In Musik gesetzt von A. Harder. Berlin. Kunst- & Industrie-Comptoir. [181–?] No. 21 in M.221.33
Contents. — Kriterien der Liebe. — Aura. — Mit Rosen war der Himmel überstreut.
The first of May. [Song, s. or T. Accomp. for pianoforte.] (*In* Arnim. A selection of German national melodies. Vol. 2, pp. 7–9.) No. 3 in M.212.21.2

Hardi! les bleus! *Opera.* For the MUSIC see **Clérice.** For the LIBRETTO see **Garnier, L.**

Harditz, W.

Eingeregnet. Heitere Scene. Musik von Robert Schwalm. No. 10 in **M.212.16**

Eine Maiennacht. Concertstück von P. E. Wagner. No. 3 in **M.391.60**

Hardt, S. tor.

Abdul und Erinieh. Singspiel. Musik von Fr. Curschmann. **M.231.7**

Hardy Norseman's house, The. *Part-song.* PEARSALL. No. 20 in **M.235.7.2**; etc.

Hardy sailor, The. *Song.* ARNOLD, S. No. 17 in **M.235.18.3**

Harfe, Die. *Lied.* GRIEG. Grieg-Album. No. 6 in **M.155.16**

Harfenspieler. *Song.* SCHUBERT, F. P. Wer sich der Einsamkeit ergiebt. Werke. Serie 20, Band 3, 4.
Two settings. **M.317.1.20.3, 4**

— An die Thüren will ich schleichen. Werke. Serie 20, Band 4. **M.317.1.20.4**

— Wer nie sein Brot mit Thraenen ass. Werke. Serie 20, Band 4. **M.317.1.20.4**
Two variants of the same setting.

Harfners Klagelied. *Part-song.* KOSCHAT. No. 24 in **M.392.36**

Hargitt, Charles John.

Ave Maria, for a s. voice. [Accomp. for organ.] London. Novello. [185–?] No. 8 in **M.260.10.4**

Hargitt, Charles John, *editor.*

MENDELSSOHN-BARTHOLDY, J. L. F. Benedictus. No. 14 in **M.260.10.5**

SMART, H. Ave Maria, gratia plena. No. 26 in **M.157.1**

Hargreaves, George.

Mass in B flat for S. A. T. B., with accomp. for organ. London. Novello. [184–?] No. 1 in **M.191.11**

Venite. [Accomp. for organ.] London. Novello. [184–? Holden. Sacred music.] No. 2 in **M.290.14**; No. 5 in **M.236.34**

Hargreaves, Maud.

The fire-king. Dramatic cantata. Music by Walter Austin. No. 1 in **M.194.2**

Haring, Charles.

Mam'zelle Colombe. Opéra-comique en 1 acte de J. Jacquin. Musique de Ch. Haring. [Partition chant et piano.] Bordeaux. Marchand. [1891.] No. 1 in **M.276.16**

Harington, Henry, *M.D.*

Alas, what boast. [Glee, A. T. B.] (*In* Clementi. Collection of catches. Vol. 3, pp. 70, 71.) No. 210 in **M.110.1.3**; No. 210 in **M.110.2.3**
Also to be found in The Harmonist; Warren's Collection of catches.

The alderman's thumb. Glee [A. T. B.]. (*In* The Apollo. Vol. 1, pp. 45–48.) No. 18 in **M.139a.18.1**
Also to be found in The Harmonist; Warren's Cocks's Hand-book of glees.

The assignation. See his Come, where shall we walk?

Beneath the silent rural cell. Glee [T. T. B.]. (*In* Clementi. Collection of catches. Vol. 2, p. 107.) No. 170 in **M.110.1.2**; No. 170 in **M.110.2.2**
Also to be found in Collection of glees and catches; The Harmonist; Turle and Taylor's The People's music book.

Benedictio ante cænam [S. A. B.]. (*In* The Harmonist. Vol. 6, pp. 73, 74.) No. 20 in **M.218.8.6**

Come, where shall we walk? Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 2, p. 157.) No. 61 in **M.220.9.2**

Damon and Clora. Duett [S. T.]. (*In* The Apollo. Vol. 5, pp. 375, 376.) No. 15 in **M.139a.18.5**
Also to be found in Bland's The Ladies' collection; The Harmonist; Social harmony; Webbe, Jr.'s Convito armonico.

Gentle sighs. Glee [T. T. B.]. (*In* The Harmonist. Vol. 4, pp. 60, 61.) No. 20 in **M.218.8.4**

Give me the sweet delights. Catch [for 3 voices]. (*In* Amusement for the ladies. Vol. 4, p. 19.) No. 7 in **M.220.3.4**
Also to be found in Apollo; Bland's The Ladies' collection; Clementi's Collection of catches; Flowers of harmony; The Harmonist; Warren's Cocks's Hand-book of glees; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

Harington, Henry, *M.D.* *(Continued.)*

Hark, hark! ding, ding. Catch [for 3 voices]. (*In* Clementi. Collection of catches. Vol. 2, p. 81.) No. 154 in **M.110.1.2**; No. 154 in **M.110.2.2**
Also to be found in The Harmonist; Warren's Collection of catches.

How great is the pleasure. Catch a 3 voci. (*In* The Apollo. Vol. 1, p. 38.) No. 15 in **M.139a.18.1**
Also to be found in Apollonian harmony; Bland's The Ladies' collection; Clementi's Collection of catches; Ditson's The Orphean lyre; The Harmonist; Musical library; Social harmony; Webbe, Jr.'s Convito armonico.

How sweet in the woodlands. Duetto [T. T.]. (*In* The Apollo. Vol. 5, pp. 373, 374.) No. 14 in **M.139a.18.5**
Also to be found in Bland's The Ladies' collection; Clementi's Collection of catches; The Harmonist; Social harmony; Webbe, Jr.'s Convito armonico.

I can not sing this catch. See his Laughing catch.

Ianthe the lovely. Glee [T. T. B.]. (*In* The Harmonist. Vol. 8, p. 55–57.) No. 14 in **M.218.8.8**

In mare micat piscis. Catch [for 3 voices]. (*In* The Harmonist. Vol. 4, p. 80.) No. 29 in **M.218.8.4**

Isabel. Catch [for 3 voices]. (*In* The Harmonist. Vol. 3. p. 80.) No. 25 in **M.218.8.3**

Laughing catch. [For 3 voices.] (*In* The Apollo. Vol. 4, p. 310.) No. 16 in **M.139a.18.4**
Also to be found in Flowers of harmony; The Harmonist; Social harmony; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

Look, neighbours, look. Catch [for 3 voices]. (*In* The Apollo. Vol. 1, p. 22.) No. 10 in **M.139a.18.1**
Also to be found in Bland's The Ladies' collection; Clementi's Collection of catches; Flowers of harmony; The Harmonist; Social harmony; Warren's Cocks's Hand-book of glees; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

Merry Peg. Canon 3 in 1. (*In* The Harmonist. Vol. 8, pp. 70, 71.) No. 19 in **M.218.8.8**

Now we've met like jovial fellows. Glee [T. T. B.]. (*In* Apollonian harmony. Vol. 1, pp. 56, 57.) No. 49 in **M.141.21.1**
Also to be found in Bland's The Ladies' collection; The Harmonist; Social harmony.

Oh that I had wings. Catch [for 3 voices]. (*In* The Harmonist. Vol. 5, p. 80.) No. 25 in **M.218.8.5**

O thou, whose notes. Glee [A. T. B.]. (*In* Clementi. Collection of catches. Vol. 3, pp. 92–95.) No. 220 in **M.110.1.3**; No. 220 in **M.110.2.3**
Also to be found in Collection of glees and catches; The Harmonist; Warren's Collection of catches.

Poor Absalom is dead. Round for 3 voices. (*In* The Harmonist. Vol. 8, p. 77.) No. 23 in **M.218.8.8**

Quaker's wedding. Catch [for 3 voices]. (*In* Amusement for the ladies. Vol. 1, p. 52.) No. 20 in **M.220.3.1**
Also to be found in The Harmonist; Warren's Collection of catches.

Rex, lex and pontifex. Glee [T. T. B.]. (*In* The Harmonist. Vol. 4, pp. 58, 59.) No. 18 in **M.218.8.4**

The stammering glee [T. T. B.]. (*In* The Apollo. Vol. 3, pp. 206–209.) No. 10 in **M.139a.18.3**
Also to be found in The Harmonist.

Sweet doth blush the rosy morning. Duetto [T. B.]. (*In* The Apollo. Vol. 1, p. 57.) No. 21 in **M.139a.18.1**
Also to be found in Bland's The Ladies' collection; Clementi's Collection of catches; Flowers of harmony; The Harmonist; Social harmony; Turle and Taylor's The People's music book.

'Tis humdrum. See his Yawning catch.

Ut queant laxis resonare fibris. Canon (with a free bass). (*In* Hullah. Part music. Sacred. Vol. 2, pp. 16–20.) No. 8 in **M.157.28.2**

Weep, gentle shepherds. Elegy [S. S. A. T. B.]. (*In* Amusement for the ladies. Vol. 3, pp. 42–44.) No. 10 in **M.220.3.3**
Also to be found in Warren's Collection of catches.

Why must I die for thee? Duet [S. S.]. (*In* Flowers of harmony. Vol. 3, pp. 20, 21.) No. 6 in **M.157.18.3**

Yawning catch [for 3 voices]. (*In* Apollonian harmony. Vol. 1, p. 50.) No. 42 in **M.141.21.1**
Also to be found in Flowers of harmony; Social harmony; Warren's Collection of catches.

Harisch, J. L.
Mannschaft an Bord. Komische Operette. Musik von G. von Zaytz. No. 5 in M.391.20
Hark! a thrilling voice is sounding. *Anthem.* Buck, D. No. 6 in M.290.11
Hark! above us on the mountain. *Glee.* Kreutzer, C. No. 12 in M.205.10.3; etc.
Hark, Apollo strikes the lyre. *Glee.* Bishop, H. R. No. 34 in M.157.19; etc.
Hark! Death throws its portals open. *Chorus.* Himmel. No. 44 in M.190.3
Hark, from afar. *Catch.* Webbe, S. No. 80 in M.220.9.3
Hark! from yon ruin'd abbey. *Glee.* Linley, W. Eight glees. M.235.3
Hark, hark, a merry note I hear. Part song. [German.] (*In* Hullah. Part music. Secular. Vol. 2, p. 94–96.) No. 22 in M.157.28.2
Hark, hark! ding, ding. *Catch.* Harington, H. No. 154 in M.110.1.2; etc.
Hark! hark! each Spartan hound. *Glee.* Bishop, H. R. No. 13 in M.237.9; etc.
Hark! hark! from spheres above. *Glee.* Shield. No. 29 in M.235.14
Hark! hark! it is the evening breeze. *Part-song.* Abt, F. No. 25 in M.157.6.1
Hark! hark! methinks I hear. *Duet.* Pepusch. No. 192 in M.215.21
Hark! hark! my soul. *Motet.* Buck, D. No. 2 in M.100.4.2
Hark! hark! the lark. *Part-song.*
Kuecken. No. 25 in M.195.1.15
Macfarren, G. A. No. 13 in M.195.1.4
Hark! hark! to the voices. *Part-song.* Gerrish. The Gerrish collection. No. 510 in M.158.26
Hark, Harry. *Catch.* Eccles. No. 44 in M.110.2.1; etc.
Purcell, H. No. 83 in M.111.4.3
Hark! heard ye not? *Glee.* Goss, J. No. 21 in M.205.10.1
Hark, how the birds. *Madrigal.* Lahee. No. 21 in M.195.1.2
Hark, how the woods do ring. *Catch.* White, R. No. 111 in M.235.17.1; etc.
Hark, Italy's music. *Glee.* Horn, C. E. No. 3 in M.139a.18.6
Hark, my Daridcar. *Duet.* Purcell, H. No. 9 in M.218.8.3; etc.
Hark, my soul, it is the Lord. *Anthem.* Price, C. E. B. No 12 in M.158.19
Hark! the angels singing. *Carol.* Cobb, A. T. No. 8 in M.158.15
Hark, the birds. *Madrigal.* Linley, Thomas, *Jr.* No. 24 in M.220.9.4
Hark, the bonny Christ church bells. *Catch.* Aldrich, H. No. 27 in M.139a.18.1; etc.
Hark! the cock crows. *Glee.* Callcott, J. W. Collection of glees. Vol. 3. No. 12 in M.234.1.3
Hark, the convent bells. *Part-song.* Hatton. No. 35 in M.195.1.6
Hark! the curfew's solemn sound. *Glee.* Attwood. No. 1 in M.157.7
Hark! the goddess Diana. *Duet.* Spofforth. No. 120 in M.235.17.5
Hark, the herald angels sing. *Hymn.* Ions. No. 18 in M.175.1.8
Price, C. E. B. No. 14 in M.158.19
Pye. No. 40 in M.157.3
Hark, the hollow woods. *Duet.* Smith, J. S. No. 74 in M.235.17.4; etc.
Hark, the hollow woods. *Glee.* Smith, J. S. No. 5 in M.139a.18.7; etc.
Hark! the lads and lasses merry. [Welsh melody.] Harmonized for 4 voices. (*In* The Choralist. Vol. 1. series 4.) No. 40 in M.157.5.1
Hark, the lark. *Glee.* Cooke, B. No. 11 in M.158.15; etc.
Hark! the merry bells. *Chorus.* Bishop, H. R. Complete collection of glees. Vol. 7. M.235.1.7
Hark! the merry drum. *Part-song.* Krug, F. No. 6 in M.205.10.1
Hark! the midwatch bell. *Quartet.* Bishop, H. R. Complete collection of glees. Vol. 4. M.235.1.4
Hark, the nightingale. *Catch.* Smith, J. S. No. 24 in M.139a.18.1; etc.
Hark! the silver trumpets. *Round.* Rodwell. No. 9 in M.235.16
Hark! the solemn distant bell. *Quartet.* Bishop, H. R. Complete collection of glees. Vol. 4. M.235.1.4
Hark! the solemn music pealing. *Part-song.* Donizetti. No. 9 in M.244.10.1
Hark! the swains are calling. *Part-song.* Monk. No. 41 in M.121.3
Hark! the trumpet calleth. *Part-song.* Buck, D. 5 four part songs for male voices. No. 3 in M.203.7
Hark! the vesper hymn. *Anthem.* Stevenson. No. 8 in M.190.8
Hark! the village bells. *Part-song.* Shaw, J. No. 13 in M.204.36.5
Hark, the village maids are singing. *Chorus.* Cherubini. No. 20 in M.157.28.1
Hark! 'tis the breeze. *Chorus.* Rousseau, J. J. No. 20 in M.221.22.3
Hark! 'tis the Indian drum. *Part-song.* Bishop, H. R. No. 8 in M.157.23; etc.
Hark! 'tis the voice of the falling flood. *Glee.* Bishop, H. R. Complete collection of glees. Vol. 4. M.235.1.4
Hark to the voices! *Part-song.* Bishop, H. R. No. 16 in M.244.10.4
Hark! what mean those holy voices. *Carol.* Sullivan, A. S. No. 10 in M.158.20
Hark! what sing the heav'nly choir. *Anthem.* Latrobe, C. I. Original anthems. No. 30 in M.236.15
Hark you, my dear. *Catch.* Arne, T. A. No. 40 in M.110.1.1; etc.
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Harmonic Society of Cambridge.
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Harmonie, Der. *Cantata.* For the Music see Tschirch, F. W. For the Libretto see Rueffer.
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Wassermann. No. 228 in M.147.4
Harmonie et mélodie. *Criticism.* Saint-Saëns. M.127.14
Harmonie, Die, in der Ehe. *Quartet.* Haydn, F. J. Neun Quartetten. No. 3 in M.203.8; etc.
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Contents. — 1. Dyne: Fill the bowl with rosy wine. — Harington: The alderman's thumb. — Wainwright: Life's a bumper. — Callcott: Peace to the souls. — Webbe: The mighty conqueror. — Callcott: When Arthur first. — Danby: When Sappho tun'd. — Callcott: Who comes so dark. — Paxton: Breathe soft, ye winds. — Webbe: O come, o bella. — Harington: How great is the pleasure. — Smith: What shall he have. — Smith: Return blest days. — Shield: What is love. — Paxton: How sweet, how fresh. — Scotland: Lightly tread. — The nightingale. — Baildon: When gay Bacchus. — Callcott: Ye gentlemen of England. — The silver swan. — Harington: Look, neighbours,

Harmonist, The. *(Continued.)*

look! — Stevenson: Come buy my cherrys. — Byrd: Non nobis, Domine. — Jenkins: A boat, a boat. — Aldrich: Hark! the bonny Christ Church bells. — Uxor mea. — Paxton: Catch on a pinch of snuff. 2. Callcott: To all you ladies. — Webbe: Glorious Apollo. — Abrams: And must we part. — Ireland: How sleep the brave. — Jackson: Time has not thin'd my flowing hair. — Harington: The stammering glee. — Rogers: Come, come all noble souls. — Mornington: Here in cool grot. — Webbe: To God who sits enthron'd. — Danby: Awake Aeolian lyre. — Stevens: Ye spotted snakes. — Shield: Origin of kissing. — Webbe: Is it night. — Callcott: Fairies' glee. — Webbe: Let kings for empire. — Este: How merrily we live. — Freeman: Of all the brave birds. — Lawes: Great Tom is cast. — Callcott: Ah, how Sophia. — Harington: Give me the sweet delights. — Harrison: Lullaby. — Ford: Since first I saw your face. — Webbe: Come live with me. — Travers: Haste, my Nannette. — Drink to me only with thine eyes. — Hayes: Old chairs to mend. — Hayes: Winde gentle evergreen. — Harington: Laughing catch. — Purcell: Fye, nay, prithee, John. — Giardini: Beviamo tutti tre. 3. Callcott: The Derbyshire ram. — Eccles: Fill, fill all your glasses. — Webbe: Wou'd you know my Celia's charms. — Mozart: The manly heart. — Jackson: Love in thine eyes. — Oh my love, lov'st thou me. — Five times by the taper light. — Stevenson: I'll think on thee. — Purcell: Hark, my Daridcar. — Sylvia, sweet as morning air. — Florio: All I wish in her obtaining. — Boyce: Together let us range. — Cou'd a man be secure.— As I saw fair Clora.— Begone, dull care. — Harington: How sweet in the woodlands. — Callcott: Lordly gallants. — Shield: O happy fair. — Callcott: Forgive, blest shade. — Travers: I, my dear, was born today. — Atterbury: Sweet enslaver. — Battishill: I lov'd thee beautiful. — Purcell: Now we are met. — Harington: The Quaker's wedding. — Harington: Isabel. 4. Morley: Good morrow, fair ladies. — Webbe: As o'er the varied meads. — Callcott: Lochaber. — Stevens: Sigh no more, ladies. — Morley: Now is the month of Maying. — Harington: On a musician's tomb. — Smith: Let us, my Lesbia. — Danby: Fair Flora. — Danby: The fairest flow'rs. — Morley: See, see mine own sweet jewel. — Cooke: Hark, the lark! — Here's a health to all good lasses. — Harington: Beneath the silent rural cell. — Callcott: Weave the crimson web of war. — Ireland: Return, my lovely maid. — Carey: Curst be the wretch. — Morley: Lady, those eyes of yours. — Harington: Rex, lex and pontifex. — Hilton: Turn, Amarillis. — Harington: Gentle sighs. — Kelly: Megan oh. — Carter: O Nanny, wilt thou gang with me. — And does a fond emotion. — Mozart: Adieu, thou soft flowing stream. — Storace: Sweet little Barbara. —Hilton: Come, let us all a-maying go. — Smith: Hark, hark the nightingale. — Purcell: Mr. Speaker. — Harington: In mare micat piscis. — Nelham: Cuckoo, good neighbours. 5. Welcome the covert. — Take, O take. — Harington: Now we're met. — Webbe: Stay, Daphne, stay. — Jenner: Ancient Phillis. — Rauzzini: Yes, Henry, yes. — Webbe: Discord, dire sister. — Reeve: The gypsies glee. — Callcott: Lone dweller on the rock. — Boyce: Swiftly from the mountains brow. — Webbe: Thy voice, O harmony. — Paxton: Go, Damon, go. — Morley: Comely swain. — Ye banks and braes. — Harington: Damon and Clora. — Arne: Thou soft flowing Avon. — Baildon: Adieu to the village. — Harington: The Egyptian love song. — Purcell: Jack, thou'rt a toper. — Stevenson: Alas, poor Lubin! — O thou wert born to please me. Arne: If 'tis joy to wound a lover. — Arne: When Phoebus the tops. — Arne: Which is the properest day to drink. — Harington: Oh, that I had wings. — Atterbury: Take, oh take. — Stevens: O, mistress mine. — Henley: Fairest flow'r. — The good subjects. — Webbe: Hail star of Brunswick. — Dame Durden. — Ravenscroft: The mariners. — Travers: When Bibo thought fit. — Stevens: Bragela. — Morley: Fair Phillis. — Webbe: You gave me your heart. — Smith: While fools their time. — Alcock: Hail, ever pleasing solitude. — Wilbye: Flora gave me fairest flowers. — Gregory: Here's a bowl. — Bates: Sir, you are a comical fellow. — Byrd: Come, drink to me. — Valton: Catch on a scolding wife. — If sadly thinking. — Arne: Come, shepherds, we'll follow. — Harington: Benedictio ante caenam. — Hilton: Come, jump at thy cousin. — When V and I together meet. — Row the boat, Whittington. — Brewer: Go, Damon, go. — Harington: Hark, hark, ding, ding. — Cooke: Amen. — God save the king. — Nelham: A fig for care. — Nelham: Yonder he goes. 7. Callcott: Father of heroes. — Arnold: The muleteer's glee. — Danby: Come, ye party. — Webbe: If love and all the world were young. — Jackson: In a vale clos'd with woodland. — Wilson: From the fair Lavinian shore. — Go, gentle gales. — Travers: Life is a jest. — Morley: Sweet nymph. — Arne: Buz, quoth the blue fly. — Arne: Where the bee sucks. — Gibbons: The silver swan. — Travers: I like a bee. — Brown: Peter White. — Callcott: Harold the valiant. — Nares: Fear no more the heat of the sun. — Amo amas I love a lass. — Come hither, Tom. — The new-fashion'd Echo. — Would you give me leave. — Come follow, follow me. — Harington: Alas, what boast. — Battishill: Amidst the myrtles. — Croft: The mighty bowl. — Weedon: Fourteen cows and a bull. — Hayes: Poor Johnny's dead. 8. Paxton: Great Father Bacchus. — Ford: There is a lady. — Come, pull away, boys. — Callcott: Stormy Lannow. — Webbe: To me the wanton girls. — Nelham: When women a-gossiping. — Cooke: In the merry month of May. — Stevens: It was a lover and his lass. — Eccles: Wine does wonders. — Danby: The mulberry shade. — Callcott: Youth of the gloomy brow. — Gregory: Let us be merry. — Rogers: The jolly vicar. — Harington: Ianthe the lovely. — Atterbury: Joan said to John. — Purcell: Let's live good honest lives. —

Harmonist, The. *(Continued.)*

Nares: Wilt thou lend me thy mare. — Arne: The wooden walls of England. — Harington: Merry Peg. — Let's have a peal. — Dyne: Tell me, thou dear departed shade. — Webbe: To the old long life. — Harington: Poor Absalom is dead.— Purcell: My dearest, my fairest.

Harmonium. See **Reed organs.**

Harmonius.

Den Noah mag ich leiden. [Männerchor.] (*In* Orpheus. Band 8, pp. 46, 47.) No. 266 in **M.129a.43.8**

Was wollt' ihr trinken? [Männerchor.] (*In* Orpheus. Band 8, pp. 34, 35.) No. 261 in **M.129a.43.8**

Harmony.

See also **Counterpoint; Instruction books; Scale, Musical; Seventh, Diminished; Thorough bass.**

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Harper, Edwin H.

Magnificat and Nunc dimittis, for 4 voices, with accomp. for organ or piano forte. London. Novello. [1857?] No. 25 in M.190.3

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Steirische Hochlandsklänge. Dichtung von Adolf Hagen [Pseud.]. Komponiert von Rudolf Wagner. No. 6 in M.212.18

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Bemetzrieder, A. Music made easy to every capacity in a series of dialogues; being practical lessons for the harpsichord . . . [London.] 1785. No. 1 in M.205.2

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O tu qui dans oracula. Canon [3 in 1]. (*In* Social harmony. P. 177.) No. 152 in M.215.21

Harris, *Sir* Augustus Henry Glossop.

Amy Robsart. Opéra de Sir Augustus Harris & Paul Milliet. Musique de Isidore de Lara. M.302.4

The desert flower. Romantic opera. Written by Harris and Williams. Composed by W. V. Wallace. M.294.12

The lady of Longford. Lyric drama. By Sir Augustus Harris and F. E. Weatherly. Music by L. Emil Bach. M.246.1

The little genius. Adapted from the German by Sir Augustus Harris and Arthur Sturgess. Music by Eugen von Taund. M.402.56

The rose of Castille. Opera. Written by A. Harris & E. Falconer [pseud.]. The music by M. W. Balfe. M.261.8

Satanella, or the power of love. Romantic opera. Written by E. Falconer [pseud.] & A. Harris. Composed by M. W. Balfe. M.328.2

The telephone girl. By F. C. Burnand, Arthur Sturgess, and Sir Augustus Harris. Music by Gaston Serpette and J. M. Glover. No. 3 in M.389.43

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The moon. Ode. Music by Seymour Smith. No. 5 in M.204.32

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The lute of Apollo. An essay on music. London. Innes & Co. 1896. M.370.12

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Harry Le Roy. *Opera.* For the Music see **Bishop**, H. R. For the Libretto see **Pocock.**

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Omnipotence. A sacred oratorio, arranged for voices, piano forte or organ. London. Surman. [1839.] M.242.3

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Leoncavallo. Die Bohème. M.383.25
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—— Manon Lescaut. M.297.17
—— Die Willi's. M.402.45
Samara. La Biondinetta. M.378.13
Smareglia. Cornelius Schut. M.322.34
Smetana. Der Kuss. M.322.37
Spinelli. A basso porto. M.394.71

Hartmann, Moritz.
[Die Katakomben. Ernste Oper. In Musik gesetzt von F. Hiller.] M.292.33; etc.
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Harvest anthem. *Anthem.* STEARNS. No. 12 in M.203.29

Harvest dance. *Cantata.* HAMERIK. Erntetanz. No. 1 in M.380.27

Harvest field, The. *Duet.* MENDELSSOHN-BARTHOLDY, J. L. F. No. 8 in M.280.22

Harvest home. *Cantata.* For the MUSIC see **Allen, G. B.** For the LIBRETTO see **Guernsey.**

Harvest home. *Opera.* For the MUSIC see **Dibdin, C.** *1745–1814.* No. 7 in M.220.16.2

Harvest home. *Part-song.* IONS. No. 3 in M.175.1.7

VERDI. No. 9 in M.157.17.2

Harvest hymn. *Anthem.* LEE, T. No. 6 in M.158.17

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Harwood, Edward.

The dying Christian to his soul. Ode [s. s. B. Accomp. for piano]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 8–10.) No. 4 in M.290.22.2

Same. Vital spark of heavenly flame. [s. A. T. B.] London. Novello. [184–?] No. 26 in M.158.17

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Haselton, Robert.

For unto us a child is born. Anthem. [Accomp. for organ.] (*In* Cope. A Collection of anthems. Pp. 9–12.) No. 3 in M.290.34

Hasenclever, Richard.

Das Glück von Edenhall. Ballade componirt von Rob. Schumann. No. 2 in M.280.50

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O Welt, du bist so wunderschön. Für Chor [T. T. B. B.] mit Clavierbegleitung. Wien. Ascher. [188–?] No. 11 in M.212.6

Hasler, Hans Leo von.

Dixit Maria. [Motet.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 4, pp. 38–41.) No. 15 in M.158.33.4

Feins Lieb du hast mich gfangen. [Madrigal.] (*In* Renner. Auswahl deutscher Madrigale. Pp. 41–43.) No. 11 in M.204.40

Gagliarda. [Madrigal, T. T. B. B.] (*In* Widmann. Sechs Madrigale. Heft 2, pp. 6, 7.) No. 18 in M.392.27

Das Herz thut mir aufspringen. [Madrigal.] (*In* Renner. Auswahl deutscher Madrigale. Pp. 10–13.) No. 3 in M.204.40

Herzlieb zu dir allein. [Madrigal, S. S. A. T. B.]. (*In* Renner. Auswahl deutscher Madrigale. Pp. 76–79.) No. 19 in M.204.40

Ich scheid von dir mit Leyde. [Madrigal, S. S. A. T. T. B.] (*In* Renner. Auswahl deutscher Madrigale. Pp. 90–96.) No. 23 in M.204.40

Jungfrau, dein schön Gestalt. [Madrigal.] (*In* Renner. Auswahl deutscher Madrigale. Pp. 6–9.) No. 2 in M.204.40

Kein grösser Freud kann sein auf Erden. [Madrigal, S. A. T. T. B.] (*In* Renner. Auswahl deutscher Madrigale. Pp. 71–76.) No. 18 in M.204.40

Hasler, Hans Leo von. *(Continued.)*

Lustgarten. Eine Sammlung deutsche Lieder zu vier, fünf, sechs und acht Stimmen, nebst elf Instrumentalsätzen, komponirt 1601. Neue Ausgabe in kleiner Partitur aus den Quellen hergestellt von Friedrich Zelle. Leipzig. Breitkopf & Härtel. 1887. [Publikation ælterer praktischer und theoretischer Musik-Werke, vorzugsweise des XV. und XVI. Jahrhunderts.] M.400.7

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O Aufenthalt meines Lebens. [Madrigal, S. S. A. B.] (*In* Renner. Auswahl deutscher Madrigale. Pp. 62–65.) No. 15 in M.204.40

Pater Noster [S. S. A. A. T. T. B. B.]. (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 2, pp. 116–120.) No. 29 in M.202.6.2

Haslinger, Carl.

Die Glocke, von Friedr. v. Schiller. Cantate. In Musik gesetzt für Solo-Stimmen, Chor und Orchester von Carl Haslinger. Clavier-Auszug. Wien. Haslinger [184–?] No. 2 in M.391.44

Jesu Deus. Quartett and chorus, T. T. B. B. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 2, book 11, pp. 25–27.) No. 42 in M.260.24.2

Kyrie, eleison. [T. T. B. B.] (*In* Orpheus. Band 2, pp. 19, 20.) No. 56 in M.129a.43.2

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O Salutaris. [T. T. B. B. Accomp. d'orgue.] (*In* Dietsch. Répertoire de musique religieuse. Pp. 259–262.) No. 52 in M.260.20

Hasse, C. F., *editor.*

Sacred music: partly original and partly selected from the works of . . . German composers. The vocal parts . . . adapted to English words. The instrumental parts arranged for the piano forte. Leeds. Muff. [1820.] M.201.37

Contents. — Bergt: Christ is risen. — Schulz: Fix my heart. — Roessler: Waft, waft, ye winds. — Jaeschke: Less than the least. — Righini: Sometimes a light. — Hiller: O give thanks. — Hummel: Life nor death. — Zumsteeg: My song shall bless. — Hasse: Blessed are they. — Bergt: Whence this fruitless mourning? — Romberg: The Lord shall send.— Schulz: My Saviour, I am thine.— Neukomm: Lord, let Thy mercy. — Righini: Praise ye the Lord. — Knecht: O send out thy light. — Gambold: The flow'rs of spring. — Roessler: Hosanna to the living Lord. — Bergt: Days of gladness. — Naumann: Sing to the Lord. — Gambold: Thou God of my salvation. — Zumsteeg: Hear what God the Lord. — Gambold: Great author of my being. — Bergt: Praise the Lord. — Hasse: The mountains shall depart. — Schulz: Christ is worthy. — Gambold: O what is Christ to me! — Winter: Lord of mercy. — Schulz: Behold, to us a child is born. — Jaeschke: Thou art my God. — Beethoven: In holy contemplation. — Hasse: Amen, praise ye the Lord. — Wolf: O Lord our God. — Mozart: Come thou long expected Jesus. — Miltitz: O Thou Lamb of God. — Turk: Shepherds, view the sight. — Haydn: Jesus, infinite, supreme.

Hasse, Giov. Adol. See **Hasse, Johann Adolf Peter.**

Hasse, Johann Adolf Peter.

Ad Te clamamus. Aria [A. or BAR. Accomp. for pianoforte]. (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 83–85.) No. 20 in M.290.29.1

Also to be found in Rochlitz's Sammlung vorzüglicher Gesangstücke.

Agnus Dei. [S. solo and chorus. Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 4, pp. 109–111.) No. 20 in M.290.29.4

Alcide al Bivio. Festa theatrale . . . Accommodata al clavicembalo. Lipsia. Breitkopf. 1763. M.232.14

Alfonso. Dramma per musica . . . Musica del Sigr Giov. Adol. Hasse detto il Sassone. [Partitura.] Manuscript. Paris. À la typographie de la Sirène. [1737?] M.40.19

Blow the sacred trumpet. Coro, from the oratorio La caduta di Gerico. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 3, pp. 105–114.) No. 20 in M.290.29.3

Hasse, Johann Adolf Peter. *(Continued.)*

La conversione di Sant Agostino. [Partitura.] Manuscript. Autograph. [Dresden. 1752.] M.242.4

D'aspri legato indegni. Aria [B.] from I pellegrini. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 52–55.) No. 11 in M.290.29.2

Defende populum Tuum. Coro. From the oratorio Giuseppe riconosciuto. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 3, pp. 65–69.) No. 12 in M.290.29.3

Dic quaeso. [Aria, s. With accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 5, pp. 129–133.) No. 22 in M.290.29.5

Finche solvo il mare infido. [Solo, B. Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 177–181.) No. 41 in M.290.29.1

Happy shepherds. Chorus. (*In* Turle and Taylor. The People's music book. Vol. 3, pp. 178–184.) No. 63 in M.111.4.3

Inspira, O Deus alme. [Chorus. Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 17–21.) No. 3 in M.290.29.1

Jesu, mea pax. Duetto [s. A.] from the oratorio Magdalena. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 55–61.) No. 14 in M.290.29.1

Lacrymosa dies illa. Motetto a 4 voci. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 2, book 12, pp. 12–14.) No. 49 in M.260.24.2

Lauda. Quintetto con coro. From the oratorio I pellegrini. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 161–167.) No. 37 in M.290.29.1

Laudate cœli. [Chorus.] From La conversione di S. Agostino. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 4, pp. 161–169.) No. 31 in M.290.29.4

Magnificat. [For 4 voices, with accomp. for horns, strings and organ.] Manuscript. [180–?] No. 6 in M.222.47

Mea tormenta properate. Aria [s.] from the oratorio Magdalena. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 156–160.) No. 34 in M.290.29.2

Miserere. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 5, pp. 81–85.) No. 13 in M.290.29.5

Missa. [In G minor. For 4 voices with orchestral accomp. Full score.] Manuscript. [180–?] No. 7 in M.222.47
Also to be found in Rochlitz's Sammlung vorzüglicher Gesangstücke.

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[Missa in Eb, für 4 Singstimmen mit Orgel-Begleitung.] Manuscript. [183–?] No. 4 in M.221.35

[My tears have been my meat. Anthem. Accomp. for pianoforte.] Manuscript. [179–?] No. 4 in M.140.1
There is no title-page.

O give thanks unto the Lord. Chorus. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 97–106.) No. 23 in M.290.29.1

O Lord, save Thy people. Aria, s. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 4, pp. 118–120.) No. 23 in M.290.29.4

O portenta aeterni amoris. Aria [s. or T. Accomp. for pianoforte]. (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 108–111.) No. 24 in M.290.29.2

Olimpiade. Dramma per musica. [Parole di Metastasio. Musica di] Giov. Adolffo Hasse. [Accomp. di piano.] Manuscript. [Dresden. 1756?] M.320.21

[I pellegrini al sepolcro di Nostro Signore. Oratorio per soli, coro ed orchestra. Partitura.] Manuscript. [177–?] M.120.20

Pellegrino e l'uomo. Coro from I pellegrini. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 3, pp. 182–191.) No. 33 in M.290.29.3

[Perche la calma non hà quest' alma?] Aria [s., con accomp. d'orchestra. Partitura]. Manuscript. [178–?] No. 6 in M.120.19

Hasse, Johann Adolf Peter. *(Continued.)*

Plebes inepte. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 6, pp. 33–38.) No. 6 in M.290.29.6

Le porte a nos disserra. Coro. [Mit Pianoforte-Begleitung.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 95–97.) No. 17 in M.202.6.3
From I pellegrini.

Puer natus est. Coro pastorale. [Partitura.] Manuscript. [177–?] No. 4 in M.250.19

Rex tremendæ majestatis. [Chorus and aria, A. Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 5, pp. 28–32.) No. 4 in M.290.29.5

Salve Redemptor. [In B flat. Solo, s. or T., with accomp. for violins, viola and bass.] Manuscript. [180–?] No. 4 in M.222.47

Salve Redemptor. [In G. Solo, s., with accomp. for violins, viola and bass.] Manuscript. [180–?] No. 5 in M.222.47

[Se mai senti spirarti.] Aria [s., con accomp. d'orchestra. Partitura]. Manuscript. [178–?] No. 5 in M.120.19

Senti il mar. Aria [A. or B.] from I pellegrini. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 170–173.) No. 37 in M.290.29.2

Sub Tuum praesidium. [For 4 voices with orchestral accomp. Full score.] Manuscript. [180–?] No. 3 in M.222.47

[Te Deum in D, für 4 Singstimmen mit Orgel-Begleitung.] Manuscript. [183–?] No. 3 in M.221.35
Also to be found in Rochlitz's Sammlung vorzüglicher Gesangstücke.

To Thee, all-bounteous Father. Hymn [s. s. s. Accomp. for pianoforte]. (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 267–272.) No. 63 in M.111.4.2

Il trionfo di Clelia. [Opera di Metastasio. Musica di Joh. Ad. Hasse.] Atto secondo e terzo. [Partitura.] Manuscript. [Vienna? 1762?] 2 v. M.40.20

Uti furentibus ventis [B. solo], from the oratorio Agostino. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 5, pp. 12–16.) No. 2 in M290.29.5

Viva fonte sia la fronte. [Solo, s. from I pellegrini. Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 14–16.) No. 3 in M.290.29.2

When first I saw thee. Duet [T. T.]. (*In* Social harmony. P. 291.) No. 233 in M.215.21

Hasse, Max, *editor.*

CORNELIUS. Gunlöd. M.394.51

—— Musikalische Werke. M.414.20

Hassler, Hans Leo. See **Hasler**, Hans Leo von.

Hasslinger, Carl. See **Haslinger**, Carl.

Hast, Marcus.

The death of Moses. An oratorio in three parts. [Accomp. for pianoforte.] London. [Berridge. 189–?] M.213.22

Psalm 137. By the rivers of Babylon, An den Wassern zu Babel. Words in Hebrew, English and German for a single voice, with pianoforte accompaniment . . . [London. Croucher. 189–?] No. 5 in M.384.30

Hast, Marcus, *editor.*

Otsar horina vehatfila. A collection of sacred Jewish hymns, and prayers, with solos & choruses and an accompaniment for piano or harmonium. Composed, compiled & edited by M. Hast, with the co-operation of Michael Bergson. Parts 1–4. London. Davison & Co. [189–?] 4 v. in 1. Facsimile. No. 1 in M.384.30

Hast du erwacht bei stiller Nacht? *Song.* TAUBERT, C. G. W. 12 Lieder. Sang der Liebe. No. 4 in M.221.26

Hast du mich lieb? *Song.* POSA. Sechs Lieder. No. 14 in M.380.22

Hast du nicht einen Gruss für mich. *Song.* ABT, F. Fünf Lieder. Op. 93. No. 34 in M.192.1

Hast thou left thy blue course. *Glee.* CALLCOTT, J. W. No. 9 in M.220.29; etc.

Haste, gallant knight. *Part-song.* WEBER, C. M. F. E. VON. No. 8 in M.235.7.2

Haste, gentle shepherd. *Part-song.* Rossini. No. 24 in M.244.10.1

Haste, haste, and lightly tread. *Part-song.* Loder, E. J. No. 22 in M.121.3

Haste, haste, to rural sports. *Glee.* Taylor, R. No. 170 in M.215.21

Haste, let us leave. *Quartet.* Bishop, H. R. Complete collection of glees. Vol. 4. M.235.1.4

Haste, my Nannette. *Duet.* Travers. No. 21 in M.235.14; etc.

Haste thee, nymph. *Part-song.* Handel. No. 10 in M.175.1.4

Haste Thee, O God. *Anthem.* Humfrey. No. 41 in M.233.23.3

Shepherd, J. No. 32 in M.233.25.3

Haste Thee, O Lord. *Round.* Ford, T. No. 88 in M.110.1.1; etc.

Haste to the wedding. *Opera.* For the Music see **Grossmith.** For the Libretto see **Gilbert**, W. S.

Haste, ye sister powers. *Glee.* Holder. A collection of catches. No. 4 in M.120.31

Haste, ye soft gales. *Round.* Hayes, W. No. 5 in M.141.21.2

Hastings, Thomas.

Dissertation on musical taste. New York. Mason. 1853. M.109.31

The history of forty choirs. New York. Mason. 1854. M.109.34

Juvenile psalmody: prepared for the use of Sunday schools. Utica. Western Sunday School Union. 1827. No. 1 in M.205.34

The music reader: or, practical lessons for the voice . . . Prefixed, the rudiments of music. Utica. Williams. 1819. No. 3 in M.373.31

Hastings, Thomas, *editor.*

Musical magazine, The. Vol. 1, 2. New York. Collier. 1836, 37. 2 v. in 1. M.143.12
No more was published.

Hat gesagt — bleibt's nicht dabei. *Song.* Strauss, R. Vier Lieder. No. 19 in M.380.24.2

Hat man nicht auch Gold beineben. *Song.* Beethoven. No. 4 in M.204.37

Hate. *Song.* Cooke, T. S. No. 2 in M.391.51

Hated by fools. *Part-song.* Valton. No. 129 in M.235.17.1; etc.

Hâtez vous de me faire. *Part-song.* Lassus. Sämmtliche Werke. Band 12. M.8040a.67.12

Hatherly, Stephen Georgeson.

Baptism. An oratoriette. The words from the Holy Scriptures. [Full score.] London. Grist. [1860.] M.242.5

A treatise on Byzantine music. Paisley. Gardner. 1892. M.122.30

Hatherly, Stephen Georgeson, *editor.*

Neale, J. M., *translator.* Hymns of the Eastern Church. London. 1882. M.216.10

Hatte Liebchen zwei dort im Dorf. *Volkslied.* Franz, R. Sechs Gesänge. Op. 14. No. 16 in M.244.5.2

Hatton, John Liptrot.

Absence [s. a. t. b.]. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 3, 4.) No 2 in M.195.1.6

Same. [a. t. t. b.] (*In* Same. Vol. 7, pp. 8, 9.) No. 3 in M.195.1.7

Ah, could I with fancy stray. Part-song. (*In* Hullah. The Singer's library. Secular. Pp. 33–36.) No. 34 in M.157.2

All things love thee. Four-part song for a. t. bar. b. (*In* The Orpheus. New series. Vol. 1, pp. 51–55.) No. 11 in M.205.10.1

April showers [s. a. t. b.]. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 5–9.) No. 3 in M.195.1.6

Same. [a. t. t. b.] (*In* Same. Vol. 7, pp. 10–14.) No. 4 in M.195.1.7
Also to be found [for s. s. a.] in Novello's Collection of trios, etc.

Around the May-pole tripping. Four-part song. London. Hutchings & Romer. [185–? Chorister's album.] No. 17 in M.157.23

At the coming of the spring. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 129–134.) No. 25 in M.195.1.12

Hatton, John Liptrot. *(Continued.)*

Auburn. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 78–83.) No. 16 in M.195.1.6

Bacchanalian song [a. t. t. b.]. (*In* Novello's Part-song book. 2d series. Vol. 7, pp. 47–51.) No. 11 in M.195.1.7

The bait. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 67–72.) No. 14 in M.195.1.6

Ballad of the weaver. Four-part song. London. Boosey & Co. [186–? The Choralist.] No. 46 in M.121.3; No. 10 in M.157.10

The belfry tower. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 1, pp. 106–116.) No. 20 in M.195.1.1

Beware [s. a. t. b.]. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 17–21.) No. 5 in M.195.1.6

Same. [a. t. t. b.]. (*In* Same. Vol. 7, pp. 22–26.) No. 6 in M.195.1.7

Bird of the wilderness. [Part-song.] (*In* Leslie. Cassell's Choral music. Pp. 89–92.) No. 20 in M.235.10
Also to be found in Novello's Part-song book, 2d series.

Blessed be the Lord God of Israel. Christmas anthem. [Accomp. for organ.] London. Novello & Co. [1864?] No. 3 in M.270.46

Blessed be the Lord my strength. Full anthem. [Accomp. for organ.] London. Novello & Co. [1863?] No. 2 in M.270.46

The blue-bird. Four-part song. (*In* The Choralist. Series 9, pp. 56–61.) No. 21 in M.157.10

Blythe is the bird. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 31–33.) No. 8 in M.195.1.6

Bugle song [t. t. b. b.]. Words by Tennyson. [Boston. Ditson & Co. 1874? The Apollo.] No. 10 in M.384.12

Busy, curious, thirsty fly. [a. t. t. b.] (*In* Novello's Part-song book. 2d series. Vol. 7, pp. 39–42.) No. 9 in M.195.1.7

Calm night. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 135–140.) No. 26 in M.195.1.12

Come, celebrate the May. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 1, pp. 123–126.) No. 22 in M.195.1.1

Come follow, follow me. [Trio, s. s. a. Accomp. for pianoforte.] London. Leader & Cock. [185–?] No. 9 in M.244.10.2

Come, Holy Ghost. Full anthem for Whitsuntide. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 10, pp. 111–119.) No. 14 in M.195.2.10

Come live with me. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 141–146.) No. 27 in M.195.1.12

Dear Georgette, we come to you. [Part-song. London. 186–? Boosey's Part-song miscellany.] No. 94 in M.157.5.2

Echo's last word. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 147–150.) No. 28 in M.195.1.12

England. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 1, pp. 117–122.) No. 21 in M.195.1.1

Ever true. Four-part song. (*In* The Choralist. Series 9, pp. 52–55.) No. 20 in M.157.10

Fairy whispers. Part-song. [London. 186–? Boosey's Part-song miscellany.] No. 82 in M.157.5.2

The fisher wife's song [s. s. a. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 2, pp. 106–111.) No. 15 in M.204.36.2

The fishing boat. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 13, pp. 13–16.) No. 3 in M.195.1.13

The forsaken. Four-part song. London. Jefferys. [187–? The Choral Society.] No. 9 in M.121.3

Gather ye rosebuds while ye may. Four-part song. (*In* The Choralist. Series 9, pp. 12–17.) No. 12 in M.157.10

Going a Maying. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 168–174.) No. 32 in M.195.1.6

Hatton, John Liptrot. *(Continued.)*

Going away. A four-part song [A. T. T. B.]. (*In* The Orpheus. New series. Vol. 1, pp. 62–68.) No. 13 in M.205.10.1

Good bye. Four-part song. London. Jefferys. [178–? The Choral Society.] No. 7 in M.121.3

Good night [s. A. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 27–30.) No. 7 in M.195.1.6

Same. [A. T. T. B.] (*In* Same. Vol. 7, pp. 43–46.) No. 10 in M.195.1.7

Also to be found [for T. T. B. B.] in Willard's Arion.

Good wishes. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 110–115.) No. 22 in M.195.1.6

The happiest land [A. T. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 7, pp. 27–33.) No. 7 in M.195.1.7

Hark, the convent bells. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 187–192.) No. 35 in M.195.1.6

He that hath a pleasant face. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 151–155.) No. 29 in M.195.1.12

The hemlock tree [s. A. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 41–49.) No. 10 in M.195.1.6

Same. [A. T. T. B.] (*In* Same. Vol. 7, pp. 76–84.) No. 15 in M.195.1.7

Hezekiah. A sacred drama. Written by Beatrice Abercrombie. Composed by J. L. Hatton. [With piano accomp.] London. Hutchings & Romer. [1877?] M.153.33

How sweet the light. [Quartet, arranged by C. P. Morrison. Accomp. for organ.] Boston. White, Smith & Co. [1886.] No. 47 in M.158.18

I lov'd a lass, a fair one [A. T. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 7, pp. 130–138.) No. 23 in M.195.1.7

I loved her [s. A. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 55–59.) No. 12 in M.195.1.6

Same. [A. T. T. B.] (*In* Same. Vol. 7, pp. 95–99.) No. 18 in M.195.1.7

I met her in the quiet lane. Four-part song. (*In* Leslie. Cassell's Choral music. Pp. 185–188.) No. 44 in M.235.10

Also to be found in Novello's Part-song book.

I will praise Thee with my whole heart. Full anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Pp. 62–74.) No. 12 in M.233.13

If thou art sleeping. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 98–102.) No. 20 in M.195.1.6

In summer time. [Part-song. London. 186–? Boosey's Part-song miscellany.] No. 84 in M.157.5.2

In vain you tell your parting lover. Four-part song. (*In* The Choralist. Series 9, pp. 44–47.) No. 18 in M.157.10

The Indian maid. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 1, pp. 133–140.) No. 24 in M.195.1.1

Invocation to Oberon. Four-part song. (*In* The Choralist. Series 9, pp. 48–51.) No. 19 in M.157.10

Jack Frost [s. A. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 50–54.) No. 11 in M.195.1.6

Same. [A. T. T. B.] (*In* Same. Vol. 7, pp. 85–89.) No. 16 in M.195.1.7

Also to be found [for S. S. A.] in Novello's Collection of trios, etc.

Keep time. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 156–161.) No. 30 in M.195.1.12

King Witlaf's drinking horn [A. T. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 7, pp. 59–66.) No. 13 in M.195.1.7

The lark. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 13, pp. 17–21.) No. 4 in M.195.1.13

The letter. [A. T. T. B.] (*In* Novello's Part-song book. 2d series. Vol. 7, pp. 107–113.) No. 20 in M.195.1.7

The life boat [A. T. T. B]. (*In* Novello's Part-song book. 2d series. Vol. 7, pp. 139–143.) No. 24 in M.195.1.7

"Like as a father pitieth his own children." Anthem. [Accomp. for organ.] London. [186–? Boosey & Co.'s Original anthems.] No. 7 in M.157.10

Hatton, John Liptrot. *(Continued.)*

Lo! the peaceful shades. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 162–165.) No. 31 in M.195.1.12

"The Lord preserveth the souls of His saints." Anthem. [Accomp. for organ.] London. [186–? Boosey & Co.'s Original anthems.] No. 6 in M.157.10

Love me little, love me long. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 161–167.) No. 31 in M.195.1.6

The lye. [A. T. T. B.] (*In* Novello's Part-song book. 2d series. Vol. 7, pp. 90–94.) No. 17 in M.195.1.7

Mass [in C] for 4 voices. [Accomp. for organ.] London. Augener & Co. [185–?] No. 4 in M.270.46

The moon shone calmly. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 13, pp. 22–26.) No. 5 in M.195.1.13

Not for me the lark. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 166–172.) No. 32 in M.195.1.12

Of a' the airts the wind can blaw. Part song. London. [188–? Boosey's Part-song miscellany.] No. 83 in M.157.5.2

Over hill, over dale. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 154–160.) No. 30 in M.195.1.6

Parting and meeting. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 116–119.) No. 23 in M.195.1.6

Peace. Four-part song. (*In* The Choralist. Series 9, pp. 27–30.) No. 15 in M.157.10

The pearl divers. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 1, pp. 141–152.) No. 25 in M.195.1.1

The primrose. Four-part song. (*In* The Choralist. Series 9, pp. 38–43.) No. 17 in M.157.10

The red, red rose [s. A. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 10–16.) No. 4 in M.195.1.6

Same. [A. T. T. B.] (*In* Same. Vol. 7, pp. 15–21.) No. 5 in M.195.1.7

The reproach. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 13, pp. 27–29.) No. 6 in M.195.1.13

Ripe strawberries! A five-part song, s. s. T. T. B. [London. 186–? Boosey's Part-song miscellany.] No. 67 in M.157.5.2; No. 12 in M.157.1

The rivals. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 132–136.) No. 26 in M.195.1.6

Robin Hood. A cantata. Written by George Linley. Composed . . . by John L. Hatton. [Accomp. for piano.] London. Cramer, Beale & Chappell. [1856.] No. 1 in M.270.46

[Rose, or love's ransom. An opera. Libretto by H. Sutherland Edwards. Music by J. L. Hatton. Accomp. for piano. London. 1864.] M.292.21

The title-page is lacking.

The roses. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 126–131.) No. 25 in M.195.1.6

The sailor's song [s. A. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 22–26.) No. 6 in M.195.1.6

Same. [A. T. T. B.] (*In* Same. Vol. 7, pp. 43–38.) No. 8 in M.195.1.7

The sailors' serenade. [Part-song. London. 186–? Boosey's Part-song miscellany.] No. 81 in M.157.5.2

The Savoyard's return. [Trio, s. s. A. Accomp. for pianoforte.] London. Leader & Cock. [185–?] No. 8 in M.244.10.2

See, the rooks. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 175–181.) No. 33 in M.195.1.6

Shall I wasting in despair [A. T. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 7, pp. 114–120.) No. 21 in M.195.1.7

The shepherd's Sabbath day. Part-song. [London. 185–? Chappell's Vocal library of part songs.] No. 30 in M.157.1

Hatton, John Liptrot. *(Continued.)*

Sleep, my sweet. A four-part song [A. T. T. B.]. (*In* The Orpheus. New series. Vol. 1, pp. 69–73.)
No. 14 in M.205.10.1

Softly fall the shades of ev'ning. Part-song. (*In* Hullah. The Singer's library. Secular. [London. 186–?])
No. 4 in M.175.2
Also to be found in Novello's Part-song book, 2d series.

Song of the gipsy maidens. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 144–148.)
No. 28 in M.195.1.6

A song of winter. A four-part song for A. T. BAR. B. (*In* The Orpheus. New series. Vol. 1, pp. 56–61.)
No. 12 in M.205.10.1

Song to Pan. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 1, pp. 127–132.) No. 23 in M.195.1.1

South wind of summer. Four-part song. (*In* The Choralist. Series 9, pp. 31–37.) No. 16 in M.157.10

Spring-song. Four-part song. London. Jefferys. [187–? The Choral Society.] No. 21 in M.121.3
Also to be found in Novello's Part-song book, 2d series.

Spring, the sweet spring. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 13, pp. 1–7.)
No. 1 in M.195.1.13

Spring, ye flow'rets. Four-part song for A. T. BAR. B. (*In* The Orpheus. New series. Vol. 1, pp. 74–77.)
No. 15 in M.205.10.1

The stars in beauty beam. Four-part song. (*In* The Choralist. Series 9, pp. 8–11.) No. 11 in M.157.10

Stars of the summer night [S. A. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 34–40.) No. 9 in M.195.1.6

Same. [A. T. T. B.] (*In* Same. Vol. 7, pp. 52–58.)
No. 12 in M.195.1.7

Summer eve. Vocal quartet [A. T. T. B.]. (*In* Novello's Collection of trios, etc. Vol. 2, pp. 25–30.) No. 3 in M.204.36.2
Also to be found in The Orpheus, New series.

The summer gale. Four-part song. (*In* Leslie. Cassell's Choral music. Pp. 149–152.) No. 35 in M.235.10
Also to be found in Novello's Part-song book, 2d series.

Sweet convent bells. [Trio, S. S. A. Accomp. for pianoforte.] London. Leader & Cock. [185–?]
No. 17 in M.244.10.2

The sweet creature. Four-part song for A. T. T. B. (*In* The Orpheus. New series. Vol. 1, pp. 84–88.)
No. 17 in M.205.10.1

Sweet lady bird, awake. Part-song. [London. 186–? Metzler & Co.'s Part-song magazine.] No. 4 in M.157.1

Sweet lady moon. A four-part song. (*In* Novello's Part-song book. Vol 6, pp. 182–186.) No. 34 in M.195.1.6

The swing. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 13, pp. 30–35.) No. 7 in M.195.1.13

Take heart! A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 13, pp. 8–12.) No. 2 in M.195.1.13

Tars' song [A. T. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 7, pp. 67–75.) No. 14 in M.195.1.7

To Julia. A four-part song for A. T. BAR. B. (*In* The Orpheus. New series. Vol. 1, pp. 89–93.) No. 18 in M.205.10.1

Twilight. Sacred song [S. A. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 13, pp. 41–44.) No. 9 in M.195.1.13

Twilight now is round us. Bolero [S. A. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 13, pp. 45–50.)
No. 10 in M.195.1.13

Uncle Grayling, or Queen of the Thames, or The anglers. Operetta. . . . The poetry by F. Fitz Ball [Edward Ball]. The music by J. S. Hatton. [Accomp. for piano.] London. D'Almaine & Co. [184–?] M.292.22

The village blacksmith [S. A. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 60–66.) No. 13 in M.195.1.6

Same. [A. T. B. B.] (*In* Same. Vol. 7, pp. 100–106.)
No. 19 in M.195.1.7

The village dance. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 137–143.)
No. 27 in M.195.1.6

Hatton, John Liptrot. *(Continued.)*

Wandering minstrels. Four-part song. (*In* The Choralist. Series 9, pp. 18–23.) No. 13 in M.157.10

Warriors' song [A. T. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 7, pp. 3–7.) No. 2 in M.195.1.7

The waterfall. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 149–153.) No. 29 in M.195.1.6

The way to build a boat [A. T. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 7, pp. 121–129.)
No. 22 in M.195.1.7

What is got by sighing? A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 13, pp. 51–55.)
No. 11 in M.195.1.13

What say the clouds? [Trio, S. S. A. Accomp. for pianoforte.] London. Leader & Cock. [185–?]
No. 21 in M.244.10.2

When evening's twilight [S. A. T. B.]. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 1, 2.) No. 1 in M.195.1.6

Same. [A. T. T. B.] (*In* Same. Vol. 7, pp. 1, 2.)
No 1 in M.195.1.7
Also to be found [for S. S. A.] in Novello's Collection of trios.

Where are the angels, mother? [S. S. A. Accomp. for pianoforte.] (*In* Novello's Collection of trios, etc. Vol. 1, pp. 88–93.) No. 11 in M.204.36.1

Where shall the lover rest? A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 13, pp. 56–59.)
No. 12 in M.195.1.13

"Whether kiss'd by sunbeams." A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 6, pp. 120–124.)
No. 24 in M.195.1.6

Who hath bound the deep, deep river. See his Jack Frost.

Who will to the greenwood hie? [Trio, S. S. A. Accomp. for pianoforte.] London. Leader & Cock. [185–?]
No. 16 in M.244.10.2

The wood thrush. [Trio, S. S. A. Accomp. for pianoforte.] London. Leader & Cock. [185–?] No. 20 in M.244.10.2

The wrecked hope. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 13, pp. 36–40.)
No. 8 in M.195.1.13

Youth, joy and hope [S. S. A. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 1, pp. 94–101.)
No. 12 in M.204.36.1

Zephyrs soft. Four-part song. (*In* The Choralist. Series 9, pp. 24–26.) No. 14 in M.157.10

Hauch, Johannes Carsten.

Winter und Lenz. Concertstück von Emil Hartmann.
No. 1 in M.202.22

Hauch, Ein, ist unser Leben. *Cantata.* For the MUSIC see **Zumsteeg**, J. R.

Hauer, Carl.

Männerquartette. Op. 41. Berlin. [186–?] No. 7 in M.392.36
Contents. — Wo find' ich mein Lieb? — Der Postillon. — Träume sind Schäume. — Mauskätzchen. — Du bist so still.

Haug, Johann Christoph Friedrich.

Elbondokani. Ein Singspiel. Mit Musik von Zumsteeg.
M.152.11

Haughty wife, The, of Jove. *Catch.* CALLCOTT, J. W.
No. 91 in M.220.9.4

Haunted tower, The. *Opera.* For the MUSIC see **Storace**. For the LIBRETTO see **Cobb**, J.

Haupt, A. See **Haupt**, Carl August.

Haupt, Carl August.

Choralbuch zum häuslichen Gebrauch. Enthaltend 109 Choral-Melodieen, mit Text, einfach 4stimmig und leicht ausführbar für Clavier, Orgel . . . und Gesang bearbeitet. Berlin. Schlesinger. [186–?] M.157.9

Theory of counterpoint, fugue, and double counterpoint. Prepared expressly for the Royal Institute for Church Music, at Berlin, Prussia. Translated . . . by H. Clarence Eddy. New York. Schirmer. [1876.] M.371.41

Haupt, Carl August, *editor.*

THIELE, J. F. L. Adagio. No. 11 in M.312.48

—— Chromatische Fantasie und Fuge. No. 7 in M.312.48

Haupt, Carl August, *editor.* *(Continued.)*
—— Concertsatz (C-moll). No. 10 in M.312.48
—— Concert-Satz in C moll (No. 1). No. 8 in M.312.48
—— Thema mit Variationen (As dur). No. 12 in M.312.48

Haupt, Markus Theodor von, *translator.*
CARAFA. La violette. M.281.27

Haupt, Therese. See **Lehmann-Haupt, Therese.**

Hauptmann, Gerhart Johann Robert.
Die versunkene Glocke. Musikdrama von Heinrich Zoellner. M.402.61

Hauptmann, Lorenz.
Te Deum für 4 Männerstimmen mit willkührl. Begleitung der Orgel. Op. 3. Wien. Diabelli & Co. [184–?] No. 2 in M.202.16

Hauptmann, Moritz.
Am Caecilientage. Hymne für 2 Chöre und Solostimmen, mit Pianoforte-Begleitung. Leipzig. Siegel. [185–?] No. 4 in M.270.49

Auf dem See. Gedicht von Goethe für 4 Solostimmen und vierstimmigen Chor componirt . . . von M. Hauptmann. Op. 21. Klavierauszug. Neue Ausgabe. Leipzig. Breitkopf & Härtel. [1865?] No. 4 in M.204.18

Briefe . . . an Franz Hauser. Herausgegeben von Alfred Schöne. Band 1. Leipzig. Breitkopf & Härtel. 1871. Portrait. M.137.14

Briefe . . . an Ludwig Spohr und Andere. Herausgegeben von Ferdinand Hiller. Neue Folge der Hauptmann'schen Briefe. Leipzig. Breitkopf & Härtel. 1876. No. 1 in M.217.9
Pages 221–235 contain a list of Hauptmann's published works.

Drei geistliche Chorgesänge für S. A. T. B. Leipzig. Siegel. [186–?] No. 5 in M.157.22
Contents. — Zuversicht. — Gebet. — Bei der Trauung.

Drei Kirchenstücke für Chor und Orchester. Op. 43. Partitur. Leipzig. Breitkopf & Härtel. [186–?] 3 parts in 1 v. No. 1–3 in M.204.18
Contents. — 1. Nicht so ganz wirst meiner du vergessen. 2. Und Gottes Weg ist dennoch gut. 3. Du, Herr, zeigst mir den rechten Weg.

Drei Motetten . . . für Chor und Solostimmen [ohne Begleitung]. Leipzig. Siegel. [186–?] 3 v. in 1. No. 7–9 in M.270.49
Contents. — 1. Christe, du Lamm Gottes. 2. Gott sei uns gnädig. 3. Lobe den Herrn, meine Seele.

Ehre sei Gott in der Höhe! [Männerchor.] (*In* Das Rütli. Pp. 6–11.) No. 2 in M.147.4

Flora. A trio [s. s. s. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 5, pp. 107–109.) No. 21 in M.204.36.5

God, my strength. Prayer. (*In* Buck. Motette collection. Vol. 1, pp. 69–71.) No. 18 in M.100.4.1
Also to be found in Parker's Sacred choruses.

Gretchen vor dem Bilde der Mater dolorosa aus Göthe's Faust. Gesang mit Begleitung des Pianoforte. Op. 3. Die Clavierbegleitung für Orchester eingerichtet von Franz von Holstein. Partitur. Leipzig. Fritzsch. 1872. No. 5 in M.204.18

Herr, höre mein Gebet. [Motette für Chor, ohne Begleitung.] Leipzig. Siegel. [186–?] No. 3 in M.270.49

„Herr, wer wird wohnen in deinem Haus?" Motette für Chor und Solostimmen [ohne Begleitung]. Leipzig. Siegel. [185–?] No. 10 in M.270.49

Himmelslicht. [Männerchor.] (*In* Das Rütli. Pp. 72, 73.) No. 27 in M.147.4

I, with her my darling. [Part-song, T. T. B. B.] (*In* Chickering collection. Vol. 1, p. 74.) No. 33 in M.392.48.1

Komm, heil'ger Geist. Motette. [Ohne Begleitung.] Leipzig. Siegel. [185–?] No. 2 in M.270.49
The last two pages are supplied in manuscript.

Lauda, anima. Offertoire pour 4 voix, avec acct. d'orgue ou de piano, ad-lib. Œuv. 15. Paris. Richault. [185–?] No. 5 in M.260.10.3

Same. [English version by Allen A. Brown.] Boston. Koppitz, Prüfer & Co. [187–? Caecilia.] No. 26 in M.190.3

Hauptmann, Moritz. *(Continued.)*
Letters of a Leipzig cantor. Edited by Alfred Schöne and Ferdinand Hiller. Translated by A. D. Coleridge. London. Novello, Ewer & Co. 1892. 2 v. M.106.10
Catalogue of Hauptmann's compositions, vol. 2, pp. 288–296.

Live we singing. A trio [s. s. s. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 5, pp. 110–112.) No. 22 in M.204.36.5

Macht hoch die Thür'. [Motette für Chor, ohne Begleitung.] Siegel. 186–?] No. 5 in M.270.40

Messe für Solo- und Chorstimmen mit Begleitung des Orchesters . . . Vollständiger Clavierauszug. Op. 30. Leipzig. Peters. [184–?] No. 4 in M.222.23

Nimm von uns, Herr Gott. Motette für Chor und Solostimmen. [Ohne Begleitung.] Leipzig. Siegel. [186–?] No. 1 in M.270.49

O come, let us worship. [Accomp. for organ.] (*In* Buck. Motette collection. Vol. 1, pp. 5–11.) No. 1 in M.100.4.1

O why, O why, if thou art mine. A trio [s. s. s. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 5, pp. 104–106.) No. 20 in M.204.36.5

Plead Thou my cause. [Accomp. for organ.] (*In* Buck. Motette collection. Vol. 1, pp. 40–43.) No. 10 in M.100.4.1

Praise thou the Lord. [Accomp. for organ.] (*In* Buck. Motette collection. Vol. 1, pp. 85–87.) No. 22 in M.100.4.1

Quartett, no. 1 [in E flat, for 2 violins, viola and violoncello]. Op. 7, no. 1. [Full score.] Manuscript. [1895.] This copy was made by A. A. Brown. No. 2 in M.338.12

Quartett, no 2 [in C, for 2 violins, viola und violoncelle]. Op. 7, no. 2. [Full score.] Manuscript. [1895.] This copy was made by A. A. Brown. No. 3 in M.338.12

Salve Regina, a 4 voci pieno con organo o piano forte ad lib. Bonno. Simrock. [184–?] No. 3 in M.260.10.1

Sechs geistliche Gesänge für vierstimmigen Chor. Leipzig. Siegel. [186–?] No. 4 in M.157.22
Contents. — Nimm mir Alles, Gott, mein Gott! O theures Gotteswort. — Nun, Herr, wess sollt' ich mich getrösten? — Du bist ja doch der Herr. — Wie ein wasserreicher Garten. — Sei still dem Herrn und wart' auf ihn.

Sechs geistliche Gesänge für S. A. T. B. Leipzig. Kistner. [185–?] No. 3 in M.157.22
Contents. — Morgengesang. — Bittgesang. — Trauungslied. — Gott mein Heil. — Leben in Gott. — Abendlied.

Sechs Lieder von Goethe, für S. A. T. B., in Musik gesetzt. Leipzig. Peters. [185–?] No. 1 in M.157.22
Contents. — Im Sommer. — Wanderers Nachtlied. — Mailied. — Heidenröslein. — Frühzeitiger Frühling. — Geistesgruss.

Sechs vierstimmige Lieder für S. A. T. B. Leipzig. Breitkopf & Härtel. [185–?] No. 2 in M.157.22
Contents. — Sängerfahrt. — Zigeunerlied. — Frühlingsliebe. — Abendlied. — Frühlingslied. — Waldeinsamkeit.

Six motets, for S. A. T. B., to be sung without accomp. [Accomp. for organ ad lib.] London. Ewer & Co. [186–?] 6 parts in 1 v. No. 1–6 in M.290.9.2
Contents. — 1. Source of all light. 2. Evening prayer. 3. O come, let us worship. 4. Thou art my salvation. 5. Hymn: Lord, Thy tender mercies. 6. Life in God.

Thou, O Lord, wilt ne'er forget. [Accomp. for organ.] (*In* Buck. Motette collection. Vol. 2, pp. 165–160.) No. 38 in M.100.4.2

„Sei mir gnädig, Gott." Psalm für 2 vierstimmige Chöre und 4 Solostimmen. Leipzig. Siegel. [186–?] No. 11 in M.270.49

Summer morning. [Part-song, T. T. B. B.] (*In* Chickering collection. Vol. 2, p. 38.) No. 18 in M.392.48.2

Vocalmesse für Chor- und Solostimmen. Op. 18. Leipzig. Siegel. [1852?] No. 6 in M.201.6

Walte, walte nah und fern. [Motette für Chor, ohne Begleitung.] Leipzig. Siegel. [186–?] No. 6 in M.270.49

25 Album-Canons. Op. 59. Herausgegeben von S. Jadassohn. Leipzig. Kistner. [1868.] No. 3 in M.391.44

Zwei Marienlieder für eine Mezzosopran-Stimme mit Begleitung des Pianoforte. Op. 58. Leipzig. Kistner. [1866?] No. 27 in M.201.33
Contents. — Canzonetta alla Madonna di Frascati. — Ave Maria.

Hauptmann, Moritz. *Works about.*
PAUL, O. Moritz Hauptmann. Eine Denkschrift zur Feier seines siebenzigjährigen Geburtstages. Leipzig. 1862. No. 2 in M.217.9

Hauptmann's Weib. *Song.* SCHUMANN, R. A. Myrthen. Heft 4. No. 5 in M.244.15.1; etc.

Hausegger, Siegmund von.
Barbarossa. Symphonische Dichtung in drei Sätzen für grosses Orchester. Partitur. Berlin. Ries & Erler. [1901.] M.406.15
Dionysische Phantasie. Symphonische Dichtung für grosses Orchester. Partitur. Berlin. Ries & Erler. [1902.] M.406.16
Wieland der Schmied. Symphonische Dichtung für grosses Orchester. Partitur. Berlin. Ries & Erler. [1904.] M.406.17
Zinnober. Humoristisch-fantastische Handlung in drei Aufzügen nach E. T. A. Hoffmanns Erzählung: "Klein Zaches, genannt Zinnober." Dichtung und Musik von Siegmund v. Hausegger. Vollständiger Klavierauszug mit Text. Köln. Ahn. 1896. M.382.29

Hausegger, Siegmund von. *Works about.*
SCHULZE, A. Siegmund von Hausegger, Barbarossa. Erläutert. Leipzig. [1900?] No. 19 in M.217.12.9

Hauser, Carl.
Madelaine, oder die Rose der Champagne. Komische Operette. Musik von Ludwig Engländer. M.305.36

Hauser, Michael.
Aus dem Wanderbuche eines österreichischen Virtuosen. Briefe aus Californien, Südamerika und Australien. Herausgegeben von S. Hauser. 2. Ausgabe. Leipzig. Grunow. 1860. 2 v. in 1. M.128.17
Première rapsodie: La hongroise. Mélodie originale pour violon avec accompagnement de piano. Op. 43. Leipzig. Schuberth & Co. [189–?] No. 7 in M.406.6

Hauser, Moritz Heinrich.
Sechs Lieder für vierstimmigen Männerchor. Op. 13. Leipzig. Breitkopf & Härtel. [1854?] No. 37 in M.392.10
Contents. — Weinlied. — Heimwärts. — Wachet auf! — Minnelied. — Kriegslied. — Scheiden.

Hauser, Sigmund. *editor.*
HAUSER, M. Aus dem Wanderbuche eines österreichischen Virtuosen. Leipzig. 1860. M.128.17

Hausirer, Der. *Opera.* For the MUSIC see **Onslow.** For the LIBRETTO see **Planard.**

Hausmann, Otto.
Des Liedes Heimath. Dichtung . . . komponirt von Johannes Pache. No. 2 in M.212.13
Same. The source of song. [Poem set to music by Johannes Pache.] No. 5 in M.203.19

Haute espérance garnie d'amour. *Song.* DANGECORT. M.236.10

Hautfeuille, Jean de.
Problême d'acoustique, curieux et intéressant, dont la solution est proposée aux savans, d'après les idées qu'en a laissées M. l'Abbé de Hautfeuille [par M. * * *]. Paris. Varin. 1787. Plate. M.370.13
A selection of Hautfeuille's essays, with introduction and notes, namely: Explication de l'effet des trompettes parlantes; L'art de respirer sous l'eau; Extrait de l'ouvrage, Balance magnétique; Lettre à M. Bourdelot; Extrait d'une Dissertation sur la cause d'écho.

Havanaise. *For violin and orchestra.* SAINT-SAËNS. No. 7 in M.405.53

Have a care! *Part-song.* SCHUMANN, R. A. No. 18 in M.205.10.7

Have I found her? *Madrigal.* BATESON. No. 40 in M.237.15; etc

Have mercy, Lord, on me. *Anthem.* BLOW. No. 8 in M.157.34
PAISIELLO. No. 3 in M.236.16

Have mercy, O Lord. *Anthem.* MOZART. No. 2 in M.260.11; etc.

Have mercy upon me. *Anthem.*
ALLEN, G. B. Fifteen anthems. No. 11 in M.233.1
BARNBY. No. 13 in M.243.10
GIBBS. No. 22 in M.290.34
HANDEL. Werke. Lieferung 34. M.313.1.34
LASSUS. No. 27 in M.233.25.1
NARES. No. 36 in M.290.22.2
PFLUEGER. No. 7 in M.158.19

Have mercy upon me, O God. *Anthem.* GREENE, M. Forty select anthems. Vol. 2. M.233.7.2
HUMFREY. No. 24 in M.233.23.3
STEGGALL. No. 7 in M.190.8; etc.

Have you any work for the tinker? *Catch.* NELHAM. No. 12 in M.139a.18.6; etc.

Have you never seen? *Catch.* ELTON. No. 221 in M.220.9.1

Have you not in a chimney seen? Catch [for 4 voices]. (*In* Warren. Collection of catches. Vol. 2, p. 178.) No. 77 in M.220.9.2

Have you seen the virgin snow? *Glee.* COOKE, B. No. 110 in M.220.9.3; etc.

Have you Sir John Hawkins' hist'ry? *Catch.* CALLCOTT, J. W. No. 52 in M.220.3.4

Havens, Charles Arthur.
Beautiful Zion. [S. A. T. B.] Boston. Ditson & Co. 1877. [Four sacred songs.] No. 28 in M.190.3
Christ the Lord is risen. Easter anthem. [Accomp. for violin, harp and organ.] Chicago. Summy. [1893.] No. 27 in M.158.17
Gaily we ride. Four-part song. Boston. Ditson & Co. 1877. No. 27 in M.190.3
He giveth His beloved sleep. [Solo, S. or A., and chorus. Accomp. for organ.] Boston. Ditson & Co. 1877. [Four sacred songs.] No. 29 in M.190.3
How sweetly flowed the Gospel sound. [Quartet and solo, A. or B. Accomp. for organ.] Boston. Ditson & Co. 1876. No. 32 in M.190.3
Jesus, I my cross have taken. [Quartet and solo, S. or T. Accomp. for organ.] Boston. Ditson & Co. 1876. No. 31 in M.190.3
Magnificat (Easter anthem). [Accomp. for organ.] Boston. Ditson & Co. 1876. No. 30 in M.190.3
Softly fades the twilight ray. [Quartet and solo, A. or S. Accomp. for organ.] Boston. Ditson & Co. 1876. No. 3 in M.190.3
Sun of my soul. [Quartet and solo, A. or S. Accomp. for organ.] Boston. Ditson & Co. 1876. No. 37 in M.190.3
Three sacred quartets. [Accomp. for organ.] Boston. Ditson & Co. 1876. 3 parts in 1 v. No. 34–36 in M.190.3
Contents. — 1. The Lord is in His holy temple. 2. Jesus, lover of my soul. 3. Trisagion and Sanctus.

Haverfield, Thomas Tunstall. *editor.*
Feriæ sacræ; or, short notes on the great festivals of the church, and the services . . . with appropriate chants and hymns. London. Ollivier. 1847. M.121.5

Havergal, Frances Ridley.
The mountain maidens. Cantata. Music by Frank Romer. No. 4 in M.204.25
National hymn. [Music by Rossini.] No. 7 in M.280.32
Sacred songs for little singers. Music composed and arranged by A. Randegger. M.158.10

Havergal, Henry East.
Hosanna to the Son of David. Anthem. [Accomp. for organ.] (*In* Ouseley. Special anthems. Vol. 1, pp. 101–103.) No. 13 in M.233.24.1

Havergal, William Henry.
An evening service, Magnificat & Nunc dimittis. [Accomp. for organ.] London. Novello. [1838? Gresham prize composition.] No. 4 in M.236.16
A history of the Old hundredth psalm tune. New York. Mason. 1854. M.101.42
Let all the people say. Round [for 8 voices]. (*In* Turle and Taylor. The People's music book. Vol. 3, p. 150.) No. 52 in M.111.4.3

Havre. *Churches. Saint-Michel.*
LEFEBVRE, G. Le grand orgue de l'Église Saint-Michel du Havre, construit en 1887–88 par Aristide Cavaillé-Coll . . . Notice et discours. Le Havre. 1888. No. 1 in M.372.8

Haweis, Hugh Reginald.
Jenny Lind. (*Cut from* Contemporary Review. Vol. 59, pp. 900–911. London. 1891.) No. 5 in M.372.18

Haweis, Hugh Reginald. *(Continued.)*

Music and morals. London. Strahan & Co. 1871. M.147.14

My musical life. London. Allen & Co. 1884. 2 v. Portraits. Plates. Facsimiles. M.146.9

Hawes, Charlotte White.

The song of the world. Double choirs, mixed voices, organ. Boston. Hawes. [1893.] No. 28 in M.158.17; No. 29 in M.203.27

Hawes, William.

Bendemeer's stream. Ballad [s. or T.] from Lalla Rookh. [Accomp. for pianoforte.] London. Power. [184–?] No. 1 in M.236.2

Bring me flowers. Glee [A. A. T. B.]. (*In* The Apollo. Vol. 3, pp. 233–240.) No. 21 in M.139a.18.3
Also to be found in Ditson's The Orphean lyre.

Paradise and the Peri. Recitative and song [s. or T.] from Lalla Rookh. [Accomp. for pianoforte.] London. Power. [185–?] No. 4 in M.236.2

Requiem VII. (*In* Fane, John. A requiem to the memory of the late Samuel Webbe . . . Pp. 61–73. London. [1818?]) No. 1 in M.220.29

The seasons [T. T. B. B.]. (*In* Orpheus glee book. Pp. 10, 11.) No. 7 in M.246.36

Hawes, William, *editor.*

A collection of madrigals, for 3, 4, 5 & 6 voices. London. Hawes. [182–?] M.235.12
Contents. — Dowland: Now, O now I needs must part. — Wilbye: Sweet honey-sucking bees. — Beale: Phyllis. — Dainty, fine, sweet nymph. — Bennet: All creatures now are merry. — Wilbye: Come, shepherd swains. — Gibbons: O, that the learned poets. — Evans: As a rosy wreath. — Weelkes: Now is my Chloris. — Weelkes: We shepherds sing. — Weelkes: Like two proud armies. — Waelrant: O'er desert plains. — Conversi: When all alone. — Gibbons: The silver swan. — Bicci: Dainty white pearl. — Wilbye: Lady, your words do spite me. — Morley: Fire, fire. — Croce: Cynthia the song. — Ward: Die not, fond man. — Wilbye: Flora gave me fairest flowers. — Lassus: The nightingale. — Marenzio: Dissi a l'amata. — Hawes: Sweet Philomela. — A chi more per Dio. — Bennet: Come shepherds, follow me. — Weelkes: When Thoralis delights. — Gibbons: Round about her chariot.— Dowland: Sleep, wayward thoughts. — Morley: What saith my dainty darling.

PAER. The freebooters. M.293.15

RIES, F. The robber's bride. M.264.11

—— Under briar, rock or mountain. No. 32 in M.235.7.2

SPOFFORTH. A collection of glees. M.235.15

Hawker, Robert Stephen.

The song of the Western men. Ballad. Composed . . . by Gilbert R. Betjemann. No. 5 in M.194.3

Hawkins, James.

Come on, here's John. [Catch for 3 voices.] (*In* Warren. Collection of catches. Vol. 1, p. 57.) No. 72 in M.220.9.1

Here lies Jonson. [Catch for 3 voices.] (*In* Warren. Collection of catches. Vol. 1, p. 49.) No. 56 in M.220.9.1

Let the woman be damn'd. [Catch for 3 voices.] (*In* Warren. Collection of catches. Vol. 1, p. 63.) No. 79 in M.220.9.1

To the King of Great Britain. [Catch for 3 voices.] (*In* Warren. Collection of catches. Vol. 1, p. 49.) No. 57 in M.220.9.1

Hawkins, *Sir* John.

An account of the institution and progress of the Academy of Ancient Music. By a member. London. 1770. No. 1 in M.114.8; No. 2 in M.146.6

A general history of the science and practice of music. London. Payne. 1776. 5 v. Illus. Portraits. M.111.2

Hawley, Charles B.

They kissed, I saw them do it [T. T. B. B.]. New York. Schirmer. [1889.] No. 50 in M.392.8

Hay, Walter Cecil.

The arrow and the song. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 16, pp. 98–103.) No. 16 in M.195.1.16

Were I the nightingale. Choral song. London. Hutchings & Romer. [185–?] No. 11 in M.157.23

Haycraft, Henry John, *editor.*

Sacred harmony, consisting of morning and evening service, psalms, chants, responses, anthems . . . [Accomp. for organ.] London. Addison & Co. [1851.] M.234.6
Contents. — Macfarren: Te Deum. Jubilate. — Haycraft: Psalm IV, IX, XXV. — Dorrell: Psalm XXV, LXIII. — Aspinwall: Psalm XLVI. — Dorrell: Psalm LI. — Haycraft: Psalm LXII, LXXXVIII. — Aspinwall: Psalm CII. — Dorrell: Psalm CXXXIII, CXXXVII. — Aspinwall: Psalm CXLVI. — Haycraft: Hymn [Hark the herald angels sing]. — Attwood: Hymn for the sacrament. — Single and double chants. — Kyrie eleesons. — Loder: Bow down Thine ear. — Aspinwall: Give ear, O Lord. — Richards: As o'er the past. — — Phillips: Agnus Dei. — Bennett: Cast thy bread. — Loder: Praise the Lord. — Gross: Let the wicked. — Goss: God so loved. — Aspinwall: I will judge. — Lucas: Bow down Thine ear. — Haycraft: The sorrows of death. — Walmisley: Not unto us. — Warburg: Blessed is every one. — Phillips: Benedictus. — Goodban: Fugue. — Barnett: Andante. — Macfarren: Fugue. — May: Voluntary. — Smart: Magnificat. — Smart: Nunc dimittis.

Haydée . . . *Opera.* For the MUSIC see **Auber.** For the LIBRETTO see **Scribe.**

Hayden, George.

As I saw fair Clora. Duetto [T. B.]. (*In* The Apollo. Vol. 5, pp. 382, 383.) No. 18 in 139a.18.5
Also to be found in Bland's The Ladies' collection; Clementi's Collection of catches; Flowers of harmony; The Harmonist; Musical library; Social harmony; Webbe, Jr.'s Convito armonico.

Haydn, Franz Joseph.

Werke. 1. kritisch durchgesehene Gesamtausgabe. Leipzig. Breitkopf & Härtel. [1907.] Portrait. 3 v. M.8050.106
Contents. — Serie 1, Band 1–3. Symphonien.

À ma voix naissez, animaux. Récit et air [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, t. 2, pp. 1–10.) No. 1 in M.193.21.2

Abendlied zu Gott [für S. A. T. B. Mit Pianoforte-Begleitung]. Leipzig. Breitkopf & Härtel. [185–?] No. 7 in M.157.22

Abschieds-Sinfonie. See his Symphonies.

Afflictus sum. T. solo. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 1, book 4, p. 22.) No. 38 in M.260.24.1

Agnus Dei. B. solo. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 2, p. 112.) No. 25 in M.290.29.2

Agnus Dei. Coro. From a MSS. mass. [Accomp. for pianoforte. (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 187–191.) No. 41 in M.290.29.2

Almighty and everlasting God. Full anthem. [Accomp. for organ.] (*In* Holden. Church music. Pp. 20–27.) No. 3 in M.236.34

Amen dico tibi. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, pp. 137–144.) No. 32 in M.290.29.1

And God made the firmament. [Anthem. Accomp. for organ.] (*In* Pratt. Collection of anthems. Vol. 1, pp. 94–105.) No. 10 in M.233.18.1

And Saul was very wroth. Recitative, air and chorus from Judah. [Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 3, pp. 60–65.) No. 8 in M.221.22.3

Der Apotheker. (Lo speziale.) Opera buffa von Joseph Haydn. [Text von Vincenzo Rota.] Aus dem Original übersetzt und frei bearbeitet von Robert Hirschfeld. In einem Akt. [Clavierauszug.] Wien. Gutmann. 1895. No. 2 in M.393.25

Arise, O Judah. [Chorus from Judah. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 2, pp. 180–186.) No. 3 in M.221.22.2

Aus dem Dankliede zu Gott [für S. A. T. B. Mit Pianoforte-Begleitung]. Leipzig. Breitkopf & Härtel. [185–?] No. 6 in M.157.22

Ave Maria. Quartetto et chœur. [Accomp. d'orgue.] (*In* Dietsch. Répertoire de musique religieuse. Pp. 132–136.) No. 28 in M.260.2c

Ave Verum, pour B. ou A. [Accomp. d'orgue.] (*In* Dietsch. Répertoire de musique religieuse. Pp. 218, 210.) No. 43 in M.260.2c

Haydn, Franz Joseph. *(Continued.)*

Ave Verum. Solo. [Accomp. de piano ou d'orgue.] (*In* Échos dv monde religieux. Pp. 68–70.) M.156.52

Averte faciem. Duett, T. B. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 1, book 6, pp. 17–19.) No. 63 in M.260.24.1

Behold He rideth upon the storm. Chorus. (*In* Handel and Haydn Society Collection of sacred music. Vol. 4, pp. 69–76.) No. 5 in M.221.22.4

Behold how good and lovely. Duetto [s. s. Accomp. for organ]. Varied from Haydn. (*In* Gardiner. Sacred melodies. Vol. 4, pp. 572–575.) No. 27 in M.236.30.4

Benedictus. [À 4 voix. Accomp. d'orgue.] (*In* Dietsch. Répertoire de musique religieuse. Pp. 230–238.) No. 46 in M.260.20

Benigne fac, Domine. B. solo & quartett. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 1, book 6, pp. 24–26.) No. 66 in M.260.24.1

Blessed is the man that serveth God. Abridged [for 4 voices]. (*In* Gardiner. Sacred melodies. Vol. 4, pp. 478–479.) No. 9a in M.236.30.4

By Thee with bliss. Duet [T. B.] from The Creation. [Accomp. for pianoforte.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 153–155.) No. 54 in M.290.22.1

Call Jehovah thy salvation. [Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 25, 26.) No. 18 in M.157.34

Cantique d'Haydn. Chœur à 4 voix. (*In* Soirées orphéoniques. Pp. 165–168.) No. 24 in M.157.8

Chant national allemand. (Gott erhalte Franz den Kaiser!) Avec paroles italiennes en l'honneur du souverain. [Partition.] Manuscript. [1843.] No. 2 in M.403.67

Come, sweet spring. [Chorus. Accomp. for pianoforte.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 1, pp. 57–65.) No. 13 in M.221.22.1
Also to be found in Musical library.

Concert in D dur für Violoncell und Orchester. Bearbeitet, neu instrumentirt und mit Cadenzen versehen von F. A. Gevaert. Partitur. Leipzig. Breitkopf & Härtel. [188–?] No. 6 in M.342.3

The Creation. See his Die Schöpfung.

Deliver me, O Lord. Motet. [Accomp. for organ.] (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 150–156.) No. 36 in M.111.4.2

Denk' ich, Gott, an Deine Güte. Kantate für 4 Singstimmen mit Begleitung des Orchesters. Partitur. Leipzig. Breitkopf & Härtel. [178–?] No. 2 in M.250.20

Same. Klavierauszug. [184–?] No. 2 in M.221.1

Despair. Canzonet [s. or T. Accomp. for pianoforte]. (*In* Musical library. Vol. 1, pp. 101–103.) No. 46 in M.235.18.1

Deus Noster. T. solo, quartett and chorus. [Accomp. for organ.] (*In* Novello. Evening service. Vol. 2, pp. 301–304.) M.260.23.2

Distracted with care. Motett. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 4, pp. 125–139.) No. 12 in M.195.2.4

[Domine Deus, Rex cœlestis, B. solo, and Qui tollis, S. A. T. B. With organ accomp. London. Novello? 184–?]
From his Kyrie and Gloria, no. 14. No. 5 in M.201.38

Douze adagio ou andante menuets et trios tirés des symphonies d'Haydn, arrangés pour piano avec accomp. de violon . . . par Mesplet. Livraison 2. [No. 4–6. Partition.] Paris. Magasin du Conservatoire impérial. [181–?] No. 1 in M.360.11

Ecce enim. S. solo. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 1, book 6, pp. 15, 16.) No. 62 in M.260.24.1

Ens Aeternum. Hymn, 4 voices. The organ part by V. Novello. [London. 182–?] No. 7 in M.260.2
Also to be found in Novello's Evening service.

Et incarnatus est. Quartet. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 185–187.) No. 67 in M.290.22.2

Haydn, Franz Joseph. *(Continued.)*

Et incarnatus est. [s. solo and chorus. Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 174–176.) No. 38 in M.290.29.2

Et incarnatus est. [T. solo, duet, A. B., and chorus. Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 3, pp. 97–104.) No. 19 in M.290.29.3

Et incarnatus est. [Trio, s. s. A., and chorus. Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 49–51.) No. 10 in M.290.29.2

Eternal God, Almighty Power. [Solo, A., and chorus, from Judah. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 2, pp. 72–76.] No. 12 in M.221.22.2

Father, we adore Thee. [Chorus from Judah. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 2, pp. 125–132.) No. 23 in M.221.22.2

Fidelity. Canzonet [s. or T. Accomp. for pianoforte]. (*In* Musical library. Vol. 1, pp. 122–125.) No. 56 in M.235.18.1

Flammis orci. Aria. [s. Accomp for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 6, pp. 155–160.) No. 27 in M.290.29.6

For with strength. Chorus. (*In* Handel and Haydn Society Collection of sacred music. Vol. 4, p. 133–137.) No. 12 in M.221.22.4

Forgive me. Song [s. or T. Accomp. for pianoforte]. (*In* Musical library. Vol. 1, pp. 4, 5.) No. 2 in M.235.18.1

Gaudet chorus cœlestium. Choral fugue, 4 voices. [Accomp. for organ.] (*In* Novello. Evening service. Vol. 2, pp. 360–365.) M.260.23.2

Gesaenge mit Begleitung des Piano-Forte. [Heft 1, 2.] Leipzig. Breitkopf & Härtel. [182–?] 2 v. in 1. [Œuvres. Cahier 8, 9.] No. 1, 2 in M.312.35

Contents. — 1. Ein kleines Haus [S. O. T.]. — Blick' hieher, du, Ductt [S. T.]. — O lass mich, Duett [S. T.]. — An den Vetter [S. A. T.]. — Die Beredsamkeit [S. A. T. B.]. — Alles hat seine Zeit [S. A. T. B.]. — Die Harmonie in der Ehe [S. A. T. B.]. — Betrachtung des Todes [S. 1. B.]. — Aus dem Dankliede zu Gott [S. A. T. B.]. — Abendlied zu Gott [S. A. T. B.]. — Englisches Matrosenlied [BAR.]. — Der Umherirrende [A. O. BAR.]. — Sympathie [A. O. BAR.]. — Stets barg die Liebe sie [A. O. BAR.]. — Heller Blick [S. O. T.]. — Ariadne auf Naxos [S.]. 2. Antwort auf die Frage eines Mädchens [S.]. — Lob der Faulheit [BAR.]. — Das Leben ist ein Traum [S. O. T.]. — Auf meines Vaters Grab [S.]. — Zufriedenheit [T.]. — Eine sehr gewöhnliche Geschichte [BAR.]. — Der erste Kuss [T.]. — Daphnen's einziger Fehler [T. T. B.]. — An die Frauen [T. T. B.]. — Der Greis [S. A. T. B.]. — Der Augenblick [S. A. T. B.]. — Freund, ich bitte [S. A. T. B.]. — Wider den Uebermuth [S. A. T. B.]. — Genügsamkeit [S. O. T.]. — Gebeth zu Gott [S. O. T.]. — Der Gleichsinn [T.]. — Jeder meynt, das holde Kind [T.]. — Die Seejungfer [S. O. T.]. — Rückerinnerung [T.]. — Schäferlied [BAR.]. — Die Verzweiflung [A.]. — Ermunterung [S. O. T.]. — Die Treue [T.]. — Minna [S.]. — Wünsche der Liebe [A. O. BAR.]. — Liebeslied [T.]. — Die Landlust [BAR.]. — Die Verlassene [S.]. — An Iris [T.]. — Lachet nicht, Mädchen [BAR.]. — An Thyrsis [A.]. — An die Geliebte [T.]. — Die zu späte Ankunft der Mutter [S.].

Gloria. [From his 16th mass. For four voices and organ. London. Novello? 183–?] No. 28, 29 in M.201.33
Two copies.

Gloria in excelsis. [Chorus. Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 5, pp. 92–96.) No. 16 in M.290.29.5

Gloria in excelsis. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 81–94.) No. 20 in M.290.29.2

Glorify the great Jehovah. [Chorus. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 3, pp. 186–194.) No. 30 in M.221.22.3

Glory be to God on high. [Chorus. Accomp. for organ.] (*In* Cotton. Bangor Cathedral Collection. Pp. 59–65.) No. 10 in M.290.33
Also to be found in Pratt's Collection of anthems.

Great and glorious. Chorus. [Accomp. for organ.] (*In* Gardiner. Sacred melodies. Vol. 4, pp. 420–427.) No. 2 in M.236.30.4

Great is the Lord. Chorus. [Accomp. for organ.] (*In* Parker. Sacred choruses. Pp. 5–13.) No. 1 in M.100.10

Haydn, Franz Joseph. *(Continued.)*

Guarda qui, che lo vedrai. Duet [s. t. Accomp. for pianoforte]. (*In* Musical library. Vol. 4, pp. 126–131.) No. 43 in M.235.18.4

Hallelujah to the God of Israel. [Chorus. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 3, pp. 93–97.) No. 15 in M.221.22.3

He broke the idols. Chorus. [Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 3, pp. 107–110.) No. 18 in M.221.22.3

The heavens are telling. Trio [s. t. b.] from The Creation. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 98–101.) No. 40 in M.290.22.2

Hin ist alle meine Kraft. [Männerchor.] (*In* Orpheus. Band 2, pp. 1–3.) No. 42 in M.129a.43.2

The host of Midian prevailed. Recitative and chorus [from Judah. Accomp. for organ]. (*In* Handel and Haydn Society Collection of sacred music. Vol. 2, pp. 83–96.) No. 14 in M.221.22.2

The husbandman. Aria [a. or bar.], from The Seasons. [Accomp. for pianoforte.] (*In* Musical library. Vol. 1, pp. 132–135.) No. 60 in M.235.18.1

I will extol Thee. Chorus. [Accomp. for organ.] (*In* Parker. Sacred choruses. Pp. 58–63.) No. 9 in M.100.10

I will magnify Thee. [Anthem. Accomp. for organ.] (*In* Shore. Sacred music. Pp. 116–123.) M.237.18

In Thee, O Lord. [Anthem. Accomp. for organ.] (*In* Cotton. Bangor Cathedral Collection. Pp. 109–115.) No. 18 in M.290.33

Insanae et vanae curae. Motette für 4 Singstimmen mit Begleitung des Orchesters. Partitur. Leipzig. Breitkopf & Härtel. [18—?] No. 3 in M.250.20

Same. [Organ part by V. Novello.] (*In* Novello. Motetts. Vol. 2, book 11, pp. 14–21.) No. 39 in M.260.24.2

[Jahreszeiten. Les saisons. Partitur. Leipzig? 180–?] 2 v. M.227.4

The words are in German and French. There is no title-page.

Same. The Seasons . . . Adapted for voices and pianoforte, by Muzio Clementi. London. Clementi. [187–?] Plate. M.242.7

Same. Haydn's Seasons, with accompaniment for organ or pianoforte, by Vincent Novello. London. [187–?] M.120.9

Same. Winter. No. 3 in M.110.18

Jesu, Deus pacis. Quartetto. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 1, book 3, pp. 26–28.) No. 30 in M.260.24.1

Jesu mi. Quartett. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 2, book 8, pp. 9–11.) No. 11 in M.260.24.2

Jesus, Infinite, Supreme. Quartetto. [Accomp. for pianoforte or organ.] (*In* Hasse, C. F. Sacred music. Pp. 175–180.) No. 36 in M.201.37

Jubilate Deo. [Accomp. for organ.] (*In* Buck. Motette collection. Vol. 2, pp. 78–83.) No. 17 in M.100.4.2

Know then the Lord. Full anthem. [Accomp for organ.] (*In* Turle and Taylor. The People's music book. Vol. 2, pp. 288–295.) No. 70 in M.111.4.2

Kyrie. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 5, pp. 33–43.) No. 5 in M.290.29.5

Kyrie [in A, with accomp. for orchestra]. Manuscript. [18—?] No. 2 in M.222.35

Kyrie eleison. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 6, pp. 1–8.) No. 1 in M.290.29.6

Kyrie, Et incarnatus est, Sanctus and Benedictus. From a mss. Mass. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 3, pp. 16–34.) No. 4 in M.290.29.3

Laurette. Opéra-comique en 3 actes, imité de l'italien par Dubuisson. Musique del Sig. J. Haydn. [Partition.] Paris. Sieber. [1791.] M.292.24

Haydn, Franz Joseph. *(Continued.)*

Letters. (*In* Nohl. Letters of distinguished musicians. Pp. 74–104. London. 1867.) M.101.5

Libera me de sanguinibus. Quartetto. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 2, book 12, pp. 20–23.) No. 53 in M.260.24.2

Libera me de sanguinibus. Trio, s. t. b. [Accomp. for organ. London. Novello. 183–?] No. 22 in M.260.10.6

Also to be found in Novello's Motetts.

Das Lied der Deutschen [t. t. b. b.]. (*In* Steinhausen. Conferenz-Gesänge. Band 2, Heft 1, p. 1.) No. 10 in M.392.38

Lo, He cometh. [Anthem, s. a. t. b. Accomp. for organ or pianoforte.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 3, pp. 54–59.) No. 7a in M.221.22.3

Lo, my Shepherd is divine. [Anthem, s. a. t. b. Accomp. for organ or pianoforte.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 3, pp. 47–52.) No. 6a in M.221.22.3

Lo, my Shepherd's hand divine. [Anthem, s. s. a. t. b. Accomp. for organ.] London. Novello. [186–?] Also to be found in Musical times [Music]. No. 29 in M.158.17

The Lord is king. From Mass no. 5. [Accomp. for organ.] (*In* Pratt. Collection of anthems. Vol. 2, pp. 1–17.) No. 1 in M.233.18.2

Lord of heaven and earth. Hymn. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, p. 209.) No. 73 in M.290.22.1

Lovely is the face of nature. [Chorus. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 1, pp. 29–31.) No. 8 in M.221.22.1

Magnify Jehovah's name. [Accomp. for organ.] (*In* Buck. Motette collection. Vol. 1, pp. 30–35.) No. 8 in M.100.4.1

[Masses.] The celebrated arrangement of Haydn's Masses by Vincent Novello. London. Novello. [187–?] 3 v. M.120.10

Same. *Namely:*

Messa. [No. 1 in B♭. Heiligmesse. Full score. Milano? 182–?] M.250.21

Also No. 1 in Breitkopf & Härtel's edition.

Messa. [No. 2 in C. Paukenmesse. Full score. Milano. Lorenzi. 182–?] M.250.22

Also No. 2 in Breitkopf & Härtel's edition.

Messe No. 3 [in D moll. Nelson-Messe]. Avec accomp. de 2 violons, viola et basse, flûte, 2 hautbois, 2 bassons, 2 cors, 3 trompettes, timbales et orgue. Partition. Leipsic. Breitkopf & Härtel. [1799?] M.222.29

Also known as the Imperial mass. No. 3 in Breitkopf & Härtel's edition.

Messe No. 4 [in B dur. Schöpfungsmesse]. Avec accomp. de 2 violons, alto et basse, 2 hautbois, 2 clarinettes, 2 bassons, 2 cors, 2 trompettes, timbales et orgue. Partition. Leipsic. Breitkopf & Härtel. [180–?] Also No. 4 in Breitkopf & Härtel's edition. M.222.30

Messe No. 5 [in C dur. Cäcilienmesse]. Avec accomp. de 2 violons, viola et basse, 2 hautbois, 2 bassons, 2 cors, 2 trompettes, timbales et orgue. Partition. Leipsic. Breitkopf & Härtel. [180–?] M.222.31

Also No. 5 in Breitkopf & Härtel's edition.

Messe No. 6 [in B dur. Harmoniemesse]. Avec accomp. de 2 violons, viola et basse, flûte, 2 hautbois, 2 clarinettes, 2 bassons, 2 cors, 2 trompettes, timbales et orgue. Partition. Leipsic. Breitkopf & Härtel. [180–?] Also No. 6 in Breitkopf & Härtel's edition. M.222.32

Same. Mass [in B♭. Vocal score]. (*In* Handel and Haydn Society Collection of sacred music. Vol. 4, pp. 1–40.) No. 1 in M.221.22.4

Messe [No. 7 in G dur. Sti. Nicolai. Avec accomp. de] 2 violons, 2 hautbois, 2 cors, viola, basse & orgue. Bonn. Simrock. [181–?] No. 1 in M.250.23

Missa in C dur. No. 9. [Für Singstimmen, mit Orchester-Begleitung. Partitur.] Manuscript. [180–?] No. 3 in M.222.35

Haydn, Franz Joseph. *(Continued.)*

Messe [No. 15 in C dur. Maria-Zeller-Messe]. Avec accomp. de 2 violons, viola, basse, 2 hautbois, basson, 2 trompettes, timbales et orgue. Partition. Leipsic. Breitkopf & Härtel. [180–?] M.222.33

Missa Sancta Theresia. [No. 16 in B dur.] Für S. A. T. B., 2 Violinen, Viola, 2 Trompeten, Tympani, Violoncello & Basso, 2 Clarinetten, 2 Fagotti, 2 Hörner und Orgel. [Partitur.] Manuscript. [180–?] M.222.34

The mermaid's song. Canzonetta [s. Accomp. for pianoforte]. (*In* Musical library. Vol. 1, pp. 41–43.) No. 18 in M.235.18.1

Miserere mei. T. solo. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 1, book 6, p. 11.) No. 60 in M.260.24.1

Miserere nobis. Quartetto. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 2, pp. 18–20.) No. 32 in M.260.24.2

My soul shall cry. Motetto. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 5, pp. 65–70.) No. 10 in M.290.29.5

Neun Quartetten für S. A. T. B., mit Begleitung des Pianoforte. Berlin. Bote & Bock. [1854?] 9 parts in 1 v. No. 1–9 in M.203.8

Contents. — 1. Beredsamkeit. 2. Alles hat seine Zeit. 3. Die Harmonie. 4. Der Augenblick. 5. Die Warnung. 6. Danklied zu Gott. 7. Abendlied zu Gott. 8. Der Greis. 9. Wider die Uebermuth.

Non nobis, Domine. Offertorio a 4 voci con organo. Manuscript. [1809.] No. 2 in M.220.48

Copied by J. G. Schicht.

Non parmi esser fra gli uomini. Aria [s. or T.] from Il ritorno di Tobia. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 6, pp. 30–47.) No. 7 in M.290.29.6

Not unto us, O Lord. [Accomp. for organ.] (*In* Buck. Motette collection. Vol. 1, pp. 117–119.) No. 32 in M.100.4.1

Now elevate the sign of Judah. [Chorus from Judah. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 2, pp. 68–[72].) No. 11 in M.221.22.2

Now Samuel anointed Saul. Recitative and chorus. [Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 3, pp. 46–52.) No. 6 in M.221.22.3

Now the Philistines fought. Recitative and motetto from Judah. [Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 3, pp. 87–92.) No. 14 in M.221.22.3

Now the Philistines gather'd. Recitative and chorus [from Judah. Accomp. for organ]. (*In* Handel and Haydn Society Collection of sacred music. Vol. 3, pp. 53–59.) No. 7 in M.221.22.3

Now to the Lord a joyful song. [Anthem. Accomp. for organ.] (*In* Shore. Sacred music. Pp. 106–110.) M.237.18

Nun scheint in vollem Glanze. Arie [B., mit Pianofortebegleitung]. (*In* Arien-Album. Band 1, pp. 30–35.) No. 4 in M.204.37

From The Creation.

O Crux benedicta. Quartett and chorus. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 2, book 9, pp. 2–5.) No. 19 in M.260.24.2

O God, who in Thy heav'nly hand. Motetto. [Accomp. for pianoforte.] (*In* Gardiner. Sacred melodies. Vol. 3, pp. 360–365.) No. 17 in M.236.30.3

O how beautiful. [Chorus. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 3, pp. 145–152.) No. 25 in M.221.22.3

O Jesu, Deus pacis. Solo, B. [Accomp. for organ. London. Novello. 182–?] No. 6 in M.201.38

Also to be found in Novello's Motetts.

O Jesu, Te invocamus. Hymn for 4 voices. The organ part by V. Novello. [London. 182–?] No. 6 in M.260.2

Also to be found in Novello's Evening service.

O Lord, the heavens shall praise. Anthem. [Accomp. for organ.] (*In* Pratt. Collection of anthems. Vol. 2, pp. 82–95.) No. 9 in M.233.18.2

Haydn, Franz Joseph. *(Continued.)*

O Salutaris. [s. solo et chœur. Accomp. d'orgue.] (*In* Dietsch. Répertoire de musique religieuse. Pp. 99–103.) No. 21 in M.260.20

O Salutaris. Soli et chœur. [Accomp. d'orgue.] (*In* Dietsch. Répertoire de musique religieuse. Pp. 56–58.) No. 12 in M.260.20

O stand fast and call upon Him. Coro. [Accomp. for pianoforte.] (*In* Gardiner. Sacred melodies. Vol. 4, pp. 599–605.) No. 33 in M.236.30.4

O stars the fairest. Duet [s. T. Accomp. for pianoforte]. (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 24–27.) No. 9 in M.290.22.1

O tuneful voice. Canzonet [s. or T. Accomp. for pianoforte]. (*In* Musical library. Vol. 2, pp. 145–149.) No. 54 in M.235.18.2

O what various charms. Duet [s. T.] from The Seasons. (*In* Musical library. Vol. 4, pp. 1–3.) No. 1 in M.235.18.4

Die Ochsenmenuett. Singspiel in einem Akt. Nach Haydn's Compositionen arrangirt von Seyfried. Vollstændiger Klavierauszug. Berlin. Trautwein. [182–?] No. 2 in M.350.6

Odi le nostre voci. Coro. From Il ritorno di Tobia. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 6, pp. 177–186.) No. 32 in M.290.29.6

Oesterreichisches Nationallied [T. T. B. B.]. (*In* Das Rütli. Pp. 528–530.) No. 223 in M.147.4

L'onde mugit dans l'abime. Air [B. Accomp. de piano]. (*In* Bibliothèque musicale. Série 2, tome 2, pp. 11–17.) No. 2 in M.193.21.2

One asked me where the roses grew. Canon for 3 voices. (*In* Warren. Cocks's Hand-book of glees. Vol. 2, p. 204.) No. 51b in M.157.6.2

Orfeo e Euridice. Dramma per musica composto di Giuseppe Haydn, in partitura. Lipsia. Breitkopf & Härtel. [179–?] M.292.23

This work was left unfinished.

Ouverture für Orchester. Revidirt von Franz Wüllner. Partitur. Leipzig. Rieter-Biedermann. [1871.] No. 3 in M.344.29

This overture is No. 9 in Pohl's chronological list. Other overtures, usually classed as symphonies, will be found at the end of the lists of symphonies.

Pater, dimitte illis. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 6, pp. 97–105.) No. 17 in M.290.29.6

Il pensier stà negli oggetti. Cavatina [s. or T.], from Orfeo e Euridice. Accomp. for pianoforte. (*In* Musical library. Vol. 2, pp. 81–83.) No. 3 in M.235.18.2

Pharaoh's chosen captains. [Chorus from Judah. Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 2, pp. 160–168.) No. 30 in M.221.22.2

Piercing eyes. Canzonet [T. Accomp. for pianoforte]. Boston. Parker & Ditson. [184–?] No. 7 in M.235.18.2

Pietà d'un infelice. Coro. From Il ritorno di Tobia. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 4, pp. 184–191.) No. 34 in M.290.29.4

Plead Thou my cause, O Lord. Full anthem. [Accomp for organ.] (*In* Holden. Church music. Pp. 1–15.) No. 1 in M.236.34

Pleasing pain. Canzonet [s. or T. Accomp. for pianoforte]. (*In* Musical library. Vol. 1, pp. 82–84.) No. 37 in M.235.18.1

Pro peccatis. Aria, B, from his Stabat Mater. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 3, pp. 156–159.) No. 28 in M.290.29.3

Quando corpus morietur. [Chorus. Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 4, pp. 129–139.) No. 25 in M.290.29.4

[Quatuors pour 2 violons, alto et violoncelle, en partition. No. 1–83.] Berlin. Trautwein & Co. [1844.] 83 parts in 6 v. M.344.31

Contents. — 1. No. 1–9. 2. No. 10–21. 3. No. 22–34. 4. No. 35–46. 5. No. 47–60. 6. No. 61–83.

Arranged according to Trautwein & Co.'s Catalogue, prefixed to vol. 1.

Haydn, Franz Joseph. *(Continued.)*

Qui tollis. [B. solo. Accomp. for pianoforte and violoncello.] (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 129–133.) No. 28 in M.290.29.2

Quis est homo. Coro. From his Stabat Mater. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 3, pp. 73–76.) No. 14 in M.290.29.3

Quoniam iniquitatem. Quartetto. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 1, book 6, pp. 12–14.) No. 61 in M.260.24.1

Quoniam si voluisses A. solo. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 1, book 6, pp. 22, 23.) No. 65 in M.260.24.1

Quoniam Tu solus. Aria, s. or T. [and chorus. Accomp. for pianoforte]. (*In* Latrobe. Selection of sacred music. Vol. 5, pp. 97–109.) No. 17 in M.290.29.5

Recollection. Canzonet [s. or T. Accomp. for pianoforte]. (*In* Musical library. Vol. 1, pp. 25–27.) No. 12 in M.235.18.1

[Il ritorno di Tobia. Oratorio. La poesia di Gio. Gastone Boccherini. La musica di Giuseppe Haydn. Partitura.] Manuscript. [Vienna? 18—?] 2 v. M.214.8

[Der Ritter Roland.] Ouverture und Gesänge aus der komischen Oper Der Ritter Roland . . . Im Klavierauszug von Grossheim. Bonn. Simrock. [181–?] M.232.15

Rollend in schäumenden Wellen. Arie [BAR., mit Pianofortebegleitung]. (*In* Arien-Album. Band 1, pp. 24–29.)
From The Creation. No. 4 in M.204.37

Salve Redemptor. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 5, pp. 145–155.) No 26 in M.290.29.5

Salve Regina. [Chorus and quartet. Accomp. for organ.] (*In* Novello. Collection of sacred music. Vol. 2, pp. 93–99.) No. 15 in M.270.3.2

Salve Regina. [s. s. T. B. Accomp. for organ.] (*In* Novello. Convent music. Vol. 1, pp. 102–104.) No. 9 in M.260.17.1

Salve Regina, für Chor und Solostimmen mit Begleitung von Streichorchester und Orgel oder Hoboen und Fagotten. Clavierauszug. Leipzig. Rieter-Biedermann. [187–?] No. 1 in M.270.47

Sanctus. Coro. From a MSS. Mass. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 4, pp. 101–108.) No. 19 in M.290.29.4

Sanctus. From Mass No. 1. [Chorus. Accomp. for pianoforte.] (*In* Cotton. Bangor Cathedral Collection. Pp. 174–177.) No. 28 in M.290.33
Also to be found in Latrobe's Selection of sacred music.

Die Schöpfung (The Creation). Oratorium. Partitur. Leipzig. Peters. [186–?] M.242.6

Same. The Creation. An oratorio . . . An accomp. for the piano forte, by John Bishop. London. Cocks & Co. [184–?] M.242.8

Same. [1856.] M.153.18

Same. The words partly selected from the Holy Scriptures, and partly written by Baron Van Swieten. The music composed by Joseph Haydn. London. Burt. 1861.
Words only. No. 9 in M.372.54

Schon eilet froh der Ackersmann. Arie [B., mit Pianofortebegleitung]. (*In* Arien-Album. Band 1, pp. 35–40.)
From The Seasons. No. 4 in M.204.37

The Seasons. See his Jahreszeiten.

Seht auf die breiten Wiesen hin! Arie [B., mit Pianofortebegleitung]. (*In* Arien-Album. Band 1, pp. 41–46.)
From The Seasons. No. 4 in M.204.37

Les 7 paroles. [Partition.] Manuscript. [Deldevez.] 1883. No. 3 in M.403.67
This consists of seven adagio movements for instruments only. Haydn afterward added solo parts and choruses.

Serenade. Violin and piano. [Arranged by Henri Ernst. Full score and separate part for violin.] Boston. Davenport. 1877. No. 25 in M.357.12

Haydn, Franz Joseph. *(Continued.)*

She never told her love. Canzonet [s. or T. Accomp. for pianoforte]. (*In* Musical library. Vol. 2, pp. 38, 39.) No. 15 in M.235.18.2

VI original canzonetts, for the voice [s. or T.] with an accomp. for the piano forte. London. Goulding, Potter, D'Almaine & Co. [1796.] No. 10 in M.237.7
Contents. — The mermaid's song. — Recollection. — Pastoral song. — Despair. — Pleasing pain. — Fidelity.

Sonates pour piano et violon. [Partition.] Braunschweig. Litolff. [187–?] 8 parts in 1 v. No. 1 in M.357.3
Contents. — 1. Sol majeur. 2. Ré majeur. 3. Mib. 4. La majeur. 5. Sol majeur. 6. Ut majeur. 7. Fa majeur. 8. Sol majeur.

Spare, O spare thy servant. [Chorus from his Stabat Mater.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 4, pp. 86, 87.) No. 7 in M.221.22.4

The spirit song [s. or T. Accomp. for pianoforte]. (*In* Musical library. Vol. 4, pp. 77–80.) No. 27 in M.235.18.4

Splendor Patris. Chorus, trio [s. T. B.] and fugue. [Accomp. for organ.] (*In* Novello. Evening service. Vol. 2, pp. 229–234.) M.260.23.2
From The Seasons.

Stabat Mater a 4 voci, coll' accomp. dell' orchestra. Partitura. Leipzig. Breitkopf & Härtel. [179–?] No. 1 in M.250.20

Same. For 4 voices, with an accomp. for the organ or pianoforte, arranged . . . by Vincent Novello. London. Novello. [1830.] No. 1 in M.260.8.3

Same. For soli and chorus. With organ or piano accomp. Arranged by Vincent Novello. English version adapted by Mrs. G. Federlein. Edited by E. J. Biedermann. New York. Fischer. [1899.] No. 2 in M.193.18

Same. [T. solo and chorus from his Stabat Mater. Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 4, pp. 1–6.) No. 1 in M.290.29.4

Der Sturm. Cantata. See his La tempesta.

Sympathy. Canzonet [s. or T. Accomp. for pianoforte]. (*In* Musical library. Vol. 1, pp. 149–151.) No. 66 in M.235.18.1

[Symphonies.] *Namely:* —

Collection des symphonies d'Haydn mises en partition. No. 1–26. Paris. Leduc et cie. [182–?] 26 parts in 5 v. M.353.2
Contents. — Vol. 1. No. 1. In D ["Letter H," Pohl 27]. — No. 2. In E minor ["Trauer," "Letter I," Pohl 13]. — No. 3. In B♭ ["La poule," Pohl 53]. — No. 4. In B♭ [Pohl 24]. — No. 5. In B♭ [Pohl 35]. Vol. 2. No. 6. In C ["Laudon," Pohl 39]. — No. 7. In D ["L'impériale," Pohl 26]. — No. 8. In B♭ ["La reine," Pohl 55]. No. 9. In F♯ minor ["Abschied," "Letter A," Pohl 11]. — No. 10. In C ["Letter R," Pohl 60]. Vol. 3. No. 11. In G ["Oxford," "Letter Q," Pohl 61]. — No. 12. In E♭ [Pohl 63]. — No. 13. In D [No. 2 in Phil. Soc. cat.]. — No. 14. In B♭ [No. 11 of the Overtures in Pohl's list]. — No. 15. In C [Pohl 18]. Vol. 4. No. 16. In D [Pohl 36]. — No. 17. In C [Pohl 10]. — No. 18. In C minor. — No. 19. In B♭. — No. 20. In D ["Le matin," Pohl 1]. Vol. 5. No. 21. In A [Pohl 33]. — No. 22. In B♭ [Pohl 41]. — No. 23. In C ["Roxelane," Pohl 31]. — No. 24. In F [Pohl 38]. — No. 25. In D [Pohl 43]. — No. 26. In D [Pohl 30].

Symphonien. No. 1–12. Partitur. Leipzig. Breitkopf & Härtel. [186–?] 2 v. M.344.28
Contents. — Vol. 1. No. 1. Es dur ["Mit dem Paukenwirbel," No. 8 in London Philharmonic catalogue]. — No. 2. D dur [No. 7 in London Phil. cat.]. — No. 3. Es dur [No. 10 in London Phil. cat.]. — No. 4. D dur ["Die Uhr," No. 11 in London Phil cat.]. — No. 5. D dur [No. 2 in London Phil. cat.]. — No. 6. G dur ["Surprise," "Mit dem Paukenschlag," No. 3 in London Phil. cat.]. Vol. 2. No. 7. C dur [No. 1 in London Phil. cat.]. — No. 8. B dur [No. 4 in London Phil. cat.]. — No. 9. C moll [No. 5 in London Phil. cat.]. — No. 10. D dur [Pohl 56]. — No. 11. G dur ["Militär," No. 12 in London Phil. cat.]. — No. 12. B dur [No. 9 in London Phil. cat.].
These are the so-called Salomon symphonies with the exception of No. 10, which is No. 5 of the set of six written for the society in Paris known as the Concert de la Loge Olympique. No. 6 of the Salomon symphonies, which is lacking in this set, may be found on shelf-number No. 2 in M.344.29.

Sinfonia [Es dur]. Partitur. [Op. 66. No. 1.] Offenbach a. M. André. [187–?] No. 4 in M.344.29
This symphony was published as a continuation of the Breitkopf & Härtel edition of symphonies 1–12, and bears the secondary number 13, but does not correspond with number 13 of the Breitkopf & Härtel Verzeichnis; it is called Letter T in the Catalogue of the Philharmonic Society and is No. 63 in Pohl's list.

Haydn, Franz Joseph. *(Continued.)*

Sinfonien. Revidirt von Franz Wüllner. No. 1–6. Partitur. Leipzig. Rieter-Biedermann. [1868.] 6 v. in 2. M.344.27

Contents. — Vol. 1. No. 1. In B [Pohl 14]. — No. 2. In G ["The Oxford," "Letter Q," Pohl 61]. — No. 3. In C ["Letter R," Pohl 60]. Vol. 2. No. 4. In E♭ [Pohl 54].— No. 5. In D ["La chasse," Pohl 40]. — No. 6. In C minor [Pohl 48].

Sechs Sinfonien von Joseph Haydn aus dessen unbekannten von 1761–1776 componirten Sinfonien ausgewählt, revidirt und mit Vervollständigung der Vertragsbezeichnungen hrsg. von Carl Banck. Partitur. Leipzig. Kistner. [187–?] 6 v. in 2. M.344.26

Contents.— Vol. 1. No. 1. In C ["Le Midi"].— No. 2. In G [Pohl 21]. — No. 3. In E♭. Vol. 2. No. 4. In C [Pohl 22]. — No. 5. In B♭ [Pohl 24]. — No. 6. In C ["Il distrato," Pohl 29].

No. 3 is attributed to Van Swieten in the Breitkopf & Härtel Verzeichnis. The Breitkopf & Härtel Verzeichnis, to which many references are made, is that published in connection with the firm's complete edition of Haydn's Works.

Sinfonies de Joseph Haydn en partitions. No. 1–6. Berlin. Bote & Bock. [184–?] 6 v. in 3. M.344.25

Contents.— Vol. 1. No. 1. In D dur [No. 7 in London Phil. cat.]. — No. 2. In B dur [No. 9 in London Phil. cat.]. Vol. 2. No. 3. In G ["Surprise," "Mit dem Paukenschlag," No. 3 in London Phil. cat.]. — No. 4. In Es dur ["Mit dem Paukenwirbel," No. 8 in London Phil. cat.]. Vol. 3. No. 5. In G dur ["Militär," No. 12 in London. Phil. cat.]. — No. 6. G dur ["Die Uhr," No. 11 in London Phil. cat.].

6 Sinfonie. Œuvre XIII. [Partition.] Manuscript. [Deldevez.] 1887. 6 parts in 1 v. No. 2 in M.403.64

Nos. 1–5 are among the doubtful in the Breitkopf & Härtel Verzeichnis. No. 6 is No. 28 in Pohl's Verzeichnis.

[Recueil de six symphonies. Partition.] Manuscript. [Deldevez.] 1888. 6 parts in 1 v. No. 1 in M.403.55

These six symphonies are given as overtures 3–8 in Pohl's list.

Six symphonies pour le forte-piano avec accomp. de violon et basse ad-libitum. [No. 1–3.] Paris. Pleyel. [179–?] No. 22 in M.210.9

Contains the violin part only of three symphonies.

Symphonies périodiques: No. 1, 7, 8, 10. Partitur. Offenbach a. M. André. [187–?] 4 v. in 1. M.344.30

Contents. — 1. In D dur [Pohl 56]. 7. In D dur ["La chasse," Pohl 40]. 8. In Es dur [Pohl 54]. 10. In C moll [Pohl 48].

[Quatre symphonies concertantes. Nos. 1, 4. Partition.] Manuscript. [Deldevez.] 1887. 2 parts in 1 v. No. 1 in M.403.64

Neither is included in Pohl's list. No. 1 is attributed to Vanhal in the Breitkopf & Härtel Verzeichnis. No. 4 is among the doubtful ones in the Breitkopf & Härtel Verzeichnis.

Trois symphonies. Arrangées pour le clavecin ou pianoforte, avec accomp. de violon. Par A. J. Gros. Œuvre 8. [Piano seul.] Paris. L'auteur. [178–?] No. 2 in M.210.3

Same. [Partie de violin.] No. 21 in M.210.9

Sinfonia, Lettre B. [Partition.] Manuscript. [Deldevez.] 1887. No. 1 in M.403.60

This symphony is attributed to Michael Haydn in the Breitkopf & Härtel Verzeichnis.

Sinfonia, Lettre C ["La passione." Partition]. Manuscript. [Deldevez.] 1887. No. 2 in M.403.60

This symphony is No. 20 in Pohl's list.

Sinfonia, Lettre D ["Merkur." Partition]. Manuscript. [Deldevez.] 1887. No. 3 in M.403.60

This symphony is No. 12 in Pohl's list.

Sinfonia, Lettre E. [Partition.] Manuscript. [Deldevez.] 1887. No. 1 in M.403.61

This symphony is No. 17 in Pohl's list.

Symphonie, Lettre F. [Partition.] Manuscript. [Deldevez.] 1887. No. 2 in M.403.61

This symphony is No. 16 in Pohl's list, and Letter L in the London Philharmonic catalogue.

Sinfonia, Lettre H. [Partition.] Manuscript. [Deldevez.] 1887. No. 3 in M.403.61

This symphony is No. 9 in Pohl's list.

Sinfonia, Lettre K. [Partition.] Manuscript. [Deldevez.] 1887. No. 1 in M.403.62

This symphony is among the doubtful ones in the Breitkopf & Härtel Verzeichnis.

Sinfonia, Lettre L. [Partition.] Manuscript. [Deldevez.] 1888. No. 2 in M.403.62

This symphony is No. 34 in Pohl's list.

Haydn, Franz Joseph. *(Continued.)*

Sinfonia, Lettre O. [Partition.] Manuscript. [Deldevez.] 1888. No. 3 in M.403.62

This symphony is among the doubtful ones in the Breitkopf & Härtel Verzeichnis.

Sinfonia, Lettre P. [Partition.] Manuscript. [Deldevez.] 1888. No. 1 in M.403.63

This symphony is among the doubtful ones in the Breitkopf & Härtel Verzeichnis.

Sinfonia, Lettre Q. [Partition.] Manuscript. [Deldevez.] 1888. No. 2 in M.403.63

Sinfonia, Lettre S. [Partition.] Manuscript. [Deldevez.] 1888. No. 3 in M.403.63

This symphony is among the doubtful ones in the Breitkopf & Härtel Verzeichnis.

Sinfonia, Lettre T. [Partition.] Manuscript. [Deldevez.] 1888. No. 4 in M.403.63

This symphony is No. 5 in Pohl's list.

Symphonie, No. 13, G dur. Partitur. Leipzig. Breitkopf & Härtel. [186–?] No. 1 in M.344.29

This symphony is No. 58 in Pohl's list and Letter V in the London Philharmonic catalogue.

Symphonie, No. 14, D dur. Partitur. Leipzig. Breitkopf & Härtel. [186–?] No. 2 in M.344.29

This symphony is called No. 6 in the Catalogue of the Philharmonic Society of London. It is No. 6 of the so-called Salomon symphonies.

Symphonie, 17e. [Partition.] Manuscript. [Deldevez.] 1887. No. 2 in M.403.55

This symphony is No. 32 in Pohl's list. It is given as an overture in the Breitkopf & Härtel Verzeichnis.

Symphonie (concertante), 19e. [Partition.] Manuscript. [Deldevez.] 1887. No. 1 in M.403.56

Symphonie, 20e. [Partition.] Manuscript. [Deldevez.] 1887. No. 2 in M.403.56

This symphony is among the doubtful ones in the Breitkopf & Härtel Verzeichnis.

Symphonie, 23e. [Partition.] Manuscript. [Deldevez.] 1887. No. 3 in M.403.56

This symphony is No. 57 in Pohl's list.

Symphonie, 28e. [Partition.] Manuscript. [Deldevez.] 1887. No. 1 in M.403.57

This symphony is No. 59 in Pohl's list and Letter W in the London Philharmonic catalogue.

Symphonie, 33e. [Partition.] Manuscript. [Deldevez.] 1887. No. 2 in M.403.57

This symphony is No. 37 in Pohl's list.

Symphonie, 35e. [Partition.] Manuscript. [Deldevez.] 1887. No. 3 in M.403.57

This symphony is No. 47 in Pohl's list.

Symphonie, 37e. [Partition.] Manuscript. [Deldevez.] 1887. No. 1 in M.403.58

This symphony is No. 46 in Pohl's list.

Symphonie, 38e. [Partition.] Manuscript. [Deldevez.] 1887. No. 2 in M.403.58

This symphony is No. 49 in Pohl's list.

Symphonie, 39e. [Partition.] Manuscript. [Deldevez.] 1887. No. 1 in M.403.59

This symphony is No. 50 in Pohl's list.

Symphonie, 40e. [Partition.] Manuscript. [Deldevez.] 1887. No. 2 in M.403.59

This symphony is No. 51 in Pohl's list.

Symphonie, 47e (concertante). [Partition.] Manuscript. [Deldevez. 187–?] M.403.66

This symphony does not appear in the Breitkopf & Härtel Verzeichnis.

Abschieds-Sinfonie für Orchester. Partitur. Offenbach a. M. André. [187–?] No. 6 in M.344.29

This symphony appears under the Letter A in the Philharmonic Society's Catalogue, and as No. 11 in Pohl's list. Called also the "Candle" symphony.

Sinfonia genannt L'ours. Partitur. [Op. 66. No. 2.] Offenbach a. M. André. [187–?] No. 5 in M.344.29

This symphony appears as No. 52 in Pohl's list.

Symphonie concertante à huit instruments obligés. [Partition.] Manuscript. [Deldevez. 188–?] M.403.65

This symphony is among the doubtful ones in the Breitkopf & Härtel Verzeichnis.

Trauer-Symphonie. E moll. Partitur. Offenbach a. M. André. [189–?] No. 1 in M.407.16

This symphony is No. 13 in Pohl's list.

Haydn, Franz Joseph. *(Continued.)*

[Symphonies arranged according to the Breitkopf & Härtel Verzeichnis.]

B. & H.	6 =	No.	20 in	M.353.2	B. & H.	78 =	No.	6 in	M.344.27;
" "	7 =	"	1 "	M.344.26				4 "	M.344.30
" "	20 =	"	2 "	M.403.63	" "	79 =	"	1 "	M.403.59
" "	31 =	"	1 "	M.403.56	" "	80 =	"	2 "	M.403.58
" "	38 =	"	4 "	M.403.63	" "	81 =	"	2 "	M.403.59
" "	41 =	"	17 "	M.353.2	" "	82 =	"	5 "	M.344.29
" "	42 =	"	3 "	M.403.61	" "	83 =	"	3 "	M.353.2
" "	43 =	"	3 "	M.403.60	" "	84 =	"	4 "	M.344.27;
" "	44 =	"	1 "	M.407.16;				3 "	M.344.30
		"	2 "	M.353.2	" "	85 =	"	8 "	M.353.2
" "	45 =	"	9 "	M.353.2;	" "	86 =	"	10 "	M.344.28;
		"	6 "	M.344.29			"	1 "	M.344.30
" "	46 =	"	1 "	M.344.27	" "	87 =	"	3 "	M.403.56
" "	47 =	"	2 "	M.403.61	" "	88 =	"	1 "	M.344.29
" "	48 =	"	15 "	M.353.2	" "	89 =	"	1 "	M.403.57
" "	49 =	"	2 "	M.403.60	" "	90 =	"	10 "	M.353.2;
" "	51 =	"	4 "	M.353.2;			"	3 "	M.344.27
		"	5 "	M.344.26	" "	91 =	"	12 "	M.353.2;
" "	52 =	"	1 "	M.403.61			"	4 "	M.344.29
" "	53 =	"	7 "	M.353.2	" "	92 =	"	11 "	M.353.2;
" "	54 =	"	2 "	M.344.26			"	2 "	M.344.27
" "	56 =	"	4 "	M.344.26	" "	93 =	"	13 "	M.353.2;
" "	57 =	"	1 "	M.353.2			"	5 "	M.344.28
" "	58 =	"	2 "	M.403.64	" "	94 =	"	6 "	M.344.28;
" "	60 =	"	6 "	M.344.26			"	3 "	M.344.25
" "	61 =	"	26 "	M.353.2	" "	95 =	"	18 "	M.353.2;
" "	63 =	"	23 "	M.353.2			"	9 "	M.344.28
" "	64 =	"	21 "	M.353.2	" "	96 =	"	2 "	M.344.29
" "	65 =	"	2 "	M.403.62	" "	97 =	"	7 "	M.344.28
" "	66 =	"	5 "	M.353.2	" "	98 =	"	19 "	M.353.2;
" "	67 =	"	24 "	M.353.2			"	8 "	M.344.28
" "	68 =	"	2 "	M.403.57	" "	99 =	"	3 "	M.344.28
" "	69 =	"	6 "	M.353.2	" "	100 =	"	11 "	M.344.28;
" "	70 =	"	16 "	M.353.2			"	5 "	M.344.25
" "	71 =	"	22 "	M.353.2	" "	101 =	"	4 "	M.344.28;
" "	73 =	"	5 "	M.344.27;			"	6 "	M.344.25
		"	2 "	M.344.30	" "	102 =	"	12 "	M.344.28;
" "	75 =	"	25 "	M.353.2			"	2 "	M.344.25
" "	76 =	"	1 "	M.403.58	" "	103 =	"	1 "	M.344.28;
" "	77 =	"	3 "	M.403.57			"	4 "	M.344.25
					" "	104 =	"	2 "	M.344.28;
							"	1 "	M.344.25

[Symphonies falsely assigned to Haydn according to the Breitkopf & Härtel Verzeichnis.]

B. & H.	8 =	No.	1 in	M.403.64	B. & H.	17 =	No.	3 in	M.344.26
B. & H.	36 =	No.	1 in	M.403.60					

[Symphonies of doubtful authenticity according to the Breitkopf & Härtel Verzeichnis.]

B. & H.	7 =	No.	2 in	M.403.64	B. & H.	20 =	No.	1 in	M.403.65
" "	10 =	"	1 "	M.403.63	" "	21 =	"	1 "	M.403.64
" "	12 =	"	1 "	M.403.62	" "	27 =	"	3 "	M.403.62
" "	13 =	"	2 "	M.403.64	" "	28 =	"	2 "	M.403.64
" "	15 =	"	2 "	M.403.64	" "	29 =	"	2 "	M.403.64
" "	19 =	"	3 "	M.403.63	" "	31 =	"	2 "	M.403.56

[Symphonies classified as overtures according to the Breitkopf & Härtel Verzeichnis.]

B. & H.	1 =	No.	1 in	M.403.55	B. & H.	10 =	No.	1 in	M.403.55
" "	2 =	"	1 "	M.403.55	" "	13 =	"	1 "	M.403.55
" "	6 =	"	1 "	M.403.55	" "	14 =	"	14 "	M.353.2
" "	7 =	"	2 "	M.403.55	" "	15 =	"	1 "	M.403.55

Tantum ergo, pour s. et B. [Accomp. d'orgue.] (*In* Dietsch. Répertoire de musique religieuse. Pp. 242–245.)
No. 48 in M.260.20

Tantum ergo [s. s. T. B.]. Accomp. d'orgue ad lib. (*In* Dietsch. Répertoire de musique religieuse. Pp. 38–41.)
No. 9 in M.260.20

Te Deum. From The Creation. [Accomp. for organ.] (*In* Buck. Motette collection. Vol. 2, pp. 54–64.)
No. 13 in M.100.4.2

Te Deum [in C. Vocal score]. (*In* Handel and Haydn Society Collection of sacred music. Vol. 4, pp. 165–173.)
No. 17 in M.221.22.4

Te Deum laudamus, for four voices, with a separate accomp. for the organ or pianoforte (the English version adapted under the Latin text), arranged from the full score by M. Conran. London. Novello. [1850?] No. 38 in M.190.3

Haydn, Franz Joseph. *(Continued.)*

Te ergo quaesumus. Quartette. Arranged by V. Novello. [Accomp. for organ. London. Novello. 183–?]
Also to be found in Novello's Motetts. No. 19 in M.260.10.6

La tempesta. Coro coll' accomp. dell' orchestra. Der Sturm. In Partitur mit beygefügtem Klavierauszuge. Leipzig. Breitkopf & Härtel. [179–?]
No. 4 in M.250.20; No. 2 in M.250.23

Same. The tempest, . . . for 4 voices, with English words by Dr. Cockburn. Arranged . . . with accomp. for the organ by John Robinson. London. Novello. [184–?]
No. 5 in M.270.22

Thou hast rebuked the heathen. Anthem. [Accomp. for organ.] (*In* Holden. Church music. Pp. 71–82.)
No. 7 in M.336.34

Thou shalt have none other gods. Canon [for 3 voices]. (*In* Flowers of harmony. Vol. 3, p. 29.) No. 10 in M.157.18.3

Thou that from Thy throne of splendour. Hymn. (*In* Hullah. Part music. Sacred. Vol. 1, pp. 49–51.)
No. 15 in M.157.28.1

Tre sonate per il cembalo o forte piano con un violino e violoncello. Manuscript. [178–?] No. 8 in M.120.19
These trios are numbered 13, 12, 11 [9, 8, 7] in Pohl's list, and correspond to No. 11, 10, 8 in Breitkopf & Härtel's edition.

[Trio pour piano, violon et violoncelle. No. 26, ut majeur. Partition. Braunschweig. Litolff. [186–?] No. 3 in M.357.3

Trois sonates pour le clavecin ou piano forte accompagnées d'un violon et violoncelle. Manuscript. [179–?]
No. 7 in M.120.19
These trios are numbered 6, 7, 8 [2, 3, 4] in Pohl's list and correspond to No. 23, 21, 22 in Breitkopf & Härtel's edition.

Trois sonates pour le piano forte avec accomp. d'un violon. Œuvre 54. [Piano seul.] Paris. Pleyel. [179–?]
No. 1 in M.210.3

Same. [Partie de violon.] No. 20 in M.210.9
As sonatas for the piano alone, these are numbered respectively 4, 9, 10 by Breitkopf & Härtel; 24, 25, 26, by Pohl.

Try me, O God. [Anthem. Accomp. for organ.] (*In* Cotton. Bangor Cathedral Collection. Pp. 18–23.)
No. 5 in M.290.33

Tu ad liberandum. Quartett. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 1, book 2, pp. 16–18.)
No 16 in M.260.24.1

Tu devicto. Quartett. [Accomp. for organ.] (*In* Novello. Motetts. Vol. 2, book 7, pp. 6–9.) No. 2 in M.260.24.2

Twelve ballads . . . [s. or T.] adapted to English words, with an accomp. for the harpsichord or piano forte, by Will. Shield. London. Longman & Broderip. [1798?]
No. 1 in M.221.32

Contents. — Iris. — Address to the unsuccessful lover. — The tear. — Inconstancy. — The cottagers. — Invocation to Venus. — The knitting girl. — The forsaken lady. — An old story. — The flame of love. — Molly Carr. — Myra.

Unto Thee will I cry. [Chorus from a Stabat Mater. Accomp. for organ.] (*In* Cotton. Bangor Cathedral collection. Pp. 23–38.) No. 6 in M.290.33

Variationen über „Gott erhalte Franz den Kaiser," und Andantino grazioso. Partitur und Stimmen. Leipzig. Payne. [188–?] 5 parts in 1 v. No. 2 in M.404.39

Der Versöhnungstod. Cantate für vier Singstimmen mit Begleitung des Orchesters aus Sechs Adagio's von Joseph Haydn, arrangirt von I. A. Schulze. Der deutsche Text ist vom Professor Hopfensack. Partitur. Leipzig. Breitkopf & Härtel. [179–?] M.202.23

Vidit suum dulcem natum. [T. solo. Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 4, pp. 45–47.) No. 9 in M.290.29.4

Volkshymne von Josef Haydn, und die National-Hymnen fremder Staaten. Instrumentirt für vollständige Militär-Musik. Vom k. u. k. Reichs-Kriegs-Ministerium. [Partition.] Wien. Spina. 1891. No. 1 in M.403.67
Contents. — Volkshymne. — Die belgische National-Hymne. — Die dänische National-Hymne. — Die deutsche National-Hymne. — Die egyptische National-Hymne. — Die französische National-Hymne. — Die griechische National-Hymne. — Die holländische National-Hymne. — Die italienische National-Hymne. — Die montenegrinische National-

Haydn, Franz Joseph. *(Continued.)*
Hymne. — Die niederländische National-Hymne. — Die norwegische National-Hymne. — Die persische National-Hymne. — Die portugiesische National-Hymne. — Die rumänische National-Hymne. — Die russische National-Hymne. — Die schwedische National-Hymne. — Die serbische National-Hymne. — Die turkische National-Hymne.

The wanderer. Canzonet [s. or T. Accomp. for pianoforte]. (*In* Musical library. Vol. 1, pp. 165–167.)
No. 73 in M.235.18.1

Winter. Cavatina [s. or T.] from The Seasons. [Accomp. for pianoforte.] (*In* Musical library. Vol. 2, p. 1.)
No. 1 in M.235.18.2

With glory clad, with strength arrayed. [Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 11, 12.)
No. 9 in M.157.34

With rosy steps young day appears. Recitative and chorus from The Seasons. [Accomp. for organ.] (*In* Handel and Haydn Society Collection of sacred music. Vol. 3, pp. 77–87.) No. 13 in M.221.22.3

With verdure clad. [Aria s.] from Creation. [Accomp. for pianoforte.] (*In* Musical library. Vol. 1, pp. 72–75.)
No. 32 in M.235.18.1

Haydn, Franz Joseph. *Works about.*

Barbedette, H. Haydn: sa vie et ses œuvres. Paris. 1874. Portrait. Facsimiles. No. 1 in M.122.15

Carpani, G. Le Haydine, ovvero lettere su la vita e le opere del maestro Giuseppe Haydn. Milano. 1812. Portrait. Plates. M.145.28

—— Letters on Haydn. (*In* Beyle. Life of Haydn . . . Pp. 1–331. London. 1817.) M.116.1

Cherubini, M. L. C. Z. S. Chant sur la mort de Joseph Hayd'n. Arrangé pour le piano [et chant]. Berlin. [181–?] No. 5 in M.221.5

Cipollini, G. Il piccolo Haydn. Commedia lirica in un atto. Milano. 1893. M.245.2

Doering, J. M. H. Joseph Haydn's Biographie und Charakteristik. [Wolfenbüttel. 183–?] No. 5 in M.380.58
Verzeichniss Haydn's Werke, p. (1).

Framery, N. É. Notice sur Joseph Haydn. Paris. 1810.
No. 1 in M.136.12

Grosser, J. E. Biographische Notizen über Joseph Haydn. Hirschberg. [1826.] Portrait. No. 1 in M.198.11

Humperdinck, E. Joseph Haydn, Symphonie in Es-dur. Erläutert. Frankfurt a. M. [1894.] No. 6 in M.217.12.1

J., H. Haydn and Mozart as instrumental composers. London. [189–?] No. 7 in M.116.5

Karajan, T. G. von. J. Haydn in London, 1791 und 1792. Wien. 1861. M.103.19

Lorenz, F. Haydn, Mozart und Beethoven's Kirchenmusik und ihre katholischen und protestantischen Gegner. Breslau. 1866. No. 5 in M.102.24

Ludwig, C. A. Joseph Haydn. Ein Lebensbild. Nordhausen. 1867. No. 1 in M.139a.8; No. 2 in M.198.11

Neumann, W. Joseph Haydn. Eine Biographie. Cassel. 1854. Portrait. No. 2 in M.205.19

Nohl, C. F. L. Life of Haydn. Translated by George P. Upton. Cincinnati. 1883. Portrait. M.108.43

Pohl, C. F. Joseph Haydn. Berlin [etc.]. 1875, 82. Portrait. M.372.17

—— Mozart und Haydn in London. Wien. 1867. Facsimile. M.117.12

Reissmann, A. Joseph Haydn. Sein Leben und seine Werke. Berlin. 1879. Portrait. Facsimile. M.197.16

Sauzay, C. E. Haydn, Mozart, Beethoven. Étude sur le quatuor. Paris. 1861. M.132.12

Teibler, H. Joseph Haydn, Symphonie in C-dur (Le midi). Erläutert. Leipzig. [1900?] No. 12 in M.217.12.9

—— Joseph Haydn, Symphonie in C-dur (L'ours). Erläutert. Leipzig. [1901?] No. 9 in M.217.12.10

—— Joseph Haydn, Symphonie in G-dur (Militär-Symphonie). Erläutert. Leipzig. [1899?] No. 8 in M.217.12.8

Widmann, B. Jos. Haydn, Die Jahreszeiten (mit Text). Erläutert. Frankfurt a. M. [1898.] No. 7 in M.217.12.4

—— Joseph Haydn, Schöpfung. Erläutert. Frankfurt a. M. [1895.] No. 13, 14 in M.217.12.1

—— Joseph Haydn, Symhonie in G-dur (gen. Oxford-Symphonie). Erläutert. Frankfurt a. M. [1895.] No. 50 in M.217.12.2

—— Joseph Haydn, Symphonie in G-dur (Mit dem Paukenschlag). Erläutert. Frankfurt a. M. [1897.] No. 7 in M.217.12.3

Haydn, Johann Michael.

Adjutor in opportunitatibus. Graduale am Sonntag in der siebzigtägigen Fasten, für S. A. T. B., 2 Violinen, Contrabass u. Orgel. [Partitur.] Wien. Diabelli & Co. [183–?] No. 9 in M.202.9

Angelis suis Deus mandavit. Graduale am ersten Sontag in der vierzigtägigen Fasten . . . für S. A. T. B., 2 Violinen, Contrabass und Orgel. [Partitur.] Wien. Diabelli & Co. [183–?] No. 12 in M.202.9

Agnus Dei. Coro. From a MSS. Requiem. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 3, pp. 49–59.) No. 9 in M.290.29.3

Benedicta et venerabilis es, Virgo Maria. Graduale am Festtage der unbefleckten Empfängniss der seligsten Jungfrau Maria. Für S. A. T. B., 2 Violinen, 2 Oboen, 2 Hörner und Orgel. Partitur. Wien. Diabelli & Co. [183–?] No. 3 in M.202.9

Benedictus Dominus Deus Israel. Graduale am Sonntage unter der Octave der Erscheinung des Herrn, für S. A. T. B., 2 Violinen, 2 Hörner & Orgel. Partitur. Wien. Diabelli & Co. [183–?] No. 7 in M.202.9

Blest Jesus, Gracious Saviour. Verse. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, p. 160.) No. 36 in M.290.29.1

Caligaverunt oculi mei. ("Now are mine eyes grown dim.") [Motet for 4 voices with organ accomp.] Edited by Otto Schmid. English version by Th. Baker. New York. Schirmer. 1899. [Twelve passion motets.]
No. 4 in M.384.11

Darkness was o'er the land. [Anthem. Accomp. for organ. Boston.] Russell. 1885. No. 44 in M.158.19

Effuderunt sanguinem. Graduale am Feste der heil. unschuldigen Kinder, für zwei S., A., 2 Violinen und Orgel. Partitur. Wien. Diabelli & Co. [183–?] No. 5 in M.202.9

Das Glas gefüllt. [Männerchor.] (*In* Orpheus. Band 1, pp. 12, 13.) No. 10 in M.129a.43.1

Hear my prayer. Chorus. [Accomp. for organ.] (*In* Hullah. Part music. Sacred. Vol. 1, pp. 100–103.)
No. 33 in M.157.28.1

Lauda Zion. Quartetto. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 6, pp. 113–120.)
No. 20 in M.290.29.6

Laudate Dominum. Psalmus. Pour soprani et tenori. [Accomp. d'orgue.] Paris. [Heugel. 186–?]
No. 19 in M.201.34

Laudate pueri Dominum. Graduale am Feste der heil. unschuldigen Kinder. Für zwei S., A., 2 Violinen, 2 Hörner und Orgel. Partitur. Wien. Diabelli & Co. [183–?]
No. 6 in M.202.9

Litaniae de venerabili sacramento 4 vocibus comitante orchestra. [Full score.] Lipsiae. Breitkopf & Härtel. [18—?] M.250.24

The mariner's song. Part song for T. T. B. B. (*In* The Orpheus. New series. Vol. 3, pp. 137, 138.)
No. 32 in M.205.10.3

Messe solennelle. [En mi bémol. Partition.] Copiée sur la partition originale & manuscrite par J. Le Bras. Manuscript. 1803. M.250.25

Miserere mei, Deus. [S. A. T. B., mit Pianoforte-Begleitung.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 183–193.) No. 32 in M.202.6.3

Missa solemnis in C, sub titulo: Jubilaei, a Michaeli Haydn composita et quatuor vocibus cantanda comitante, si placet, clavi-cimbalo. Moguntiae. Schott. [182–?]
No. 1 in M.222.36

Ne timeas, Maria. Graduale zur dritten Rorate Messe, für S. A. T. B., 2 Violinen, 2 Trompeten und Orgel. Partitur. Wien. Diabelli & Co. [183–?] No. 2 in M.202.9

Haydn, Johann Michael. *(Continued.)*

Nunc dimittis. Graduale am Maria-Reinigungsfeste, für S. A. T. B., 2 Violinen, 2 Hörner, Contrabass u. Orgel. [Partitur.] Wien. Diabelli & Co. [183–?] No. 8 in M.202.9

O full of all compassion. Verse. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, p. 112.) No. 25 in M.290.29.1

O Lord! another day is flown. Hymn. (*In* Hullah. Part music. Sacred. Vol. 1, pp. 58, 59.) No. 18 in M.157.28.1

O Lord, how glorious are Thy works. Motet. For S. S. A. The P. F. arrangement by the editor. (*In* Hullah. The Singer's library. Sacred. Pp. 25–36.) No. 6 in M.157.3

O love all love excelling. Verse. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 1, p. 176.) No. 40 in M.290.29.1

O Thou who kindly dost provide. Quartet. [Accomp. for organ.] (*In* Ayrton. Sacred minstrelsy. Vol. 1, p. 108.) No. 39 in M.290.22.1

Offertorium de omni tempore, in usum quatuor vocum in canone . . . comitante clavicimbalo. Moguntiae. Schott. [182–?] No. 4 in M.221.43

Oro supplex. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 5, pp. 122–128.) No. 21 in M.290.29.5

Peace be to this habitation. Hymn. (*In* Hullah. Part music. Sacred. Vol. 2, pp. 84–86.) No. 29 in M.157.28.2

Prope est Dominus. Graduale am vierten Adventsonntage für S. A. T. B., 2 Violinen & Orgel. Partitur. Wien. Diabelli & Co. [183–?] No. 1 in M.202.9

Requiem. [Für 4 Singstimmen mit Orchester-Begleitung.] Partitur. Leipzig. Peters. [182–?] No. 2 in M.222.36

Salvos fac nos. Graduale. [Mit Pianoforte-Begleitung.] (*In* Rochlitz. Sammlung vorzüglicher Gesangstücke. Band 3, pp. 177–180.) No. 30 in M.202.6.3

Sanctus. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 152–155.) No. 33 in M.290.29.2

Sciant gentes. Graduale am Sonntag in der sechzigtägigen Fasten, für S. A. T. B., 2 Violinen, 2 Hörner, Contrabass und Orgel. [Partitur.] Wien. Diabelli & Co. [183–?] No. 10 in M.202.9

Sederunt principes. Graduale am Feste des heil. Stephan, Erzmartyr's, für S. A. T. B., 2 Violinen, 2 Hörner u. Orgel. Partitur. Wien. Diabelli & Co. [183–?] No. 4 in M.202.9

Sinfonia, Lettre B. Partition. Manuscript. [Deldevez.] 1887. No. 1 in M.403.60
Erroneously ascribed to F. J. Haydn.

Symphonie (in C dur) für Orchester. Op. 1, Nr. 3. Partitur. Leipzig. Breitkopf & Härtel. [1895.] No. 1 in M.331.17

Tenebrae. Coro. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 2, pp. 97–99.) No. 22 in M.290.29.2
Also to be found in Rochlitz's Sammlung vorzüglicher Gesangstücke.

Same. When the sixth hour was come. A service for Good Friday. [Accomp. for organ.] (*In* Cotton. Bangor Cathedral music. Pp. 96–100.) No. 15 in M.290.33

To thee, O better country. Hymn. For S. A. T. B. (*In* Hullah. The Singer's library. Sacred. Pp. 39, 40.) No. 34a in M.157.3

Tu es Deus. Graduale am Sonntag in der fünfzigtägigen Fasten, für S. A. T. B., 2 Violinen, 2 Trompeten, Contrabass u. Orgel. [Partitur.] Wien. Diabelli & Co. [183–?] No. 11 in M.202.9

Wer unter eines Mädchens Hand. [Männerchor.] (*In* Orpheus. Band 1, p. 21.) No. 18 in M.129a.43.1

When the sixth hour was come. See his Tenebrae.

While conscious sinners tremble. Verse. [Accomp. for pianoforte.] (*In* Latrobe. Selection of vocal music. Vol. 1, p. 128.) No. 28 in M.290.29.1

While with her fragrant flowers. Verse. [Accomp. for pianoforte.] (*In* Latrobe. Selection of sacred music. Vol. 5, p. 176.) No. 30 in M.290.29.5

Worship, honor, power and blessing. Chorale. (*In* Latrobe. Selection of sacred music. Vol. 4, p. 48.) No. 1 in M.290.29.4

Haydn, Johann Michael. *Works about.*

Schinn, J. G. Biographische Skizze von Michael Haydn. [Anon. Von J. G. Schinn und J. Otter.] Salzburg. 1808. Portrait. No. 1 in M.149.21

Haydn collection of church music. Baker, B. F., *editor.* M.100.19

Hayes, George H.

The Continentals, or the militiaman's bride. An American comic opera, in 3 acts. Libretto by Emil Schwab and Henry H. Putnam. The music by G. H. Hayes. [Accomp for piano.] Boston. Ditson. 1891. No. 1 in M.276.17

Hayes, John Lord, *translator.*

Chadwick, G. W. Phœnix expirans. No. 6 in M.194.8

Hayes, Maria Ximena, *translator.*

Massenet. Narcissus. No. 2 in M.257.5

Hayes, Philip.

Benedictus, in D. [Accomp. for organ.] (*In* Hayes, W. Cathedral music. Pp. 12–20.) M.236.32

A cruel fate. Catch [for 3 voices]. (*In* Vocal harmonist's magazine. Vol. 1, p. 72.) No. 4 in M.220.5

Hosanna Filio David. Canon. (*In* Vocal harmonist's magazine. Vol. 1, p. 12.) No. 4 in M.220.5

How sweet, how graceful. Glee [A. T. T. B.]. (*In* Vocal harmonist's magazine. Vol. 1, pp. 78–80.) No. 4 in M.220.5

The Lord descended from above. Full anthem. The organ accomp. by W. H. Longhurst. London. Novello. [1845.] No. 20 in M.190.5

Same. The organ part by Vincent Novello. [184–? The Musical times.] No. 55 in M.158.18
Also to be found in Metcalfe's Fifty metrical anthems; Musical times; [for S. S. A. T. B.] in Hullah's The Singer's library.

Salvator mundi. Canon [3 in 1]. (*In* Vocal harmonist's magazine. Vol. 1, p. 34.) No. 4 in M.220.5

Unbend thy working mind. Catch [for 3 voices]. (*In* Social harmony. P. 75.) No. 65 in M.215.21
Also to be found in Vocal harmonist's magazine.

Weep o'er his tomb. Catch [for 4 voices]. (*In* Vocal harmonist's magazine. Vol. 1, p. 59.) No. 4 in M.220.5

When trumpets sound. Canon [6 in 1]. (*In* Vocal harmonist's magazine. Vol. 1, pp. 63–65.) No. 4 in M.220.5

Why Harry, what ails you? Catch [for 3 voices]. (*In* Vocal harmonist's magazine. Vol. 1, p. 45.) No. 4 in M.220.5

You always are making. Catch [for 3 voices]. (*In* Vocal harmonist's magazine. Vol. 1, p. 32.) No. 4 in M.220.5

Hayes, Philip, *editor.*

Hayes, W. Cathedral music in score. M.236.32

Hayes, William.

Ah! lead me, Genius. Round [for 3 voices]. (*In* Social harmony. P. 157.) No. 136 in M.215.21

Alike in temper. Catch [for 3 voices]. (*In* Social harmony. P. 240.) No. 196 in M.215.21
Also to be found in Vocal harmonist's magazine.

Alleluja. [Canon, 8 in 1.] (*In* Warren. Collection of catches. Vol. 1, p. 88.) No. 89 in M.220.9.1

Arise, ye people, clap the hand. Full anthem. The organ accomp. by W. H. Longhurst. London. Novello. [1845.] No. 22 in M.190.5

Ars longa, vita brevis. Round [for 3 voices]. (*In* Apollonian harmony. Vol. 2, p. 31.) No. 24 in M.141.21.2
Also to be found in Social harmony.

Blessed are all they that fear the Lord. Solo [A. or BAR. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 1, pp. 90, 91.) No. 31 in M.290.22

Bloom of beauty. Catch [for 3 voices]. (*In* Apollonian harmony. Vol. 1, p. 35.) No. 26 in M.141.21.1
Also to be found in Social harmony.

Bow down Thine ear. [Catch for 3 voices.] (*In* Bland. The Ladies' collection. Vol. 1, p. 6.) No. 7 in M.235.17.1

The Cantate Domino and Deus misereatur, in E flat major. (*In* Goss and Turle. Cathedral services. Vol. 2, pp. 2–28.) No. 1 in M.233.10
Also to be found in Novello's Cathedral choir book.

A catch that is merry. Catch [for 3 voices]. (*In* Apollonian harmony. Vol. 1, p. 52.) No. 44 in M.141.21.1
Also to be found in Social harmony.

Hayes, William. *(Continued.)*

Catches, glees and canons for 3, 4, 5, 6 and 8 voices. Book 1, 2 and Appendix. Oxford. The author. 1757, 65. 3 v. in 1. No. 1–3 in M.220.5

Contents. — 1. Let's drink and let's sing, canon. — Would you sing a catch. — Come, buy my fine wares. — Ripe sparagrass. — Come, follow me by the smell. — Charming oysters. — Come, buy my fine oranges. — Be not sparing. — Cart'ret was welcom'd. — If neither brass nor marble. — So bright is thy beauty. — No, no, for my virginity. — If the great benefaction. — Democritus, dear droll. — A baker, riding. — Quoth Robin. — To thee, my purse. — What, drink like a beast. — You best beat your pate. — Kind Kath'rine kist. — Here lyeth Sir John G——se. — Here lies old Bridges. — Poor ladies, tho' their business. — Joan cudgels Ned. — Lesbia forever on me rails. — Here lies Judge Boat. — Ink, come buy. — What, Aaron drunk! — Chairs to mend. — A plague on our folly. — Here, waiter. — Caro vieni dolci. — I hear people talk. — Giles Jolt. — The body which within this earth. — As Sir Toby reel'd home. — Shed, O ye combatants. — No longer, Orpheus. — Still in our ears. — This tomb be thine. — Winde, gentle evergreen. — The very bees. — Gently touch the warbling lyre. — Right Shrewsbury cakes. — Bow down Thine ear. — Help us, O God. — Alleluia. — Make haste, O God. — O Lord God of hosts. — Clamavi in toto corde. — Not unto us, O Lord. — Unto Thee, O God. — Benedicite Dominum. — Laudate nomen. — Cantate Domino. — Who is the King? — Praise the Lord. 2. Cobweb breeches. — A catch that is merry. — When England shall be out of debt. — Heroes and kings. — Good wine the heart of man. — Hail, flow'ry mead. — Polly once so prone. — Thy roses, summer. — Gut eats all day. — Poor Johnny's dead. — Life is a jest. — Fill, fill your glasses. — When Chloe's kind. — The thirsty vampires. — Now jolly we are met. — Wilt thou lend me thy mare? — Great folks. — Why, neighbors, why. — Hum drum sits my old daddy. — The hammer was up. — As they tramp up and down. — Nymph of the grot. — Of charming Miss Penlock. — Haste, ye soft gales. — My love was handsome. — Look at your watch. — Melting airs. — I pluck'd this morn. — To soothe our care. — Kyrie. — O Israel illustres. — Hear my prayer, O Lord. — Allelujah, canon, 8 in 1. — O Lord, how glorious. — O Lord our governour. — Smoothly glide. — O Jova. — Dominus regnavit. — Magnus Dominus. — Celebrate Jovam. — Miserere nobis. — Benedicam Jovam. — Resonate Jovam. — O give thanks unto the Lord. — Mon Dieu pourquoi m'as-tu abandonné. — Un bel morire. 3. Supplement. O my Clarissa. — The glories of our birth, by E. Coleman. — O the fickle state, by H. Lawes. — Turn, Amarillis, by H. Brewer. — Fairest isle, by H. Purcell. — My mistress will not be content, by Mr. White. — Come, follow me. — Te Deum. — Memento, homo.

Cathedral music in score. [Edited, with figured bass for organ, by Philip Hayes. Oxford. 1795.] Engraved title-page. M.236.32

Contents. — Te Deum & Benedictus in D. — Sanctus, Kyrie, Nicene creed, Cantate Domino and Deus misereatur, in E flat. — The Lord is good, anthem [s. A. B.]. — The Lord preserveth, full anthem [s. s. A. T. B.]. — Praise the Lord, O Jerusalem, anthem [s. s. A. T. T. B.]. — O God, Thou art my God, solo anthem [A. and chorus]. — Save, Lord, and bear us, full anthem [s. s. A. T. B.]. — Praise the Lord, O my soul, solo anthem [s. and chorus, s. s. A. T. B.]. — O worship the Lord, anthem [s. A. T. B.]. — The Lord, even the most mighty God, anthem [s. s. A. T. B.]. — Blessed are all they, solo anthem [s. and chorus]. — Bring unto the Lord, anthem [s. A. T. B.]. — Whoso dwelleth, solo anthem [B. and chorus]. — O be joyful, full anthem [s. A. T. B.]. — I have set God always before me, solo anthem [A. and chorus, s. s. A. T. B.]. — Unto Thee, O God [A. B. and chorus]. — I will give thanks, solo anthem [s. and chorus]. — Great is the Lord [s. s. A. T. B.]. — Bow down Thine ear, full anthem [s. A. T. B.]. — Lord, Thou hast been our refuge, full anthem [s. A. T. B.]. — Lord, how long, full anthem [s. A. A. T. B.]. — O give thanks, verse anthem [s. T. B.]. — The Hundredth Psalm [with full orchestral score].

Chairs to mend. A catch [for 3 voices]. (*In* Apollonian harmony. Vol. 1, p. 33.) No. 24 in M.141.21.1

Also to be found in Bland's The Ladies' collection; Clementi's Collection of catches; Flowers of harmony; The Harmonist; Social harmony.

Cobweb breeches. [Glee, T. T. B.] (*In* Apollonian harmony. Vol. 2, p. 2.) No. 1 in M.141.21.2

Come, buy my fine wares. Catch. 3 voices. (*In* Flowers of harmony. Vol. 1, p. 46.) No. 34 in M.157.18.1

Come on, ye jolly hearts. Canon [3 in 1]. (*In* Vocal harmonist's magazine. Vol. 1, pp. 46, 47.) No. 4 in M.220.5

Fill, fill your glasses. Round [for 4 voices]. (*In* Social harmony. P. 151.) No. 131 in M.215.21

Gently touch the warbling lyre. Glee [A. T. T. B.]. (*In* Bland. The Ladies' collection. Vol. 1, p. 19.) No. 29 in M.235.17.1

Also to be found in Clementi's Collection of catches; Webbe, Jr.'s Convito armonico.

Give me but my bottle. Canon [3 in 1]. (*In* Apollonian harmony. Vol. 1, pp. 32, 33.) No. 22 in M.141.21.1

Also to be found in Social harmony.

Hayes, William. *(Continued.)*

Great is the Lord. Full anthem [s. s. A. T. B. With] organ. (*In* Novello's Collection of anthems. Vol. 7, pp. 64–74.) No. 5 in M.195.2.7

Hail, flow'ry mead. Catch a 3 voci. (*In* Apollonian harmony. Vol. 2, p. 36.) No. 31 in M.141.21.2

Also to be found in Bland's The Ladies' collection; Clementi's Collection of catches; Social harmony; Turle and Taylor's The People's music book.

The hammer was up. [Catch for 4 voices.] (*In* Warren. Collection of catches. Vol. 1, pp. 62, 63.) No. 78 in M.220.9.1

Haste, ye soft gales. Round [for 3 voices]. (*In* Apollonian harmony. Vol. 2, p. 5.) No. 5 in M.141.21.2

Also to be found in Bland's The Ladies' collection; Social harmony.

Help us, O God. [Round for 3 voices.] (*In* Bland. The Ladies' collection. Vol. 1, p. 6.) No. 5 in M.235.17.1

Also to be found in Webbe, Jr.'s Convito armonico.

Here lyes old Bridges. Catch a 4 voci. (*In* Bland. The Ladies' collection. Vol. 1, p. 55.) No. 92 in M.235.17.1

Also to be found in Clementi's Collection of catches.

Here lyeth Sir John Guise. Catch a 4 voci. (*In* Bland. The Ladies' collection. Vol. 1, p. 55.) No. 91 in M.235.17.1

Also to be found in Clementi's Collection of catches.

Here rests my wife. See his On a scolding wife.

The Highland laddie. [Song, T. Accomp. for bassoons, flutes, violins and basses.] Oxford. Hardy. [18—?] No. 2 in M.235.14

Holy, holy. Introit. For S. A. T. B. (*In* Hullah. The Singer's library. Sacred. P. 120.) No. 23a in M.157.3

I will give thanks unto Thee. Solo [s. or T. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 202, 203.) No. 74 in M.290.22.2

If neither brass nor marble. Catch [for 3 voices]. (*In* Bland. The Ladies' collection. Vol. 1, p. 108.) No. 164 in M.235.17.1

Also to be found in Flowers of harmony; Social harmony.

In a domestic tête-à-tête. Catch [for 3 voices]. (*In* Apollonian harmony. Vol. 1, p. 55.) No. 48 in M.141.21.1

Also to be found in Social harmony.

Let omnibus Wiccamicis. Glee [A. T. B.]. (*In* Page. Festive harmony. Pp. 60–66.) No. 11 in M.235.11

Let's drink and let's sing. Canon 4 in one in unison. (*In* Bland. The Ladies' collection. Vol. 1, p. 86.) No. 136 in M.235.17.1

Also to be found in Clementi's Collection of catches; Flowers of harmony; Webbe, Jr.'s Convito armonico.

Let the French hop and sing. Canzonett [T. B.]. (*In* Apollonian harmony. Vol. 1, pp. 26–28.) No. 17 in M.141.21.1

Also to be found in Social harmony.

Life's a jest. Catch a 3 voci. (*In* Bland. The Ladies' collection. Vol. 1, p. 33.) No. 52 in M.235.17.1

Also to be found in Clementi's Collection of catches.

The Lord preserveth. Anthem. For S. S. A. T. B. [Accomp. for organ.] (*In* Hullah. The Singer's library. Sacred. Pp. 65–71.) No. 13 in M.157.3

Make haste, O God. Canon [3 voices]. (*In* Bland. The Ladies' collection. Vol. 1, p. 55.) No. 89 in M.235.17.1

May does every fragrance bring. Round [for 3 voices]. (*In* Social harmony. P. 209.) No. 177 in M.215.21

May the king forever live. Canon, five in one. (*In* Apollonian harmony. Vol. 1, pp. 41–43.) No. 32 in M.141.21.1

Also to be found in Social harmony.

Melting airs. Glee [A. T. T. B.]. (*In* Amusement for the ladies. Vol. 1, p. 53.) No. 21 in M.220.3

Also to be found in Apollonian harmony; Bland's The Ladies' collection; Clementi's Collection of catches; Clementi's Vocal harmony; Flowers of harmony; Musical library; Orpheus glee book; Social harmony; Warren's Cocks's Hand-book of glees; Warren's Collection of catches; Webbe, Jr.'s Convito armonico.

Miserere nobis. Canon [3 in 1]. (*In* Warren. Collection of catches. Vol. 1, p. 89.) No. 90 in M.220.9.1

My God, my God, why leavs't Thou me? [Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 21, 22.) No. 16 in M.157.34

My soul, praise the Lord. [Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 15, 16.) No. 12 in M.157.34

Hayes, William. *(Continued.)*

No longer, Orpheus. Round [for 4 voices]. (*In* Bland. The Ladies' collection. Vol. 1, p. 110.) No. 173 in **M.235.17.1**
Also to be found in Social harmony.

Not unto us. Canon [3 in 1]. (*In* Webbe, Jr. Convito armonico. Vol. 4, p. 488.) No. 46 in **M.234.3.4**

O come, fair Hebe. Canon [for 3 voices]. (*In* Social harmony. Pp. 44, 45.) No. 33 in **M.215.21**

O Mersey. Round [for 3 voices]. (*In* Social harmony. P. 280.) No. 227 in **M.215.21**

O praise the Lord, for He is good. [Accomp. for organ.] (*In* Metcalfe. Fifty metrical anthems. Pp. 2, 3.) No. 2 in **M.157.34**

O worship the Lord. Anthem. [With] organ. (*In* Novello's Collection of anthems. Vol 7, pp. 48–63.) No. 4 in **M.195.2.7**

Oh, ever against eating cares. Canon, three in one. (*In* Apollonian harmony. Vol. 1, p. 29.) No. 19 in **M.141.21.1**
Also to be found in Social harmony.

On a scolding wife. [Catch for 4 voices.] (*In* Apollonian harmony. Vol. 2, p. 24.) No. 19 in **M.141.21.2**
Also to be found in Social harmony.

On thy sweet lips. Catch a 3 voci. (*In* Amusement for the ladies. Vol. 1, p. 1.) No. 1 in **M.220.3.1**
Also to be found in Bland's The Ladies' collection; Flowers of harmony; Hullah's The Singer's library; Social harmony; Warren's Collection of catches.

Phillis, my fairest. Catch [for 3 voices]. (*In* Bland. The Ladies' collection. Vol. 1, p. 31.) No. 45 in **M.235.17.1**
Also to be found in Flowers of harmony; Vocal harmonist's magazine.

A pie, a pudding. Catch [for 3 voices]. (*In* Vocal harmonist's magazine. Vol. 1, p. 71.) No. 4 in **M.220.5**

Poor Johnny's dead. Catch a 3 voci. (*In* Bland. The Ladies' collection. Vol. 1, p. 5.) No. 4 in **M.235.17.1**
Also to be found in Clementi's Collection of catches; The Harmonist; Social harmony.

The power of time. Round for 3 voices. (*In* Warren. Cocks's Hand-book of glees. Vol. 3, p. 16.) No. 6 in **M.157.6.3**

Praise the Lord, O Jerusalem. Anthem. For S. S. A. T. T. B. [Accomp. for organ.] (*In* Hullah. The Singer's library. Sacred. Pp. 77–88.) No. 41 in **M.157.3**
Also to be found in Novello's Collection of anthems.

Praise the Lord, O my soul. Solo [s. or BAR. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 57–59.) No. 23 in **M.290.22.2**

Quoth Robin. Catch [for 3 voices]. (*In* Webbe, Jr. Convito armonico. Vol. 4, p. 387.) No. 6 in **M.234.3.4**

Resonate Jovem. Canon [3 in 1]. (*In* Warren. Collection of catches. Vol. 1, pp. 128, 129.) No. 115 in **M.220.9.1**

The rose. Glee [T. T. B.]. (*In* Apollonian harmony. Vol. 1, pp. 12–15.) No. 7 in **M.141.21.1**
Also to be found in Social harmony.

Save, Lord, and hear us. Full anthem [S. S. A. T. B. Accomp. for organ]. Edited by J. Stainer. (*In* Novello's Collection of anthems. Vol. 8, pp. 204–219.) No. 19 in **M.195.2.8**

Still in our ears. Round [for 3 voices]. (*In* Bland. The Ladies' collection. Vol. 1, p. 32.) No. 47 in **M.235.17.1**
Also to be found in Social harmony.

Sure women and wine. Catch [for 3 voices]. (*In* Social harmony. P. 265.) No. 218 in **M.215.21**

Tears are my daily food. Canon in unison. (*In* Social harmony. P. 337.) No. 286 in **M.215.21**

This tomb be thine. Glee [T. T. B.]. (*In* Apollonian harmony. Vol. 2, p. 45.) No. 37 in **M.141.21.2**
Also to be found in Bland's The Ladies' collection; Social harmony; Webbe, Jr.'s Convito armonico.

Tipple away. Canon [3 in 1]. (*In* Social harmony. P. 226.) No. 188 in **M.215.21**
Also to be found in Vocal harmonist's magazine.

"To soothe our care." Canon, 3 in 1 in the unison. (*In* Warren. Cocks's Hand-book of glees. Vol. 3, no. 107, p. 28.) No. 9 in **M.157.6.3**

Unbend thy working mind. Catch [for 3 voices]. (*In* Social harmony. P. 237.) No. 194 in **M.215.21**

The verdant leaves. Catch [for 3 voices]. (*In* Vocal harmonist's magazine. Vol. 1, p. 30.) No. 4 in **M.220.5**

Hayes, William. *(Continued.)*

The very bees. Catch [for 3 voices]. (*In* Bland. The Ladies' collection. Vol. 1, p. 95.) No. 149 in **M.235.17.1**
Also to be found in Social harmony.

What's the mighty dispute? Canon [for 3 voices]. (*In* Vocal harmonist's magazine. Vol. 1, pp. 10, 11.) No. 4 in **M.220.5**

When Chloe's kind. Round [for 3 voices]. (*In* Bland. The Ladies' collection. Vol. 1, p. 9.) No. 16 in **M.235.17.1**
Also to be found in Social harmony.

When Flora decks. Catch [for 3 voices]. (*In* Apollonian harmony. Vol. 1, p. 21.) No. 11 in **M.141.21.1**
Also to be found in Social harmony.

Who e'er has travell'd. Catch a 3 voci. (*In* Clementi. Collection of catches. Vol. 2, p. 15.) No. 99 in **M.110.1.2**; No. 99 in **M.110.2.2**
Also to be found in Turle and Taylor's The People's music book.

Winde, gentle evergreen. [Catch for 3 voices.] (*In* Amusement for the ladies. Vol. 3, pp. 46, 47.) No. 14 in **M.220.3.3**
Also to be found in The Apollo; Apollonian harmony; Bland's The Ladies' collection; Clementi's Collection of catches; Collection of glees and catches; Ditson's The Orphean lyre; Flowers of harmony; The Harmonist; Musical library; Musical times [Music]; Social harmony; Webbe, Jr.'s Convito armonico.

Would you sing a catch? Catch a 3 voci. (*In* Bland. The Ladies' collection. Vol. 1, p. 52.) No. 83 in **M.235.17.1**
Also to be found in Clementi's Collection of catches; Musical times [Music]; Social harmony; Turle and Taylor's The People's music book; Warren's Cocks's Hand-book of glees; Webbe, Jr.'s Convito armonico.

You beat your pate. Catch [for 3 voices]. (*In* Bland. The Ladies' collection. Vol. 1, p. 7.) No. 11 in **M.235.17.1**
Also to be found in Social harmony.

Hayes, William. *Works about.*

AVISON, C. An essay on musical expression. Likewise, Mr. Avison's Reply to the author of Remarks on the Essay on musical expression. London. 1775. **M.129a.12**

Hayley, William.

The triumph of music; a poem. Chichester. Seagrave. 1804. **M.122.28**

Haym, Niccolò Francesco.

Teseo. Dramma tragico . . . Theseus; an opera . . . The musick composed by Mr. Hendel. London. S. Buckley. 1713. **M.370.50**
Words only, in Italian and English.

Haymaker's song, The. *Part-song.* STEWART, R. P. No. 34 in **M.157.4**

Hay-makers. *Trio.* BEHREND. No. 8 in **M.204.36.6**

Hayne, Leighton George.

Magnificat & Nunc dimittis, in F. [With organ accomp.] London. Novello. [1860?] No. 39 in **M.190.3**; No. 3 in **M.236.22**

Ponder my words, O Lord. Anthem. [Accomp. for organ.] (*In* Ouseley. Special anthems. Vol. 1, pp. 69–79.) No. 10 in **M.233.24.1**

Haynes, Battison, *editor.*

MACKENZIE, A. C. The story of Sayid. No. 2 in **M.155.32**
MEE, J. H. Missa in B flat major. No. 2 in **M.156.32**

Hayter, Aaron Upjohn.

Church music. Boston. Ditson & Co. [1863.] **M.100.7**
Two copies.

Hayward, Tilly Brown, *editor.*

MUSICAL CABINET, The. **M.235.26**

Hazard, Marshall C., *compiler.*

Easter voices. A carol service. Boston. 1890. No. 31 in **M.158.15**

Hazlewood, F.

Kevin's choice. An operetta. Music by T. A. Wallworth. **M.326.14**

He and she. *Song.* COWEN. No. 12 in **M.192.11**

He broke the idols. *Chorus.* HAYDN, F. J. No. 18 in **M.221.22.3**

He comes ordained of yore. *Part-song.* JACKSON, W., *of Masham.* No. 24 in **M.175.1.4**

He comes, the hero comes. *Duet.* CAREY. No. 182 in **M.215.21**

He comes, the warrior boy. *Song.* BARNETT, J. Lays of the passions. **M.244.20**

He giveth His beloved sleep. *Anthem.* HAVENS. No. 29 in **M.190.3**

He is all the world to me. *Song.* Bishop, H. R.
No. 44 in M.237.7

He is gone on the mountain. *Coronach.* Attwood.
No. 22 in M.235.18.3

He is mine. *Part-song.* Moscheles. Tyrolese melodies. Vol. 2.
No. 13 in M.244.24.2

He is risen. *Carol.* Fay, H. No. 45 in M.158.15; etc.

He loves and rides away. *Part-song.* Watson, W. M.
No. 21 in M.121.3

He maketh wars to cease. *Anthem.* Callcott, W. H.
No. 29 in M.157.3

He promised me at parting. *Song.* Beethoven. Werke. Seric 24.
M.413.1.24

He's the man. *Part-song.* Zoellner, C. F.
No. 46 in M.392.27; etc.

He saith unto them. *Anthem.* Lassus. No. 19 in M.233.25.1

He sees and he believes. *Chorus.* Bishop, H. R.
No. 15 in M.221.22.1

He sent a thick darkness. *Chorus.* Handel. M.384.28

He shall come down like rain. *Anthem.* Buck, D. Motette collection. Vol. 2. No. 4 in M.100.4.2

He shall feed his flock. *Anthem.* Handel. No. 36 in M.290.22.1

He stoops to win. *Opera.* For the Music see **Bendall.** For the Libretto see **Bridgman.**

He takes her hand. *Trio.* À Beckett, M. A. Agnes Sorel.
No. 10 in M.251.1

He that drinks is immortal. *Catch.*
Hilton. No. 28 in M.110.2.1; etc.
Purcell, H. No. 23 in M.234.3.4

He that hath a pleasant face. *Part-song.* Hatton.
No. 29 in M.195.1.12

He that is thy friend. *Glee.* Davy. No. 30 in M.111.4.3

He that loves a rosy cheek. *Glee.* Jolly. Glees for three and four voices . . . No. 3 in M.220.29

He that ruleth Israel. *Aria.* Gardiner, W. Sacred melodies. Vol. 4. No. 8 in M.236.30.4

He was as the morning star. *Anthem.* Steggall.
No. 12 in M.233.24.2

He was despised. *Anthem.* Graun. No. 14 in M.290.33; etc.

He was despised and rejected of men. *Song.* Handel.
No. 43 in M.290.22.1

He who trusts in ladies fair. *Canon.* Eisenhofer.
No. 20 in M.205.10.3; etc.

He will not always thus afflict. *Song.* Hiller, F.
No. 31 in M.192.3

Head, Owen.
An evening song. [Part-song.] With triangle accompaniment. London. Jefferys. [187–? The Choral Society.]
No. 43 in M.121.3

Headless horseman, The. *For pianoforte.* Kelley.
No. 3 in M.380.10

Health to my dear. *Glee.* Spofforth. No. 18 in M.157.2; etc.

Health to our sov'reign. *Glee.* Shield.
No. 1 in M.139a.18.8; etc.

Health, A, to the brave. *Song.* Beethoven. Werke. Serie 24.
M.413.1.24

Healy, Gabriel A.
The Nativity play, or Christmas cantata. New York. Sadlier & Co. 1885. Plates. M.105.8
"[This play] is called a cantata because when first given, almost all the parts were sung. It is . . . a dramatic representation, interspersed with tableaux, carols, and recitations, all relating to the . . . Nativity."

Heap, Charles Swinnerton.
Blessed be the Lord. Anthem for Advent. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 9, pp. 164–183.) No. 13 in M.195.2.9
I cried unto the Lord. Anthem [s. s. a. t. b. Accomp. for organ]. (*In* Novello's Collection of anthems. Vol. 10, pp. 164–175.) No. 20 in M.195.2.10
If ye love Me. Anthem. [Accomp. for organ.] London. Novello, Ewer & Co. 1878. No. 17 in M.158.19
The maid of Astolat. Cantata. Written by Desmond L. Ryan. Composed by C. S. Heap. London. London Music Publishing Co. [1886.] M.155.18

Heap, Charles Swinnerton. *(Continued.)*
The voice of Spring. Words by Mrs. Hemans. Composed for chorus & full orchestra by C. Swinnerton Heap. [Accomp. for pianoforte.] London. Lucas, Weber & Co. [1882.] No. 1 in M.204.19
While the earth remaineth. Harvest thanksgiving anthem. [Accomp. for organ.] (*In* Novello's Collection of anthems. Vol. 9, pp. 69–80.) No. 5 in M.195.2.9

Hear Father, hear our prayer. *Anthem.* Bauer, T.
No. 18 in M.190.1

Hear, Holy power. *Part-song.* Auber. No. 33 in M.235.7.1; etc.

Hear me, O God. *Aria.* Ciampi. No. 23 in M.236.30.3

Hear me, O Lord. *Anthem.*
Mudie. Sacred songs. No. 9 in M.280.30
Novello, V. No. 12 in M.290.9.2

Hear me, on my advice relying. *Duet.* À Beckett, M. A. Agnes Sorel. No. 7 in M.251.1

Hear me when I call. *Anthem.*
Benson. No. 18 in M.157.29
Horsley, W. No. 38 in M.157.28.2

Hear my crying. *Anthem.* Astorga. No. 17 in M.290.33
Boyce. Services and anthems. Vol. 3. M.233.3.3
Holder. A collection of catches. No. 4 in M.120.31
Weldon, J. No. 15 in M.233.23.3

Hear my prayer. *Anthem.*
Bexfield. Church anthems. M.234.15
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Croft. Thirty select anthems. Vol. 2. M.233.6.2
Haydn, J. M. No. 33 in M.157.28.1
Norris, C. No. 37 in M.157.3
Southard. Morning and evening. No. 31 in M.190.7; etc.

Hear my prayer, and let my cry. *Chorus.* Farmer.
No. 14 in M.100.10

Hear my prayer, O God. *Anthem.*
Batten. No. 12 in M.233.23.3; etc.
Greene, M. Forty select anthems. Vol. 2. M.233.7.2
Kent. No. 44 in M.290.22.1; etc.
Mendelssohn-Bartholdy, J. L. F. No. 4 in M.243.1; etc.
Parsons, C. Cathedral music. M.233.11

Hear my prayer, O Lord. *Anthem.*
Croft. Thirty select anthems. Vol. 1. M.233.6.1
Dupuis, T. S. No. 7 in M.290.22.1
Hayes, W. Catches, glees and canons. Vol. 2. No. 2 in M.220.5
Holder. A collection of catches. No. 4 in M.120.31
Lambillotte. No. 12 in M.100.10
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Mendelssohn-Bartholdy, J. L. F. No. 14 in M.204.36.3
Pergolesi. No. 6 in M.290.29.1
Stroud. No. 15 in M.195.2.7
Winter, P. von. No. 19 in M.290.9.1; etc.

Hear, O God, hear my cry. *Anthem.* Friedlaender, A. M.
No. 13 in M.195.2.15

Hear, O heav'ns. *Anthem.* Humfrey. No. 26 in M.233.23.3; etc.

Hear, O Lord. *Anthem.* Goss, J. No. 16 in M.195.2.4
King, C. No. 1 in M.157.3; etc.
Marston. No. 10 in M.158.18
Watson, W. M. No. 26 in M.158.20

Hear, O Lord, and consider. *Anthem.* Greene, M. Forty select anthems. Vol. 2. M.233.7.2

Hear, O Lord, and have mercy. *Anthem.* Ouseley.
No. 11 in M.195.2.8

Hear, O Thou shepherd of Israel. *Anthem.*
Bortnyanski. No. 39 in M.157.3
Clarke-Whitfeld. No. 16 in M.195.2.10; etc.
Jackson, W., *of Masham.* Church music. M.234.9
Walmisley. Cathedral music. M.233.16

Hear! oh kind and gracious Saviour. *Anthem.* Rossini.
No. 13 in M.290.9.1

Hear, sweet spirit. *Part-song.* Smart, H. No. 2 in M.156.4; etc.

Hear the voice and prayer. *Anthem.* Tallis.
No. 7 in M.233.25.3

Hear, Thou shepherd of Israel. *Anthem.* Beckwith.
No. 18 in M.111.4.2

Hear us, O Lord. *Canon.* SMART, G. T. Collection of glees . . . No. 10 in **M.235.8**

Here what God the Lord. *Hymn.* NOVELLO, V. No. 19 in **M.175.1.1**

Hear what God the Lord hath spoken. *Anthem.* ZUMSTEEG, J. R. No. 21 in **M.201.37**

Hear when I call. *Anthem.* EBDON. Sacred music. **M.233.15**

Hear ye, and give ear. *Anthem.* STEGGALL. No. 6 in **M.190.8; etc.**

Hear, ye gods of Britain. *Song.* PURCELL, H. Beauties of Purcell. Vol. 1. **M.221.2**

Hearken to thy faithful swain. *Madrigal.* MORALES. No. 30 in **M.237.15; etc.**

Hearken unto my voice, O Lord. *Anthem.* PARSONS, C. Cathedral music. **M.233.11**

Hearken unto this, O man. *Anthem.* KENT. Anthems. Vol. 2. **M.233.21.2; etc.**

Heart and voice. *Criticism.* GLASGOW. **M.104.41**

Heart, The, of Mid-Lothian. *Opera.* For the MUSIC see BISHOP, H. R. For the LIBRETTO see **Terry.**

Heart, The, of thy Norah. *Ballad.* LINLEY, G. [Songs.] Vol. 1. No. 10 in **M.235.19.1**

Heart, the seat of soft delight. *Song.* HANDEL. No. 27 in **M.235.18.2**

Hearts feel that love Thee. *Anthem.* MENDELSSOHN-BARTHOLDY, J. L. F. No. 9 in **M.204.36.2**

Heartwell, Henry, *editor.*
ATTWOOD. The Castle of Sorrento. No. 2 in **M.396.2**

Heartz, Harry Lawson.
Cap of fortune. Opera. See his The show girl.
Miladi and the musketeer. A romantic extravaganza by R. A. Barnet. Music by Harry Lawson Heartz, with additional numbers by George Lowell Tracy, Edward W. Corliss, D. K. Stevens, and R. G. Morse. [Accomp. for pianoforte.] Boston. White-Smith Music Publishing Co. 1900. **M.402.24**
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Heath, ——
Hey down, down, down. Song [T., with a bass part added]. (*In* Smith. Musica antiqua. Pp. 33–35.) **M.236.10**
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Heath, Charles.
Beauties of the opera and ballet. London. Bogue. [1845.] Illus. 10 portraits. **M.123.9**

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Charity. Glee. Oxford. Hardy. [181–?] No. 45 in **M.235.14**

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Heathorn, Thomas Bridges.
The battle of love. Operetta. Music by Luigi Golfieri. **M.256.14**

Heavenly Branch. *Aria.* TUERK. No. 18 in **M.290.29.6**

Heavenly children. *Part-song.* WEINZIERL. No. 8 in **M.203.22**

Heavenly Father, grant Thy blessing. *Anthem.* SALTER. No. 41 in **M.158.19**

Heavenly hill, The. *Song.* DAVENPORT, A. No. 29 in **M.290.12**

Heavenly peace on earth is resting. *Part-song.* WILM. No. 27 in **M.203.29**

Heavens, The, are telling. *Anthem.* HAYDN, F. J. No. 40 in **M.290.22.2**

Heavens, The, declare. *Anthem.*
BOYCE. Services and anthems. Vol. 2. **M.233.3.2**
CROFT. Thirty select anthems. Vol. 2. **M.233.6.2**

Heavens, The, declare. *Anthem. (Continued.)*
MARCELLO, B. No. 29 in **M.111.4.2**
WEBBE, S. Eight anthems. No. 1 in **M.234.7**

Heb' auf dein blondes Haupt. *Song.* WOLF, H. Italienisches Liederbuch. Band 1. **M.380.29.1**

Hebbel, Christian Friedrich.
Nachtlied. Componirt von Robert Schumann. No. 4 in **M.280.49**
Schön Hedwig. Gedicht. Componirt von Ferdinand Hiller. No. 1 in **M.380.7**

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Doctor Faust's Hauskäppchen oder Die Räuberherberge im Walde. Posse in 3 Acten [von Friedrich Hopp. Musik von M. Hebenstreit. Partitur. Manuscript. 1843?]. **M.400.40**

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Hebriden, Die. *Overture.* MENDELSSOHN-BARTHOLDY, J. L. F. Die Fingals-Hoehle. No. 2 in **M.346.14**

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MCDONALD, P., *compiler.* A collection of Highland vocal airs, never hitherto published. Added, a few of the most lively country dances or reels, of the North Highlands & Western Isles: and some specimens of bag-pipe music. Edinr. [1784.] No. 1 in **M.380.42**

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The charge of the Light brigade. Chorus, with . . . pianoforte. (*In* Novello's Part-song book. 2d series. Vol. 15, pp. 62–74.) No. 12 in **M.195.1.15**
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Eric the Dane. A dramatic cantata. The libretto by Robert McLean. The music by Edward Hecht. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [1882.] No. 1 in **M.194.14**
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A complete system of harmony; or, a regular and easy method to attain a fundamental knowledge and practice of thorough bass. [London.] The author. [178–?] No. 2 in **M.205.2**

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Necken. (Der Neck.) Dikt af J. E. Stagnelius. (Deutsch von O. F. Hedström.) Komponerad för sopran solo, kör och orkester af Ivar Hedenblad. Klavcrutdrag. Stockholm. Bagge. 1885. No. 4 in M.391.44

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Schumann, R. A. Träumerei. No. 3 in M.344.18

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Heilig. *Anthem.* Mendelssohn-Bartholdy, J. L. F. Werke. Serie 14, Abtheilung c. M.413.3.14c

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Heilige Bonifacius, Der. *Cantata.* For the Music see **Koenen.** For the Libretto see **Schuermann.**

Heilige Elisabeth, Die. *Oratorio.* For the Music see **Mueller,** H. F.

Heilige Kleeblatt, Das. *Opera.* For the Music see **Grosheim.**

Heilige Nacht, Die. *Cantata.* For the Music see **Gade.** For the Libretto see **Platen-Hallermund.**

Heiligen drei Könige, Die. *Part-song.* Kloberg. Vier Quartette. No. 11 in M.392.13

Heilmar, der Narr. *Opera.* For the Music see **Kienzl.**

Heilmittel, Das. *Opera.* For the Music see **Hérold, L. J. F.** For the Libretto see **Scribe.**

Heim, Ignaz.

Abendruhe. [Männerchor.] (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 11. . . . Sängerfeste. Pp. 19, 20.) No. 9 in M.130.7

Abschied vom Vaterland. Männerchor. (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 11. . . . Sängerfeste. P. 36.) No. 9 in M.130.7

Auf deinen Höhen. [Männerchor.] (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 12. . . . Sängerfeste. P. 38.) No. 8 in M.130.7

Catschadur dellas Alps. [Männerchor.] (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 12. . . . Sängerfeste. P. 30.) No. 8 in M.130.7

Gruss der Heimat. [Männerchor.] (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 12. . . . Sängerfeste. P. 8.) No. 8 in M.130.7

Heimweh. [Männerchor.] (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 11. . . . Sängerfeste. P. 24.) No. 9 in M.130.7

Also to be found in Same, 12. Sängerfeste; Das Rütli.

Heinrich von Ofterdingen. [Männerchor.] (*In* Stuttgarter Liederkranz. Männerchor-Album. Pp. 32, 33.) No. 5 in M.203.22

Krieges Tod. Männerchor. (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 12. . . . Sängerfeste. Pp. 24, 25.) No. 8 in M.130.7

Lebewohl. [Männerchor.] (*In* Kantonal-Sängerfest, Wyl. Männerchöre für das 6. . . . Sängerfest. Pp. 7, 8.) No. 5 in M.130.7

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Oybin. [Männerchor.] (*In* Kantonal-Sängerfest, Wyl. Männerchöre für das 6. . . . Sängerfest. P. 6.) No. 5 in M.130.7

Sängerspruch. [Männerchor.] (*In* Das Rütli. P. 114.) No. 44 in M.147.4

Das Schweizerland. Männerchor. (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 12. . . . Sängerfeste. P. 13.) No. 8 in M.130.7

Vaterland, dich schützt Gottes Hand. [Männerchor.] (*In* Das Rütli. Pp. 116, 117.) No. 46 in M.147.4

Wanderschaft. Männerchor. (*In* Eidgenössischer Sängerverein. Wettgesänge bei dem 11. . . . Sängerfest. P. 21.) No. 9 in M.130.7

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Heim, M. C.

Das deutsche Lied. [Männerchor.] (*In* Das Rütli. Pp. 336–338.) No. 140 in M.147.4

Drei Lieder für 4 Männerstimmen. Op. 5. Stuttgart. Ebner. [187–?] No. 52 in M.392.8

Contents. — Abendfeier. — Im Wirthshaus. — Deutsches Kriegeslied.

Heim, Das. *Part-song.* Storch. No. 4 in M.212.17

Heimat, Die. Englisches Volkslied. Arrangirt [für T. T. B. B.] von Franz Abt. (*In* Abt. Leichte Männerchöre. Heft 9, pp. 8, 9.) No. 52 in M.246.22

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Heimat, ade! Volksweise [T. T. B. B.]. (*In* Das Rütli. Pp. 230, 231.) No. 97 in M.147.4

The air is Robin Adair.

Heimatgedenken. *Duet.* Cornelius. Werke. Band 2. M.414.20.2

Heimatgruss. *Part-song.* Kern. Acht Lieder für Männerchor. No. 46 in M.392.12

Heimath, Die. *Part-song.* Abt, F. Fünf Gesänge für Männerchor. No. 8 in M.392.1

Dorn, H. L. E. Fünf Quartette. No. 4 in M.244.11

Fischer, C. L. No. 5 in M.203.22

Spicker. No. 47 in M.392.25

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Heimath. *Song.* Abt, F. Fünf Lieder. No. 35 in M.192.1

Heimatland, Das. *Part-song.* Abt, F. No. 94 in M.147.4

Heimatlied. *Part-song.* Liebe, E. L. No. 101 in M.147.4

Tauwitz. No. 9 in M.130.7

Heimchen am Heerd. *Opera.* For the Music see **Goldmark;** also **Mackenzie, A. C.** For the Libretto see **Willner;** also **Sturgis.**

Heimische u. fremde Weisen. *Part-songs.* Boehme, F. M. No. 8 in M.392.5

Heimkehr. *Part-song.*

Abt, F. Frühlings-Wanderung. No. 27 in M.392.1

Gelbke. Zwei Männerchöre. No. 24 in M.392.9

Jahn, A. [Vier Quartette.] No. 26 in M.392.12

Mangold. No. 5 in M.203.22

Schultz, E. Zwei vierstimmige Männergesänge. No. 6 in M.392.25

Heimkehr. *Song.*

Brahms. Sechs Gesänge. Op. 7. No. 3 in M.380.40.1

Chopin. 17 polnische Lieder. No. 2 in M.157.37; etc.

Cornelius. Werke. Band 1. M.414.20.1

Curschmann. Curschmann-Album. No. 1 in M.157.37

Posa. Vier Lieder. No. 12 in M.380.22

Strauss, R. Fünf Lieder. No. 9 in M.380.24.1

Vesque von Puettlingen. M.158.3

Heimkehr aus der Fremde. *Opera.* For the Music see **Mendelssohn-Bartholdy, J. L. F.** For the Libretto see **Klingemann, C.**

Heimkehr aus Frankreich. *Part-song.* Moehring. Vier Gesänge. No. 6 in M.392.18

Heimkehr der Soldaten. *For orchestra.* Kuecken. No. 5 in M.331.19

Heimkehr, Die, des Verbannten. *Opera.* For the Music see **Nicolai, C. O. E.**

Heimliche Aufforderung. *Song.* Strauss, R. 4 Lieder. No. 3 in M.380.24.2

Heimliche Liebe. *Part-song.* Duerrner. No. 24 in M.129a.44

Podbertski. No. 10 in M.212.13

Heimlicher Liebe Pein. *Song.* Weber, C. M. F. E. von. Sämmtliche Lieder. Band 2. No. 65 in M.244.7

Heimliches Lieben. *Song.* Schubert, F. P. Werke. Serie 20, Band 9. M.317.1.20.9

Two settings.

Heimliches Verschwinden. *Song.* Schumann, R. A. 6 Gesänge von W. von der Neun. No. 7 in M.244.15.3; etc.

Heimsoeth, Friedrich.

Ludwig van Beethoven's Missa solennis, Op. 123. Eine kurze erklärende Beschreibung . . . von einem Mitgliede des Bonner Sängerchors. Bonn. Henry & Cohen. 1845. M.371.23

Heimwaerts. *Part-song.* Hauser, M. H. Sechs Lieder. No. 37 in M.392.10

Heimweh. *Part-song.*

Abt, F. Sieben leichte Männerchöre. No. 7 in M.392.35; etc.

Heim, I. No. 9 in M.130.7; etc.

Janson, F. XII Lieder für vier Männerstimmen. No. 34 in M.392.11

Rheinberger, J. G. Fahrende Schüler. No. 19 in M.392.22

Schoen, E. von. No. 9 in M.392.44

Weidt, C. No. 12 in M.212.18

Heimweh. *Song.*

Abt, F. Fünf Schweizerlieder. No. 20 in M.192.1

Mendelssohn-Bartholdy, J. L. F. Werke. Serie 19. M.413.3.19

Posa. Vier Lieder. No. 12 in M.380.22

Schubert, F. P. Ach, der Gebirgssohn. Werke. Serie 20, Band 8. M.317.1.20.8

— Oft in einsam stillen Stunden. Werke. Serie 20, Band 4 M.317.1.20.4

Taubert, C. G. W. Vier Lieder. No. 12 in M.192.7

Hein, Julius.
Barbarosa. Musik von Bernh. Hopffer. M.155.26
Heine, Heinrich.
Book of songs. Translated by Charles G. Leland. Philadelphia. Leypoldt. 1864. M.109a.14
Dichterliebe. Liedercyklus. Componirt . . . von R. Schumann. No. 4, 5 in M.244.15.2
Die Heimkehr. 88 Gedichte aus Reisebildern. In Musik gesetzt von J. Hoven [Pseud.]. M.158.3
The pilgrimage to Kevlaar. Ballad. [Music] by Engelbert Humperdinck. No. 1 in M.193.6
„Ritter Olaf" (Sir Olaf). Romance. The music by Charles Braun. No. 2 in M.194.5
Sea-greeting. [Music by Arthur W. Thayer.] No. 2 in M.203.24
Heinefetter, Wilhelm.
Concert-Ouverture für grosses Orchester. Partitur. Op. 10. Berlin. Bote & Bock. [187–?] No. 1 in M.343.42
[Macbeth.] Ouverture zu Macbeth, Tragoedie von Shakespeare, componirt für grosses Orchester. Op. 13. Partitur. Mainz. Schott. [189–?] No. 4 in M.344.32
Heinemann, C.
Grüss Gott! [Männerchor.] Bremen. Fischer. [188–?] No. 39 in M.392.10
Heini von Steier, Der. *Cantata.* For the Music see **Schachner.** For the Libretto see **Scheffel.**
Heini von Steier. *Part-song.* Schoen, E. von. No. 10 in M.392.44
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Johann Sebastian Bach. Ein kurzes Lebensbild. Berlin. Baensch. 1885. No. 2 in M.372.40
Heinrich, Johann Georg.
Der accentuirend-rythmische Choral. Oder: wie lässt sich der evangelische Choralgesang in seiner wahren Einfachheit allgemein durchführen? Glogau. Flemming. 1861. No. 4 in M.373.27
Heinrich der Finkler. *Cantata.* For the Music see **Wuellner.** For the Libretto see **Lemcke.**
Heinrich der Löwe. *Opera.* For the Music and Libretto see **Kretschmer.**
Heinrich der Vogler. *Cantata.* For the Music see **Fromm.** For the Libretto see **Vogl, J. N.**
Heinrich Frauenlob. *Part-song.* Gade. Lieder für Männerchor. No. 9 in M.157.21; etc.
Heinrich Pestalozzi. *Cantata.* For the Music see **Schreiber, G.** For the Libretto see **Knauth.**
Heinrich und Lyda. *Opera.* For the Music see **Neefe.**
Heinrich von Ofterdingen. *Part-song.* Heim, I. No. 5 in M.203.22
Heinz von Stein. *Part-song.* Thayer, A. W. No. 30 in M.392.26
Heinze, Gustav Adolf.
Die Auferstehung. Oratorium [von Henriette Heinze-Berg]. In Musik gesetzt von G. A. Heinze. Klavierauszug. Amsterdam. Roothaan & Co. 1863. M.242.9
Euterpe. Allegorische Dichtung von H. Heinze-Berg. Componirt für Männerchor und Mezzo-Sopran Solo, mit Begleitung des Orchesters und Pianoforte, von G. A. Heinze. [Clavierauszug.] Amsterdam. Roothaan. 1873. No. 3 in M.270.45
Der Feeenschleier. Romantische Dichtung von Henriette Heinze-Berg. Componirt für Solostimmen, gemischten Chor und Orchester, mit Pianoforte (principale), von G. A. Heinze. Clavierauszug. Amsterdam. Roothaan. 1877. No. 1 in M.155.20
Missa no. 3, tribus vocibus virilibus [T. T. B.] cum organo. Op. 39. Amstelodami. Zweers. [186–?] No. 2 in M.191.11
Nog is het bloeijende heerlijke tijd. Gedicht von Otto Roquette, met nederduitsche vertaling van Louise Heinze. Gekomponeerd voor mannenkoor en orkest door G. A. Heinze. Klavieruittreksel. Utrecht. Roothaan. 1872. No. 2 in M.270.45
Sonntag auf dem Meere [T. T. B. B.]. Op. 32. Leipzig. Eulenburg. [188–?] No. 53 in M.392.8
Vincentius de Paulo. Dramatisches Gedicht, von Henriette Heinze-Berg. Holländische Übersetzung von J. J. Aghina. In Musik gesetzt für Solo, Chor und grosses
Heinze, Gustav Adolf. *(Continued.)*
Orchester von G. A. Heinze. Clavierauszug. Amsterdam. Roothaan. 1883. No. 2 in M.155.20
Heinze, Louise, *translator.*
Heinze, G. A. Nog is het bloeijende heerlijke tijd. No. 2 in M.270.45
Heinze-Berg, Henriette.
Die Auferstehung. Oratorium. In Musik gesetzt von G. A. Heinze. M.242.9
Euterpe. Allegorische Dichtung. Componirt von G. A. Heinze. No. 3 in M.270.45
Der Feeenschleier. Romantische Dichtung von G. A. Heinze. No. 1 in M.155.20
Maria Magdalena. Dramatisches Gedicht. In Musik gesetzt von F. Coenen. No. 7 in M.155.22
Vincentius de Paulo. Dramatisches Gedicht. In Musik gesetzt von G. A. Heinze. No. 2 in M.155.20
Heinze-Berg, Henriette, *translator.*
Hol. David. No. 1 in M.155.25
Heirat, Die, wider Willen. *Opera.* For the Music see **Humperdinck.**
Heirathsanerbieten. *Part-song.* Moehring. No. 111 in M.246.22
Heise, Peder Arnold.
Drot og Marsk. Tragisk Sangdrama af Chr. Richardt. Sat i Musik af P. Heise. Klaverudtog. Kjøbenhavn. Hansen. [1870?] M.245.6
Same. Koenig und Marschalk. Tragische Oper von Chr. Richardt. Musik von P. Heise. Deutsch von Aug. Harlacher. Klavierauszug mit Text. Kopenhagen. Hansen. [1906.] M.389.42
Fata Morgana. Romantisk Drama af J. L. Heiberg. Med Musik af P. Heise. Klaverudtog. Kjøbenhavn. Hansen. [188–?] No. 2 in M.394.33
Heisig, L.
Der weisse Hirsch. [Männerchor.] (*In* Das Rütli. Pp. 493–500.) No. 208 in M.147.4
Heiss' mich nicht reden. *Song.* Schumann, R. A. Lieder. . . . aus Wilhelm Meister. No. 11 in M.244.15.3; etc.
Heisse Liebe. *Opera.* For the Music see **Enna.** For the Libretto see **Rosenberg, P. A.**
Heisse, stille Liebe schwebet. *Song.* Weber, C. M. F. E. von. Sämmtliche Lieder. Band 1. No. 16 in M.244.7
Heiter mein liebes Kind. *Part-song.* Zoellner, C. F. No. 5 in M.129a.44
Heitere Bilder aus der Opernwelt. *Criticism.* Waldstein. M.376.20
Heitere Lieder. *Part-songs.* Genée. No. 26, 27 in M.392.9
Heiterer Lebenslauf. *Part-song.* Mangold. No. 157 in M.147.4
Heiterkeit und leichtes Blut. *Canon.* Mozart, J. C. W. A. Werke. Serie 7, Band 2. No. 50 in M.315.1.7.2
Hektors Abschied. *Song.* Schubert, F. P. Werke. Serie 20, Band 3. M.317.1.20.3
Two settings.
Hélas, d'une si pure flamme. *Aria.* Sacchini. Le Sacchini des concerts. M.274.9
Hélas, j'ai sans merci. *Part-song.* Lassus. Sämmtliche Werke. Band 16. M.8040a.67.16
Hélas, mon Dieu, tu me fais tant de bien. *Part-song.* Lassus. Sämmtliche Werke. Band 16. M.8040a.67.16
Hélas, quel jour seray-je. *Part-song.* Lassus. Sämmtliche Werke. Band 12. M.8040a.67.12
Hélas, Seigneur, je te pri' sauve moy. *Anthem.* Sweelinck. Werken. Deel 2. M.413.2.2
Helbig, F. W.
Sängerfestspruch. [Männerchor.] (*In* Saechsischer Elbgau-Sängerbund. Jubiläums Gesänge. P. 1.) No. 1 in M.392.24
Held, Fr.
Vier Lieder für vierstimmigen Männerchor. Berlin-Charlottenburg. Fritze. [185–?] No. 9 in M.392.36
Contents. — Wach auf. — O freue dich. — Mein Lieben. — Mondnacht.

Held, Johann Theobald.
Weitenweber, W. R. Aus dem Leben und Wirken des Herrn Joh. Theob. Held . . . Eine Festschrift. Prag. 1847. Portrait. M.371.29
Held, Ludwig.
"Das Modell." Operette. Text von Victor Léon [Pseud.] u. Ludwig Held. Musik von Franz von Suppé. M.397.65
Der Obersteiger. Operette von M. West und L. Held. Musik von Carl Zeller. M.381.71
Der Vagabund. Operette von M. West und L. Held Musik von Carl Zeller. M.325.34
Der Vogelhändler. Operette von M. West und L. Held. Musik von Carl Zeller. M.326.33
Heldenfeier. *Part-song.* Gelbke. Zwei Männerchöre. No. 25 in M.392.99
Heldengesang in Walhalla. *Part-song.* Stuntz. No. 68 in M.129a.44
Heldenleben. *Overture.* Horneman. No. 3 in M.343.42
Heldenleben, Ein. *Symphonic poem.* Strauss, R. M.403.111
Heldenlied. *Symphonic poem.* Dvořák. No. 2 in M.403.30
Heldentod. *Part-song.* Abt, F. Kriegs- und Sieges-Lieder. No. 12 in M.392.39
Heldt, Helge.
Die Tageszeiten. Dichtung. Concertante in 4 Sätzen von Joachim Raff. M.331.27
Heldt, Johannes.
Drei Lieder für vierstimmigen Männerchor. Leipzig. Forberg. [1879?] No. 40 in M.392.10
Contents. — O wie wunderschön ist die Frühlingszeit! — Abends. — Maifest.
Héléna. *Opera.* For the Music see **Méhul.**
Helendaal, Peter. See **Hellendaal,** Peter.
Hélène. *Duet.* Berlioz, L. H. No. 2 in M.391.32; etc.
Helene. *Opera.* For the Music see **Méhul.** For the Libretto see **Révéroni de Saint-Cyr.**
Hélène. *Opera.* For the Music see **Messager;** also **Saint-Saëns.** For the Libretto see **Delair.**
Helft mich, ihr Schwestern. *Song.* Schumann, R. A. Frauenliebe und Leben. No. 2 in M.244.15.2
Helga. *Opera.* For the Music see **Woikowsky-Biedau.**
Heliantus. *Opera.* For the Music and Libretto see **Goldschmidt,** A. von.
Héliotrope. *For pianoforte.* Blumenthal. No. 11 in M.190.10
Héliotrope, L'. *Song.* Schubert, F. P. Mélodies. Vol. 3. M.327.4.3
Hell, Theodor, *pseud.* See **Winkler,** Carl Gottfried Theodor.
Hell in's Fenster scheint die Sonne. *Part-song.* Kremser. Neue Chor-Compositionen. Band 1, Heft 3. No. 15 in M.392.14
Hellas. *Incidental music.* For the Music see **Selle.** For the Libretto see **Shelley,** P. B.
Hellé, Antoine.
Les échos sacrés. Répertoire de 12 morceaux de musique religieuse à deux, trois, quatre et cinq voix avec accomp. d'orgue. Op. 10. Mayence. Schott. [1881?] No. 5 in M.201.32
Contents. — 1. O Salutaris [s. a. t. b.]. 2. O Salutaris [pour 1, 2, 3 ou 4 voix]. 3. Tantum ergo, chœur pour masse chorale. 4. Tantum ergo [s. a. b.]. 5. Pie Jesu [s. bar.]. 6. Ave verum [s. a. t. b.]. 7. Stabat Mater, paraphrase du chant grégorien [s. a. t. b.]. 8. Ave Maria [s. a. t. b.]. 9–12. Messe solennelle: Kyrie; Gloria in excelsis; Sanctus; Agnus Dei.
Messe de Sainte Cécile, pour deux voix égales d'enfants ou d'hommes, ou pour trois voix d'hommes [t. t. b.] avec accomp. d'orgue obligé. Op. 21. Mayence. Schott. [1883.] No. 1 in M.201.10
Hellé. *Opera.* For the Music see **Duvernoy.** For the Libretto see **Du Commun Du Locle.**
Helle Sonne, Die, leuchtet. *Song.* Franz, R. Aus Osten. Op. 42. No. 62 in M.244.5.3
Rubinstein. Zwölf Lieder des Mirza-Schaffy. No. 8 in M.192.5
Hellendaal, Peter.
Glory be to the Father. Canon [5 in 1]. (*In* Warren. Collection of catches. Vol. 1, pp. 344, 345.) No. 207 in M.220.9.1
Hellendaal, Peter. *(Continued.)*
Love, inform thy faithfull. Glee. (*In* Warren. Vocal harmony. Pp. 25–31.) No. 19 in M.220.10
Heller, Stephen.
Barbedette, H. Stephen Heller: his life and works. From the French. By Robert Brown-Borthwick. London. 1877. Facsimile. No. 3 in M.128.32
Twelve pages at the end contain a Catalogue of Heller's pianoforte works.
Heller Blick. *Song.* Haydn, F. J. Gesänge. Heft 1. No. 1 in M.312.35
Heller, Ein, und ein Batzen. *Part-song.* Krause, T. No. 28 in M.392.42.4
Hellmann, C., *editor.*
Liszt. Polonaise, Zweite. Für Militärmusik bearbeitet. No. 2 in M.403.95
Hellmesberger, Joseph, *editor.*
Wolf, H. Penthesilea. No. 1 in M.406.42
Hellriegel, B.
Bundes-Festlied [t. t. b. b.]. (*In* Saechsischer Elbgau-Sängerbund. Jubiläums Gesänge. Pp. 6, 7.) No. 1 in M.392.24
Hellwig, Carl Friedrich Ludwig.
Bow down Thine ear. Air [s. or bar. Accomp. for organ]. (*In* Ayrton. Sacred minstrelsy. Vol. 2, pp. 77–79.) No. 32 in M.290.22.2
Erster Verlust. [Gesang, s. o. t. Mit Begleitung des Pianoforte.] (*In* Deutsche Gesänge. P. 6.) No. 13 in M.221.33
Freundschaft und Liebe. [Gesang, s. o. t. Mit Begleitung des Pianoforte.] (*In* Deutsche Gesänge. P. 5.) No. 13 in M.221.33
Lob des Gesanges. [Männerchor.] (*In* Orpheus. Band 6, pp. 7, 8.) No. 183 in M.129a.43.6
Vieler Trug bethört das Leben. [Männerchor.] (*In* Orpheus. Band 6, pp. 18, 19.) No. 189 in M.129a.43.6
Helm, Theodor.
Ludwig van Beethoven, Siebente Symphonie (in A-dur, Op. 93). Erläutert. Frankfurt a. M. Bechhold. [1898. Der Musikführer.] No. 19 in M.217.12.3
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Memoir of the Rev. Thomas Helmore. London. Masters & Co. 1891. Portrait. M.104.4
Speakers, singers and stammerers. London. Masters & Co. 1874. Plates. M.108.44
Helmore, Thomas, *translator.*
Fétis, F. J. A treatise on choir and chorus singing. No. 2 in M.112.20
Helmore, Thomas. *Works about.*
Helmore, F. Memoir of the Rev. Thomas Helmore. London. 1891. M.104.4
Helmsman's song. *For violin and piano.* Wagner, W. R. No. 18 in M.357.12
Héloise. *For pianoforte.* Louis, N. No. 3 in M.390.26; etc.
Héloïse et Abélard. *Opera.* For the Music see **Hubans;** also **Litolff.** For the Libretto see **Richemont;** also **Nicolaie,** L. F.
Help me, each harmonious grove. Glee. (*In* Bland. The Ladies' collection. Vol 2, p. 191.) No. 227 in M.235.17.2
Help me, O Lord. *Canon.* Arne, T. A. No. 116 in M.220.9.1; etc.
Help us, O God. *Anthem.* Durante, F. No. 36 in M.157.28.2
Hayes, W. No. 5 in M.235.17.1; etc.
Help us, O Lord. *Anthem.* Longhurst. No. 28 in M.190.5
Helpless woman. *Song.* Beethoven. Werke. Serie 24. M.413.1.24
Helvellyn. *Opera.* For the Music see **Macfarren,** G. A. For the Libretto see **Oxenford,** J.
Hemans, Felicia Dorothea.
Elysium. The music by Rosalind Frances Ellicott. No. 3 in M.204.11
Eudora. A dramatic idyll. Music by William Creser. No. 2 in M.285.38
The landing of the Pilgrim Fathers. A cantata. Composed by Otto Singer. No. 4 in M.384.16

Hemans, Felicia Dorothea. *(Continued.)*
Same. The Pilgrims. Composed by G. W. Chadwick. No. 2 in M.194.8
The legend of the bended bow. Cantata [composed] by W. W. Gilchrist. No. 17 in M.392.28
The voice of Spring. Composed by C. Swinnerton Heap. No. 1 in M.204.19

Hemberger, Johann August.
Quatre sonates, pour le clavecin, ou forté piano, avec accomp. de violon. Op. 13. [Piano seul.] Lyon. Guera. [1787.] No. 3 in M.210.3
Same. [Partie de violon.] No. 23 in M.210.9

Hémery, Émile.
La girouette. Opéra comique de MM. E. Hémery et H. Bocage. Musique de A. Cœdès. M.285.21
Le roi d'Yvetot. Opéra-bouffe de H. Chabrillat et E. Hémery. Musique de Léon Vasseur. M.325.25

Hemlock tree, The. *Part-song.* Beale, T. W. No. 23 in M.157.1 Hatton. No. 10 in M.195.1.6; etc.

Hemmings-Lied. *Song.* Gade. Lieder und Gesänge. Heft 2. No. 3 in M.192.3

Hempel, Charles William.
Church services and anthems, in full score, with a separate accomp. for the organ. London. Falkner. [181–?] No. 1 in M.233.27
Contents. — Two chants, Te Deum, Jubilate, Sanctus, Kyrie, Nicene creed, Hallelujah, in B♭. — Two chants, Magnificat, Nunc dimittis in B♭. — Anthems: I will arise; Ponder my words; Like as a hart.
A morning and an evening service, consisting of chants, Te Deum, Jubilate, Kyrie, Magnificat & Nunc dimittis. Also 20 melodies adapted to portions of the Psalms, and two anthems. The whole in score with a separate accomp. for the organ. London. Falkner. [1815.] No. 2 in M.233.27
The Te Deum, Jubilate and Kyrie are in C; the Magnificat and Nunc dimittis in E flat.

Hempel, Richard.
Die Welt ist dein! [Männerchor.] (*In* Abt. Deutsche Sängerhalle. Vol. 3, p. 81.) No. 25 in M.392.42.3

Hence, all ye vain delights. *Glee.* Webbe, S. No. 1 in M.234.2.5; etc.

Hence, avaunt! *Glee.* Pring, J. C. No. 102 in M.220.9.4

Hence, begone each idle sport. *Glee.* Taylor, R. No. 115 in M.215.21

Hence, dull care and sadness. *Part-song.* Gastoldi. No. 71 in M.237.15

Hence, loathed Melancholy. *Glee.* Lahee. No. 9 in M.195.1.15

Hence with your trifling deity. *Song.* Purcell, H. Beauties of Purcell. Vol. 2. M.221.2.2

Henderson, William James.
Preludes and studies. Musical themes of the day. New York. Longmans, Green & Co. 1891. M.149a.28
Contents. — A study of Der Ring des Nibelungen. — Wagneriana. — The evolution of piano music. — Schumann and the Programme-symphony.
The story of music. London. Longmans, Green & Co. 1889. M.108.14

Henkel, Heinrich.
Leben und Wirken von Aloys Schmitt. Frankfurt a. M. Sauerländer. 1873. Portrait. No. 2 in M.137.9

Henle, Elise. See **Levi,** Elise Henle.

Henley, Phocion.
Fairest flow'r. Glee. (*In* The Harmonist. Vol. 6, p. 7.) No. 2 in M.218.8.6
Also to be found in Vocal harmonist's magazine.

Henne, Die. *Song.* Brahms. Volks-Kinder Lieder. No. 8 in M.380.40.3

Henneberg, Johann Baptist.
Se lontan ben mio tu sei. [Männerchor.] (*In* Orpheus. Band 4, pp. 51, 52.) No. 144 in M.129a.43.4

Hennequin, Alfred Néoclès.
Le brosseur. Comédie. Musique de Edmond Audran. M.255.18
La femme à papa. Comédie-opérette de Hennequin et Albert Millaud. Musique de Hervé [pseud.]. No. 2 in M.276.34

Hennequin, Alfred Néoclès. *(Continued.)*
Les fêtards. Opérette de Antony Mars & Maurice Hennequin. Musique de Victor Roger. M.402.47
Same. The rounders. A vaudeville adapted from the French [of Antony Mars and Maurice Hennequin]. Music by Ludwig Engländer. M.402.15
Fleur d'oranger. Vaudeville de MM. A. Hennequin & V. Bernard. Musique de A. Cœdès. No. 3 in M.285.16
Lili. Comédie-opérette de MM. Alfred Hennequin & Albert Millaud. Musique de Hervé [pseud.]. No. 2 in M.276.26
Ninetta. Opéra-comique de MM. Alfred Hennequin & A. Bisson. Musique de Raoul Pugno. M.297.19
Niniche. Pièce. Paroles de A. Hennequin & A. Millaud. Musique de Marius Boullard. M.363.3
La petite Poucette. Vaudeville-opérette de Maurice Ordonneau & Maurice Hennequin. Musique de Raoul Pugno. No. 1 in M.297.21
Le présomptif. Opéra-bouffe. Paroles de Alfred Hennequin et Albin Valabrègue. Musique de Louis Gregh. M.266.33
The rounders. See his Les fêtards.
Sa Majesté l'Amour. Opérette de M. Hennequin et A. Mars. Musique de Victor Roger. M.393.62
Les trois devins. Opérette. Paroles de Hennequin et Valabrègue. Musique de Édouard Okolowicz. M.277.16
Le 3ème hussards. Opéra-comique de Antony Mars & Maurice Hennequin. Musique de Justin Clérice. M.303.22

Hennes, Aloys.
Therese Hennes and her musical education. Translated by H. Mannheimer. London. Tinsley. 1877. Portrait. M.109.26

Hennig, Carl.
Die Königreiche [T. T. B. B.]. Op. 27. Berlin. Bote & Bock. [188–?] No. 54 in M.392.8
Rund ist Alles auf der Welt. [Männerquartett.] Op. 42, No. 1. Leipzig. Siegel. [1856? Drei heitere und komische Männerquartette.] No. 10 in M.392.36
20 ein- und zweistimmige Lieder mit Begleitung des Pianoforte. Op. 2, Heft 1. Berlin. Esslinger. [185–?] No. 17 in M.203.8
Contents. — 1. Schneeglöcklein. 2. An den Abendstern. 3. Wiegenlied. 4. An ein kleines Kind. 5. Der Morgen. 6. Frühlingsleben. 7. Frühlingswonne. 8. Frühlingsanfang. 9. Schlummerlied. 10. Der entflohene Sommer. 11. Sonntag.
Nos. 3, 8, 9, and 11 only are for one voice.

Henniker, Henry Faulkner.
The martyrdom of St. Stephen. An oratorio. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [189–?] No. 2 in M.194.14

Henri Quatre. *Opera.* For the Music see **Bishop,** H. R. For the Libretto see **Morton,** T.

Henri IV. *Song.* Rouget de Lisle. 48 chants français. M.202.44

Henriette, *Lady.*
Galop des fous. Arrangé pour piano par N. Louis. Paris. Bernard-Latte. [184–?] No. 36 in M.390.17

Henrion, Paul.
Chanteuse par amour. Opérette en 1 acte. Paroles de Georges Vibert et Raoul Toché. Musique de Paul Henrion. [Partition chant et piano.] Paris. Bathlot. [1877.] No. 4 in M.276.16
Un charcutier dans les fers. Saynète. Paroles de Chardin. Musique de Paul Henrion. [Partition chant et piano.] Paris. Bathlot. [1878.] No. 1 in M.393.56
Le moulin de Javelle. Opéra-comique en un acte. Paroles de E. Grenet-Dancourt. Musique de Paul Henrion. Partition piano et chant. Paris. Bathlot-Joubert. [1894.] No. 2 in M.393.22
Paola et Pietro. Saynète. Paroles de Bedeau. Musique de P. Henrion. [Partition piano et chant.] Paris. Feuchot. [1868.] No. 2 in M.276.19
Une rencontre dans le Danube. Opéra comique en 2 actes. Paroles de J. de Wailly et Germain Delavigne. Musique de Paul Henrion. Partition piano et chant. Paris. Colombier. [1854.] No. 1 in M.276.19

Henrion, Paul. *(Continued.)*
La treille du roi. Opéra-comique en 1 acte. Paroles de Charles Dupeuty. Musique de Paul Henrion. [Accomp. de piano.] Paris. Magasin des demoiselles. 1856.
No. 2 in M.256.19

Henrion, Poly, *pseud.* See **Kohl von Kohlenegg**, Leopold, *Freiherr* von.

Henriques, Fini Valdemar.
Suite (fa majeur) pour hautbois, avec accomp. d'instruments à cordes. Op. 13. Partition. Copenhague. Hansen. [188–?] No. 2 in M.403.68

Henriques, Robert.
Aquarellen (1. Bei Sonnenuntergang, 2. Gnomentanz,) für Orchester. Op. 2. Partitur. Leipzig. Eulenberg. [189–?]
No. 1 in M.405.20

Henriques, Robert, *editor.*
GRIEG. Menuett (aus der Sonate für das Pianoforte).
No. 1 in M.342.1

Henry IV. *Opera.* For the MUSIC see **Martini**, J. P. É. For the LIBRETTO see **Rosoy.**

Henry VIII., *of England, alleged author.*
O Lord, the maker of all things. No. 7 in M.233.23.2.; etc.
This was composed by W. Mundy.

Henry VIII. *Opera.* For the MUSIC see **Saint-Saëns.** For the LIBRETTO see **Détroyat.**

Henry, A.
Whittington and his cat. Extravaganza. The incidental music selected from Offenbach, with original numbers by Mrs. Henry and W. C. Levey. No. 6 in M.277.19

Henry, Charles. See **Henry**, Louis Charles A.

Henry, Félix.
Insomnie. Monologue. Musique de Gaston Serpette.
No. 1 in M.322.30

Henry, John J.
Is the Handel & Haydn Society a one-man power? [Boston. 1874.] No. 3 in M.144.18

Henry, Louis Charles A.
Fleur de neige. Opéra comique en un acte. [Poëme de Armand de Gavardie. Musique de Charles Henry. Partition chant et piano.] Paris. Manuel. [189–?]
No. 1 in M.402.68

Henry, Richard.
Frankenstein. Burlesque melodrama. The music by W. Meyer Lutz. No. 1 in M.393.42

Henry cull'd the flow'ret's bloom. *Song.* SACCHINI.
No. 45 in M.235.18.3

Henry's cottage maid. *Song.* PLEYEL, I. J. No. 14 in M.384.48

Henschel, Georg.
„Beweinet, so geweint in Babel's Land." Dichtung von Lord Byron (übersetzt von F. Theremin). Für 2 Bass-Stimmen und Orchester in Musik gesetzt von Georg Henschel. Op. 30. Partitur. Berlin. Simrock. 1879.
No. 5 in M.346.10

Drei Gedichte . . . für vier Männerstimmen. Op. 7. Leipzig. Siegel. [1874?] No. 11 in M.392.36
Contents. — Dein süssen rothen Lippen. — Abendlied. — Wundert's dich?

Drei Männerchöre. Op. 42. Berlin. Simrock. 1889. 3 parts in 1 v. No. 55–57 in M.392.8
Contents. — 1. Treu. 2. Gute Nacht. 3. Natur die Tröstérin.

In Thy name shall they rejoice. A quartet [S. S. A. A. Accomp. for pianoforte]. (*In* Novello's Collection of trios, etc. Vol. 5, pp. 100–103.) No. 19 in M.204.36.5

The king and the poet. Words from the German by James T. Fields. Music [T. T. B. B.] by Georg Henschel. [Boston. Apollo Club.] 1882. No. 41 in M.392.10

The music to Shakespeare's Hamlet. Op. 52. Deutsche Übersetzung von Schlegel. Full score. London. Novello, Ewer & Co. 1892. M.403.69

Nubia. Oper in drei Aufzügen (nach einer Novelle von Richard Voss) von Max Kallbeck. Musik von Georg Henschel. Op. 58. Vollständiger Klavier-Auszug mit Text. Berlin. Bote & Bock. [1899.] M.382.31

Henschel, Georg. *(Continued.)*
Out of darkness, "Aus der Tiefe" (Psalm CXXX). For soli, chorus & orchestra. Op. 31. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [1879.]
No. 1 in M.194.15

Quartett in Es dur, für zwei Violinen, Viola & Violoncell. Op. 55. Partitur. Berlin. Schlesinger. [1897.]
No. 3 in M.338.16

Requiem (Missa pro defunctis) für Chor, Solostimmen und Orchester. Op. 59. Partitur. Leipzig. Breitkopf & Härtel. 1902. M.402a.16

Same. Klavier-Auszug mit Text. M.384.31

A sea-change; or, love's stowaway. A comic opera, in 2 acts and an epilogue. Written by W. D. Howells. Composed by Georg Henschel. [Accomp. for pianoforte.] London. Trübner & Co. [1884.] M.276.20

Serbisches Liederspiel (Servian romances). Eine Reihe altserbischer Volkslieder, nach der Talvj'schen Übersetzung für eine und mehrere Singstimmen (S. A. T. B.) mit Begleitung des Pianoforte. Translated into English by Natalia Macfarren. Op. 32. Berlin. Simrock. 1878.
No. 2 in M.194.15
Contents. — Schlimm für die Männer [S. A. T. B.]. — Das böse Jahr [B.]. — An die Nachtigall [S. A.]. — Der Knabe an die Mutter [T.]. — Unter dem Mandelbaum [S. A. T. B.]. — Tödtliche Krankheit [S.]. — Ich vergönn' es ihm [S. A.]. — Die Braut [A.]. — Der bezauberte Knabe [T. B.]. — Die gefangene Nachtigall [S. A. T. B.].

Serenade. Marcia, Andante, Scherzo und Finale für Streich-Orchester, in Canonform. Op. 23. Partitur. Leipzig. Breitkopf & Härtel. [1877?] No. 4 in M.346.10

Stabat Mater, for soli, chorus and orchestra. (Op. 53.) [Vocal score, with accomp. for piano.] London. Novello, Ewer & Co. 1894. No. 1 in M.384.32

To my turtle dove [T. T. B. B.]. Boston. Schmidt & Co. [1883.] No. 42 in M.392.10

Henschel, Max.
Der alte Dessauer. Operette. Musik von Otto Findeisen.
M.402.19

Hensel, Fanny Caecilia.
Dost thou hear the trees? A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 57–60.)
No. 13 in M.195.1.12

In autumn. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 67–70.) No. 15 in M.195.1.12

Morning greeting. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 71–76.)
No. 16 in M.195.1.12

The unknown land. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 61–66.)
No. 14 in M.195.1.12

When woods are glowing. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 80–95.)
No. 18 in M.195.1.12

The woodland valley. A four-part song. (*In* Novello's Part-song book. 2d series. Vol. 12, pp. 77–79.)
No. 17 in M.195.1.12

Hensel, Fanny Caecilia. *Works about.*
KOENIG, N. Fanny Mendelssohn. D'après les mémoires de son fils. Par E. Sergy [pseud.]. Paris. 1888. M.118.16

Hensel, Johann Daniel.
Cyrus und Kassandane. Ein Singspiel von Professor Ramler. In Musik gesetzt . . . von J. D. Hensel. [Klavierauszug.] Halle. Hendel. 1787. M.220.31

Hensel, Octavia, *pseud.* See **Seymour**, Mary Alice Ives.

Hensel, Sebastian.
The Mendelssohn family (1729–1847). From letters and journals. Translated by Carl Klingemann and an American collaborator. 2d edition. London. Low. 1882. 2 v. Portraits. M.135.3

Henselt, Adolf von.
Concerto pour le piano avec accomp. de grand orchestre, ou de quintuor, ou d'un second piano. Op. 16. Pour piano seul. Leipzig. Breitkopf & Härtel. [1850?] No. 4 in M.200.5

Normanns Gesang. [Für Pianoforte.] (*In* Weber-Album. Pp. 8, 9.) No. 3 in M.244.17

Hensler, Carl Friedrich.
Das Donauweibchen. Komisch-romantische Oper. 1. u. 2. Theil componirt von F. Kauer; 3. Theil nachcomponirt in Kauer'schen Manier von G. B. Bierey. M.330.5
Das Sonnenfest der Braminen. Oper. Musik v. W. Müller. M.330.10
Die Teufelsmühle, Seitenstück zum Donauweibchen. Eine romantisch-komische Oper, von Wenzel Müller. No. 2 in M.350.8

Henslowe, William Henry.
The phonarthron. Or, natural system of the sounds of speech; a test of pronunciation for all languages: also the phonarithmon, and the phonodion . . . London. Rivington. 1840. M.372.57

Hentschel, Theodor.
Adagio (Melusine in ihrem Bereiche) für grosses Orchester aus der Oper Die schöne Melusine (Die Braut von Lusignan). Leipzig. Oberdörffer. [1875?] No. 2 in M.405.20
Frühlingsnacht. Dichtung von Heinrich Martin [Pseud.]. Fur Sopran-Solo, Bariton-Solo, Chor und Orchester von Theodor Hentschel. Clavierauszug. Bremen. Cranz. [188–?] No. 3 in M.194.15
Lancelot. Oper in 4 Aufzügen, von Franz Bittong. Musik von Theodor Hentschel. Vollständiger Clavier-Auszug. Bremen. Cranz. [1878.] M.276.22
Die schöne Melusine. (Die Braut von Lusignan.) Romantische Oper in 3 Acten und einem Vorspiel, von Elard Hoffschlaeger. Musik von Theodor Hentschel. [Clavierauszug.] Bremen. Cranz. [1875.] M.276.21
Same. Raimunds Wanderung, für grosses Orchester bearbeitet von Richard Hofmann. Partitur. Leipzig. Oberdörffer. [1875?] No. 3 in M.405.20
Vier Gedichte . . . für Männerchor. Op. 16. Bremen. Praeger & Meier. [186–?] 4 parts in 1 v. No. 43–46 in M.392.10
Contents. — 1. Deutsches Lied. 2. Sommernacht auf dem Meere. 3. Junges Herz! 4. Schlaf ein!

Henzen, Carl Georg Wilhelm, *editor.*
Olsen. Hans Unversagt (Svein Uraed). No. 3 in M.379.29

Henzen, Carl Georg Wilhelm, *translator.*
Enna. Die Erbsenprinzessin. M.381.15
—— Heisse Liebe. M.383.15
Randegger. L'ombra di Werther. No. 1 in M.397.52

Hepworth, William.
Suite in 4 Sätzen . . . für Orchester. Op. 18. Partitur. Berlin. Simrock. 1900. No. 1 in M.410.34

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A. Boieldieu: sa vie et ses œuvres. Paris. Heugel & cie. 1864. Portrait. Facsimiles. No. 1 in M.122.13
Marinette et Gros-René. Opérette bouffe en 1 acte. Paroles de Mr Édouard Duprez. Musique de Gust. Héquet. Partition piano et chant. Paris. Heugel & cie. [1856.] No. 1 in M.276.23

Her eyes the glow-worm lend thee. *Glee.* Goss. No. 16 in M.195.1.15

Her hands were clasp'd. *Song.* Attwood. No. 12 in M.236.2

Her image ever rose. *Song.* Baumgarten, C. F. No. 36 in M.235.18.4

Her king. *Song.* Blumenthal. No. 3 in M.192.12

Her Majesty's Theatre, *London.*
Programme, Feb. 20–Aug. 3, 1847. London. 1847. M.131.1
Lumley, B. Reminiscences of the opera. London. 1864. M.149.6

Her name. *Song.* Blumenthal. No. 4 in M.192.12

Her partial taste. *Round.* Cooke, B. No. 30 in M.220.3.4; etc.

Herald, The, comes, behold! *Air.* Bach, J. S. Eight airs for an alto voice. M.244.16

Heraus. *Part-song.* Wermann. No. 12 in M.392.27

Herausforderung. *Part-song.* Rheinberger, J. G. Fahrende Schüler. No. 19 in M.392.22

Herba lori fa. *Part-song.* Schletterer. No. 5 in M.203.22

Herbeck, Johann Franz.
Ach Mädl! Volkslied [T. T. B. B.]. (*In* Abt. Leichte Männerchöre. Heft 2, pp. 7–10.) No. 8 in M.246.22

Herbeck, Johann Franz. *(Continued.)*
I bear it. [Part song, T. T. B. B.] (*In* Mosenthal. Songs of the Mendelssohn Glee Club. P. 29.) No. 33 in M.204.38
The maid in the valley. [Part-song, T. T. B. B.] (*In* Mosenthal. Songs of the Mendelssohn Glee Club. P. 130.) No. 34 in M.204.38
Morning song [T. T. B. B.]. (*In* Mosenthal. Songs of the Mendelssohn Glee Club. Pp. 62–67.) No. 16 in M.204.38
Sinfonische Variationen für Orchester. Partitur. Wien. Schreiber. [186–?] No. 1 in M.342.5
Spring and love. [Part-song, T. T. B. B.] (*In* Mosenthal. Songs of the Mendelssohn Glee Club. Pp. 20–27.) No. 6 in M.204.38
Die Studenten. [Männerchor.] (*In* Abt. Deutsche Sängerhalle. Vol. 2, pp. 33–37.) No. 11 in M.392.42.2
Tanz-Momente. Für Orchester. Op. 14. Partitur. Wien. Gotthard. [186–?] No. 1 in M.336.13
Der traurige Jäger. [Männerchor.] (*In* Abt. Deutsche Sängerhalle. Vol. 1, p. 16.) No. 5 in M.392.42.1
Treue Liebe. [Männerchor.] (*In* Stuttgarter Liederkranz. Männerchor-Album. Pp. 34–36.) No. 5 in M.203.22
Trinkspruch. [Männerchor.] (*In* Abt. Deutsche Sängerhalle. Vol. 2, pp. 73–77.) No. 23 in M.392.42.2
Turmwächters Lied [T. T. B. B.]. Op. 6, No. 3. Leipzig. Siegel. [1890?] No. 58 in M.392.8
Waldscene für Männerchor u. Orchester. Text und Musik von Johann Herbeck. Partitur. Wien. Spina. [186–?] No. 13 in M.212.6
Wanderlied der Prager Studenten [T. T. B. B.]. (*In* Abt. Deutsche Sängerhalle. Vol. 1, pp. 81–83.) No. 29 in M.392.42.1
Zum Walde. [Männerchor mit Hörnerbegleitung.] (*In* Abt. Deutsche Sängerhalle. Vol. 1, pp. 4–10.) No. 2 in M.392.42.1

Herbeck, Johann Franz. *Works about.*
Herbeck, L. Johann Herbeck. Ein Lebensbild, von seinem Sohne. Wien. 1885. M.141.30

Herbeck, Ludwig.
Johann Herbeck. Ein Lebensbild, von seinem Sohne. Wien. Gutmann. 1885. Portrait. M.141.30

Herbei, wer lustig sein will hier. *Part-song.* Schein, J. H. Werke. Band 1. M.414.1.1

Herbert, David.
The moorland witch. A dramatic cantata. The music by Robert M'Hardy. No. 3 in M.204.22

Herbert, Edward.
Te Deum laudamus. In D. [Accomp. for organ.] (*In* Novello's Parish choir book. Pp. 113–116.) No. 22 in M.157.30

Herbert, Joseph W.
"Mam'selle Napoleon" by Jean Richepin. Adapted [with] lyrics by Joseph Herbert. Music by Gustav Luders. M.399.85
The social whirl. A musical comedy. Music by Gustave Kerker. M.389.24

Herbert, May, *translator.*
Schumann, R. A. Early letters. M.128.1
—— The life of Robert Schumann, told in his letters. M.126.18

Herbert, Th.
Jägerlied [T. T. B. B.]. (*In* Abt. Deutsche Sängerhalle. Vol. 2, pp. 95–96.) No. 30 in M.392.42.2

Herbert, Victor.
"The Ameer." Comic opera in three acts. Book by Frederic Ranken and Kirke La Shelle. Music by Victor Herbert. Vocal score. New York. Witmark. 1899. M.393.26
Aus Lieder eines fahrenden Gesellen. (Farewell.) [T. T. B. B.] Op. 20, No. 2. Berlin. Luckhardt. [1889.] No. 60 in M.392.8; No. 11 in M.203.15
The words are in German and English.
[Babes in Toyland.] Songs and excerpts from Babes in Toyland. A musical extravaganza. Book & lyrics by Glen MacDonough. Music by Victor Herbert. Vocal score. New York. Witmark. 1903. M.397.32

Herbert, Victor. *(Continued.)*
Cyrano de Bergerac. Comic opera in three acts. Lyrics by Harry B. Smith. Music by Victor Herbert. Vocal score. New York. Witmark. 1899. M.393.27
The fortune teller. Comic opera in three acts. Libretto by Harry B. Smith. Music by Victor Herbert. Vocal score. New York. Witmark. 1898. M.394.54
"The idol's eye." Comic opera in 3 acts. Libretto by Harry B. Smith. Music by Victor Herbert. Vocal score. New York. Schuberth & Co. 1897. M.394.6
[It happened in Nordland.] Songs and excerpts from It happened in Nordland. A musical extravaganza. Book & lyrics by Glen MacDonough. Music by Victor Herbert. Vocal score. New York. Witmark. 1905. M.399.24
Miss Dolly Dollars. A musical comedy. Book & lyrics by Harry B. Smith. Music by Victor Herbert. Vocal score. New York. Witmark. 1905. M.383.59
Mlle Modiste. A comic opera. Book & lyrics by Henry Blossom. Music by Victor Herbert. Vocal score. New York. Witmark. 1905. M.399.25
Prince Ananias. Comic opera in 2 acts. Libretto by Francis Neilson. Music by Victor Herbert. Vocal score. New York. Schuberth & Co. [1895.] M.395.31
The red mill. A musical comedy. Book & lyrics by Henry Blossom. Music by Victor Herbert. Vocal score. New York. Witmark. 1906. M.389.45
"The serenade." Comic opera in 3 acts. Libretto by Harry B. Smith. Music by Victor Herbert. Vocal score. New York. Schuberth & Co. 1897. M.395.32
The singing girl. Comic opera in three acts. Book by Stanislaus Stange. Lyrics by Harry B. Smith. Music by Victor Herbert. Vocal score. New York. Witmark. 1899. M.393.57
Suite romantique pour grand orchestre. Op. 31. Partition. Berlin. Simrock. 1901. M.404.82
Die versunkene Stadt. (The vanished city.) [T. T. B. B.] Op. 20, No. 1. Berlin. Luckhardt. [1889.] No. 59 in M.392.8; No. 10 in M.203.15
The words are in German and English.
The Viceroy. Comic opera in three acts. Book by Harry B. Smith. Music by Victor Herbert. Vocal score. New York. Witmark. 1900. M.402.25
The wizard of the Nile. Comic opera in 3 acts. Libretto by Harry B. Smith. Music by Victor Herbert. Vocal score. New York. Schuberth & Co. 1895. M.395.33
Wonderland. A musical extravaganza. Book & lyrics by Glen MacDonough. Music by Victor Herbert. Vocal score. New York. Witmark. 1905. M.399.93

Herbert and Elsa. *Cantata.* For the MUSIC see **Thayer, E.**

Herblay, Henri, *pseud.* See **Hirschmann,** Henri.

Herbst, F.
Krösus. Dramatische Dichtung. Componirt von C. Ad. Lorenz. No. 1 in M.193.9

Herbst. *Part-song.*
HEUBERGER. Zwei Männerchöre. No. 1 in M.392.11
KRETZSCHMAR. Drei ernste Gesänge. No. 51 in M.392.13

Herbst. *Song.*
SCHUBERT, F. P. Werke. Serie 20, Band 10. M.317.1.20.10
TAUBERT, C. G. W. Zwölf Lieder. No. 3 in M.221.26

Herbst, Der, am Rhein. *Part-song.* PANNY. No. 8 in M.212.13

Herbstabend, Der. *Song.*
RIGHINI. Zwölf deutsche Lieder. No. 27 in M.221.33
SCHUBERT, F. P. Werke. Serie 20, Band 4. M.317.1.20.4

Herbstgedanken. *Symphony.* NEUROHR. M.411.44

Herbstgefuehl. *Song.* BRAHMS. Sieben Lieder. Op. 48. No. 11 in M.380.40.1

Herbstlied. *Duet.* MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 18. M.413.3.18
SCHUMANN, R. A. Werke. Serie 10, Band 1. M.316.1.10.1

Herbstlied. *Part-song.*
BEYER, H. Zwei Lieder. No. 25 in M.392.3
MENDELSSOHN-BARTHOLDY, J. L. F. Sechs vierstimmige Lieder. No. 7 in M.312.8; etc.

Herbstlied. *Part-song. (Continued.)*
RANDHARTIGER. No. 119a in M.147.4
THIELE, E. 4 vierstimmige Gesänge. No. 28 in M.203.20
ZENGER. Fünf Lieder für Männerchor. No. 72 in M.392.24

Herbstlied. *Song.* MENDELSSOHN-BARTHOLDY, J. L. F. Werke. Serie 19. M.413.3.19
SCHUBERT, F. P. Werke. Serie 20, Band 4. M.317.1.20.4
SCHUMANN, R. A. Sechs Gesänge von W. von der Neun. No. 7 in M.244.15.3; etc.
TIEHSEN. 7 Gedichte. No. 9 in M.236.8

Herbstnacht. *Symphonic poem.* FRISCHEN. No. 2 in M.406.11

Herbstroeslein. *Part-song.* ABT, F. Sechs Gesänge für gemischten Chor. Op. 443. No. 1 in M.158.22

Herbstsorge. *Song.* FRANZ, R. Zwölf Gesänge. Op. 4. No. 29 in M.244.5.1

Herbststimmung. *Song.* GRIEG. Grieg-Album. No. 4 in M.155.16

Herbststurm. *Part-song.*
BILLETER. No. 29 in M.392.3; etc.
BRAMBACH. 3 Gesänge. No. 24 in M.392.5
MUCK. Im Wald. No. 1 in M.392.19

Herbststurm. *Song.* GRIEG. Grieg-Album. No. 3 in M.155.16

Herbsttage. *Part-song.* HILLER, F. Acht Gesänge. No. 3 in M.202.22

Herbst-Veilchen. *Part-song.* LACHNER, V. 4 Männergesänge. No. 1 in M.392.37

Hercole. *Opera.* For the LIBRETTO see **Rossi, G.**

Herculanum. *Opera.* For the MUSIC see **David,** F. C. For the LIBRETTO see **Méry,** J. P. A.

Hercule au Jardin des Hespérides. *Symphonic poem.* BÜSSER. M.410.15

Hercule chez Omphale. *Opera.* For the MUSIC see **Roques.** For the LIBRETTO see **Savard,** F.

Hercule, Un, qui ne veut pas se rouiller. *Opera.* For the MUSIC see **Péricaud.**

Hercules. *Oratorio.* For the MUSIC see **Handel.** For the LIBRETTO see **Broughton,** T.

Herder, Johann Gottfried von.
Alcestis. Componirt von C. Jos. Brambach. No. 2 in M.270.17
[Prometheus.] Chöre zu Herder's Entfesselter Prometheus. Musik von Franz Liszt. Verbindende Dichtung von R. Pohl. Leipzig. Kahnt. [186–?] No. 11 in M.375.2
Words only.
Same. Chöre [von F. Liszt]. M.357.4
Same. [Music by Liszt.] M.155.28
Same. Componirt von C. Jos. Brambach. No. 1 in M.280.11

Herder, Johann Gottfried von, *translator.*
REICHARDT, J. F. Morgengesang. M.280.36

Herdsman's mountain home, The. *Song.* ABT, F. No. 29 in M.192.2

Herdsman's song. *Part-song.* RAFF. No. 5 in M.205.10.7

Herdsman's song. *Song.* MENDELSSOHN-BARTHOLDY, J. L. F. Songs. No. 43 in M.244.21

Here! Aladdin. *Chorus.* BISHOP, H. R. Complete collection of glees. Vol. 7. M.235.1.7

Here beneath this lofty shade. *Glee.* ALCOCK, J. No. 18 in M.220.10

Here for repose I fly. *Song.* SCARLATTI. No. 69 in M.111.4.3

Here I, Thomas Wharton. *Catch.* ATTERBURY. No. 35 in M.220.9.4

Here I am riding. Catch [for 3 voices]. (*In* Warren. Vocal harmony. P. 24.) No. 18 in M.220.10

Here in cool grot. *Glee.* WELLESLEY, G. C. No. 18 in M.244.10.3; etc.

Here in sweet sleep. *Round.* HORSLEY, W. No. 4 in M.220.6; etc.

Here innocence and beauty. *Catch.* TRAVERS. No. 148 in M.235.17.1; etc.

Here let me lie. *Glee.* WELLESLEY, G. C. Glees and madrigals. No. 19 in M.236.23

Here lie as dead. *Catch.* ATTERBURY. No. 141 in M.220.9.1

Here lies a woman. Catch. 3 voices. (*In* Flowers of harmony. Vol. 2, p. 9.) No. 2 in M.157.18.2

Here lies honest Ned. *Catch.* AYLWARD. No. 125 in M.220.9.2

Here lies John Trott. Catch [for 3 voices]. (*In* Warren. Vocal harmony. P. 96.) No. 62 in M.220.10
Here lies Jonson. *Catch.* HAWKINS, J. No. 56 in M.220.9.1
Here lies Judge Boat. *Catch.* HAYES, W. Catches, glees and canons. Vol. 1. No. 1 in M.220.5
Here lies my wife. *Glee.* GIARDINI. No. 82 in M.220.9.3
Here lies poor Toby. *Catch.* GREEN, J. No. 88 in M.220.9.4
Here lies the body of Sir John Frye. Glee. (*In* Warren. Collection of catches. Vol. 2, p. 45.) No. 19 in M.220.9.2
Here lies, the Lord have mercy. *Catch.* YATES. No. 55 in M.220.9.1
Here lies within this tomb. *Round.* WEBBE, S. No. 8 in M.235.17.3
Here lieth John Croker. *Part-song.* BATES, W. No. 132 in M.220.10
Here lyes old Bridges. *Catch.* HAYES, W. No. 92 in M.235.17.1
Here lyes poor Teague. *Catch.* ARNOLD, S. No. 206 in M.110.2.3; etc.
Here lyes the body of Anthony White. Round [for 4 voices]. (*In* Warren. Collection of catches. Vol. 3, p. 114.) No. 43 in M.220.9.3
Here lyeth Sir John Guise. *Catch.* HAYES, W. No. 91 in M.235.17.1
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Here on our verdant mountains. *Madrigal.* MORLEY. No. 51 in M.111.4.3
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Here shall soft charity repair. *Anthem.* BOYCE. No. 7 in M.175.1.8; etc.
Here! slaves of the lamp. *Glee.* BISHOP, H. R. Complete collection of glees. Vol. 4. M.235.1.4
Here sleeps what once had beauty. *Part-song.* BATTISHILL. No. 13 in M.235.11
Here stand I. *Catch.* WARREN, E. T. Collection of catches. Vol. 1. No. 49 in M.220.9.1
Here Tyler, Day and Pottle. *Catch.* COMBES. No. 92 in M.220.10
Here, waiter, bring a bottle. *Catch.* HAYES, W. Catches, glees and canons. Vol. 1. No. 1 in M.220.5
Here's a bowl. *Catch.* GREGORY. No. 221 in M.235.17.2; etc.
Here's a health to all good lasses. *Glee.* SAVILE. No. 4 in M.139a.18.2; etc.
Here's a health to all honest men. *Catch.* ALCOCK, J. No. 235 in M.215.21; etc.
Here's a health to all them that we love. Round [for 3 voices]. (*In* Social harmony. P. 143.) No. 121 in M.215.21
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Here's a health unto His Majesty. *Glee.* SAVILE. No. 48 in M.158.19; etc.
Here's a tale. Catch [for 3 voices]. (*In* Warren. Collection of catches. Vol. 2, pp. 360, 361.) No. 149 in M.220.9.2
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Heredia, Pedro.
Missa, Super cantu Romano. [S. A. T. B.] (*In* Lueck. Sammlung ausgezeichneter Compositionen für die Kirche. Band 1, pp. 113–134.) No. 6 in M.158.33.1
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BERGT. Briefwechsel eines alten und jungen Schulmeisters. M.221.39
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Hérold, Louis Joseph Ferdinand.
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C'en est fait le ciel même. Trio du Pré aux clercs. [Accomp. de piano.] (*In* Album lyrique du chant français. Pp. 90–99.) No. 2 in M.157.38
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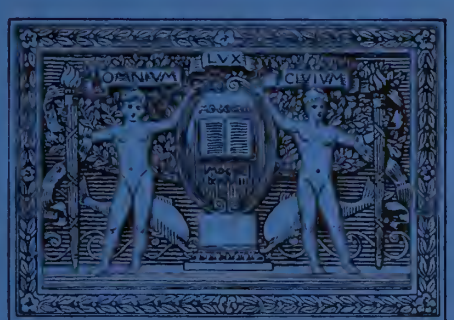

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